Dear Friends of the Stearns Collection,

The last twelve months have been a tremendously positive year for the Stearns Collection, due to the generosity of so many of you, to the hard work of our dedicated staff at the Stearns Collection and the School of Music, Theatre & Dance, and to the creative work of so many U-M students, faculty, and guest artists. Here are the highlights of the 2021–22 academic year:

- The William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund was established by a generous gift of Jutta Gerber-Malm.
- Over forty concerts, recitals, lectures, interviews, and masterclasses were produced.
- Approximately fifteen U-M faculty and eighty U-M students studied, practiced, or performed on Stearns instruments.
- Over twenty instruments were donated to the collection.
- In addition to ongoing exhibits at Hill Auditorium and the Moore Building, new exhibits were installed at the U-M Hospital and the Moore Building.
- We partnered with nineteen different groups and organizations at U-M and beyond.
- We fielded research queries from across the world.

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Every instrument has a story to tell…

Victor Imbo examines instruments and sketches models for a virtual replication assignment in Associate Professor of Music John Granzow’s “Digital Fabrications for Acoustics” class.
As we continue to share the amazing resources of our expanding collection, we strive to fulfill our mission “to preserve musical instruments, advance organological knowledge, and to promote understanding of world cultures and musics.” Our location at the climate-controlled North Campus Research Center (NCRC) continues to provide a stable environment for our instruments, as well as a convenient place to host guest artists, scholars, and students and faculty from various U-M classes and ensembles.

We also continue to expand our mission and activities to better incorporate the vital principles of diversity, equity, and inclusion. We believe that the Stearns Collection exemplifies the many creative and constructive artistic spirits that flow equally through human cultures. In a context of stewardship and respect, we make our instruments and knowledge about them as accessible as we can. Stearns instruments make possible a broad range of musical ensembles at U-M, and we are eager for opportunities to share more of our instruments when the interest develops among students and faculty to form new ensembles. We have just joined a broad U-M effort to identify culturally sensitive artifacts within our holdings and then to determine appropriate measures for their preservation or transfer.

We hope you enjoyed attending some of the many events we presented last year with the support of collaborators at U-M and beyond. We are in the process of editing and uploading video recordings of many of our events to our Stearns Collection playlist on the U-M SMTD YouTube channel.

Enjoy the amazing photographs and reports of our 2021–22 activities, and please consider supporting our mission and the exciting, creative work taking place at the University of Michigan.

Sincerely,

Joseph Gascho
Director of the Stearns Collection of Musical Instruments
jgascho@umich.edu
Celebrating the Stearns Collection, the inaugural concert funded by the William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund, was held on Feb. 12, 2022, in Stamps Auditorium. Professor Emeritus and former Stearns Director William P. Malm, center, is joined by students and faculty performers.

In 2021, Jutta Gerber-Malm generously donated funds to create and endow the William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund in honor of her husband. Additional donors, including Stearns Director Emeritus Lester Monts, have contributed to the fund and we are eager to continue adding donors to this important endowment.

The inaugural performance of this series began on Feb. 23 in Stamps Auditorium with a program entitled, “Celebrating the Stearns Collection of Musical Instruments.” The program featured eight U-M faculty and over thirty students playing on scores of instruments from the Collection: a Buchla analog synthesizer, Javanese and Balinese ensembles, 16th and 18th century European ensembles, a Chinese music ensemble, and dozens of percussion instruments chosen by the SMTD percussion faculty. Glowing reviews were received from the in-person audience, virtual attendees, and the performers themselves, with numerous students reflecting that the concert was one of the best experiences during their studies at Michigan.

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Dominic Dimambro and Gavin Ryan premiere their composition, Before Uncertainty, on the Buchla 100 Analogue Synthesizer.

Xiao Dong Wei, second from the right, leads her students in a performance of her own composition, Red Dust.
The second concert of the series was held on Feb. 24 in Britton Recital Hall and featured the ensemble Theatre Nohgaku, an “international performance ensemble whose members share a passion for noh and a conviction that it has profound power for audiences today.” A synthesis of costumed acting with vocal and instrumental music, the program combined included works in Japanese and English, including a special dedication to Professor Malm. The performance was organized and led by David Crandall, a U-M alumnus and former student of Professor Malm.

We are grateful to Director of Development Tess Eastment and her team for their work to facilitate the gift of Ms. Gerber-Malm. We also wish to thank the U-M Centers for Japanese Studies and Southeast Asian Studies for co-sponsoring these concerts.

Led by Steven Laronga, members of SMTD’s Gamelan Ensemble perform a traditional piece, Gendhing Gagahan Sekartaji.

From left: Kelli Daugherty, traverso; Caroline Coade, viola d’amore; Shuntaro Sugie, spinet harpsichord; Helen LaGrand, Baroque cello; and Joseph Gascho, Baroque guitar, perform a trio sonata by Georg Philipp Telemann.

From left: Helen LaGrand, Clara Griffin, Joseph Gascho, Christopher Kendall, Grace Mockus, and Peter Falb perform Paradizo and Galliard by Anthony Holborne.

From left: Gulshirin Dubash performs the final section of the Noh “Hagoromo” (The Feathered Robe).

From left: Ian Antonio, Michael Gould, and Doug Perkins (left to right) improvise in the closing piece of the Celebrate the Stearns Collection Concert.
Instrument Acquisitions

Harpichords and fortepianos—Dr. Charles Wilson
The single largest donation, composed of nine original 18th and 19th century harpsichords and fortepianos, came from the estate of Dr. Charles Wilson, donated by his sisters, Aimee Bellows and Alexandra Wilson. An additional spinet from the Wilson Collection is on long-term loan to Stearns from Gretchen Dekker.

Erard piano—Dr. Charles Metz
Another important early donation came from Dr. Charles Metz, who funded the purchase of an 1866 piano by the Erard Company, the manufacturer favored by Franz Liszt and many virtuosi of the 19th century. Early piano technician Robert Murphy has been refurbishing parts of the Erard to improve its playing condition, and Dr. Metz continues to financially support this important work.

Lute harpsichord
Another important keyboard instrument on continuing loan to the Stearns Collection is a lute harpsichord by builder Willard Martin.

Melodeon—Professor Emeritus William Bolcom
Renowned American composer and Professor Emeritus William Bolcom donated his melodeon, an American reed organ, to the Stearns Collection. The melodeon was featured in the Grammy winning recording of Bolcom’s Songs of Innocence and Experience, which was performed by SMTD’s University Symphony Orchestra, conducted by Leonard Slatkin.

Bass viola da gamba
An anonymous donor provided funds for the purchase of a new bass viola da gamba by builder Linda Shortridge. The viola da gamba has been used throughout the year by undergraduate Grace Mockus and is a part of SMTD’s growing viol consort, in which Director Gascho plays on a tenor viol donated by Joy Ryan in 2016.

Recorders and bassoons—Bruce Loughry
Bruce Loughry who generously donated two bass recorders, a Baroque bassoon, and an early Classical bassoon. Mr. Loughry has previously donated many wind instruments and a bass viola da gamba to the Stearns Collection.

Balinese gender wayang—Kenneth Kielniarz
In honor of the late Marilyn A. Kielniarz, her husband Kenneth donated a set of Balinese gender wayang. In amazing serendipity just days after receiving this donation, the Stearns staff learned that a new U-M graduate student, Gavin Ryan, would soon be arriving after several years of percussion study in Bali and would teach the instruments to faculty and students.

Bunun hunghung and latuk—Michigan Taiwanese American Association (MiTAI)
As part of a collaboration with MiTAI in which Director Gascho presented a lecture entitled, “Instruments and Music of the Bunun People of Taiwan,” two instruments were generously donated to the Stearns: hunghung (jaw harp) and latuk (musical bow).
Exhibits, Class Visits & Collaborations

PUBLIC EXHIBITS

The Collection’s exhibits are designed, installed, and overseen by Collections Manager, Ted Lottman, who has decades of experience as a designer and installer for museums across the country. Permanent exhibit spaces are located in the University’s Hill Auditorium and Moore Building. Working with Director Emeritus Lester Monts, Ted designed *Instruments of the African Continent*, displayed in the Rogel Cancer Center from March. On the left: a bukantilii (lyre) from Kenya; right from top: gourd drum with cowrie shells; valiha (tube zither) from Madagascar; guinbri (three-stringed instrument) from Sudan/Morocco.

The Stearns Collection has also greatly benefitted from a new partnership with CultureVerse, an Ann Arbor based non-profit that “combines technological know-how, intense enthusiasm, and deep respect for the makers and keepers of art, culture, and knowledge.” The CultureVerse team has worked with us to make detailed 3D scans of several of our instruments and to build virtual display spaces.

CLASS & STUDY VISITS

John Granzow, Associate Professor of Music, brought his Digital Fabrication for Acoustics class to take measurements of instruments and model them in Fusion 360 software (see above photo with student Inés Hidalgo sketching a spike fiddle). He also brought his Performance Systems class to acquire audio samples from instruments for Stearnsophone projects.

Sarah Oliver, Assistant Professor of Theatre & Drama, asked her class in Research and Methodology to explore modes of discovery by learning how to research for a visual medium.

Bethany Hughes, Assistant Professor in the Department of American Culture, held an independent study with SMTD student Andrew Gerace. Andrew worked with the Stearns 1808 Broadwood piano and with original musical manuscripts at the Clements Library to demonstrate music innovation in the home during the 19th century.

COLLABORATIONS

Ann Arbor District Library
Bowling Green State University
Center for Japanese Studies (U-M)
Center for Southeast Asian Studies (U-M)
Center for World Performance Studies (U-M)
CultureVerse/SaganWorks
Edgefest
First Congregational Church of Ann Arbor
Historical Performance/Early Music (SMTD/U-M)
Lieberthal-Rogel Ctr for Chinese Studies (U-M)
The Liszt Society of America
The Marshall M. Weinberg Endowed Fund in Early Music
Michigan Taiwanese American Organization
The Michigan Theatre
Museum Studies Program (U-M)
Oberlin Conservatory
Performing Arts Technology Department (SMTD-U-M)
University Musical Society
The Westfield Center for Historical Keyboard Studies
Selected Events

Chamber and Solo Performance (Oct 6): English chamber music and solo keyboard works performed on original English harpsichords from the Charles Wilson Keyboard Collection for the 2022 SMTD Organ Conference.

Lectures and Performances (Oct 15-18): The Stearns Collection’s 1866 Erard Piano, recently donated by Dr. Charles Metz, was featured in several events at the 2021 American Liszt Society Conference, hosted at U-M.

Virginia Martin Howard Lecture (Oct 20): “Instruments and Music of the Bunun People of Taiwan,” Director Gascho spoke about Taiwan’s indigenous music instruments commissioned by Michigan Taiwanese American Association at the Ann Arbor District Library.

Performance at Edgefest 2021 (Oct 30): Numerous U-M faculty and some of the nation’s most well-known free improvisers joined in a spontaneous performance featuring dozens of percussion instruments from the Stearns Collection.

Solo Piano Recital (Nov 14): DMA pianist Angie Zhang presented a solo recital performed on the Stearns Collection’s 1808 Broadwood Fortepiano.

Virginia Martin Howard Lecture (Nov 16): Jen Shyu, multi-instrumentalist and vocalist, was interviewed by Director Gascho as a part of Shyu’s residency at U-M.

Hensel and Mendelssohn Performance (Jan 25): Associate Professor Matthew Bengtson performed on the Stearns Collection’s 1866 Erard piano joined by SMTD colleague Aaron Berofsky, violin, and Cornell University cellist, John Haines-Eitzen.

Purcell Recital (Feb 18): Director Gascho performed on a spinet harpsichord built by Benjamin Slade in 1734, and currently on loan to the Stearns Collection by Gretchen Dekker. Sponsored by Ann Arbor Chapter of the American Guild of Organists.

Film Screening (Feb 21): Joined by the University Musical Society and the Lieberthal-Rogel Center for Chinese Studies, Stearns co-sponsored a screening of “Beethoven in Berlin” at the Michigan Theatre. SMTD Associate Professor Tiffany Ng led a post-screening discussion with the films co-director and producer, Jennifer Lin.

Beethoven Chamber Performance (Mar 17): Two SMTD students, cellist Helen LaGrand and pianist Angie Zhang, on an 18th century cello and the 1808 Broadwood piano (part of the Charles Wilson Collection), perform a sonata program.

Viola Da Gamba Recital and Baroque Masterclasses (Mar 18-19): Kenneth Slowik, cellist and gambist and Curator of the Musical Instrument Collection at the Smithsonian Institution in a recital accompanied by SMTD Professors Richard Aaron, viol, and Joseph Gascho, harpsichord. Also featured were two Baroque string and cello masterclasses.

Stearns Erard Mini-Festival (Mar 28-30): Three concerts featuring the 1866 Erard piano with D.M.A. pianist Angie Zhang and concluding with piano faculty Matthew Bengtson.

Purcell Recital (Feb 18): Director Gascho performed on a spinet harpsichord built by Benjamin Slade in 1734, and currently on loan to the Stearns Collection by Gretchen Dekker. Sponsored by Ann Arbor Chapter of the American Guild of Organists.

Gamelan Performance (Apr 9): Director Steven Laronga led the U-M Gamelan Ensemble with guest dancer and ethnomusicologist, Associate Professor Christina Sunardi from the University of Washington.

Webinar Presentation (Apr 15): “Museums in the Pandemic: Virtual Exhibits, Experience Design, and Innovative Collaborations.” SMTD Ph.D. student and Stearns intern Chuyi Zhu discussing her creation of the Virtual Gamelan Exhibit and her work with CultureVerse.
Joseph Gascho, Director of the Stearns Collection, has performed across the world, from Carnegie Hall and the Kennedy Center, to Paris, Tokyo and Taipei. Recent performing highlights include performances with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra and a solo recital and masterclass for the Japan Harpsichord Society. At the University of Michigan School of Music, Theatre & Dance, he teaches harpsichord, basso continuo, chamber music, improvisation and ornamentation, and co-directs the Baroque Chamber Orchestra with violinist Aaron Berofsky. Since 2008, he has taught and mentored students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music and conducts the student orchestra. Gascho holds masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland.

For over 45 years Ted Lottman, Collection Manager for the Stearns Collection, has been in exhibit production and design. As coordinator of major events in Canada and the United States for the Chrysler Corporation to the Musical Instrument Museum (MIM) in Phoenix, Arizona, Ted has functioned in all areas of exhibit design and fabrication. His work includes The Motown Exhibition at the Henry Ford Museum, the World’s Fair Exposition Display in St. Louis, the Phoenix Science Center in Arizona and the Law Museum in Chicago, Illinois. Ted was also involved in the exhibition expansion work at The University of Michigan Museum of Art (UMMA). He has supported the Stearns Collection of Musical Instruments for 23 years as exhibit designer, project manager and collections manager. As project manager he planned and coordinated the move of approximately 3,000 instruments from the west side of Ann Arbor to the North Campus Research Complex.

Carol Stepanchuk, Outreach Director for the Stearns Collection, is also the Engagement & Academic Projects Manager for U-M Lieberthal-Rogel Center for Chinese Studies. She received graduate degrees in Asian Studies from University of California, Berkeley as well as in Museum Studies and has over thirty years of experience in global arts. She organizes artist residencies, distinguished guest visits, and facilitates conferences and special events for faculty, students, and the community. She has led numerous professional development workshops, campus-community collaborations and museum-related educational outreach. Carol has written several books for youth and general audiences on festivals, participates on arts and cultural boards, and is especially excited about supporting creativity, collaboration and accessibility to the arts.
This year we are requesting that all financial gifts be dedicated to the William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund.

This concert series and fund is named in honor of William P. Malm, University of Michigan Professor Emeritus of Music and former Director of the Stearns Collection of Musical Instruments. Professor Malm’s broad and lasting impact in the field of ethnomusicology is exemplified through his innovative research, masterful teaching, and devoted service to learned societies. His career is further marked by his leading role in the early establishment of a highly ranked graduate program in ethnomusicology at the University of Michigan. Professor Malm is also recognized internationally for nurturing and raising the stature of the Stearns Collection, among the most diverse holdings of musical instruments on a university campus.

To make a gift, please scan this QR code, or contact Director of Advancement Tess Eastment (tesseast@umich.edu) – 734 764-5613.

Giving to the Stearns Collection

Stearns Baroque Ensemble
Julia Bezems
Voice, B.M.A., 2022

“Performing Buxtehude’s Membra Jesu Nostri was an unparalleled experience because of the unique combination of instruments we had at our disposal not commonly found in modern practice. The essence of their sound is incomparable to any other ensemble I have worked with. As a vocalist, I learned how to match and accentuate the unique timbers of these instruments.”

Stearns Transverse Flute
Kelli Daugherty
Flute and Musicology, B.M. 2022

“To say my musical understanding was prodigiously expanded would be an understatement. The elements of style, ornamentation, form, tone, and affect learned has created a foundation for me to understand music of that time through to today. Because of the instrument, my knowledge became tangible.”

Stearns Guzheng (zither)
Shuangdi Zhang
Cellular Molecular Biology, B.S. 2022

“Coming to U-M as an international student and not majoring in music, I never imagined that I could have the chance to continue my passion for playing guzheng, nor the chance to participate in a class, nor founding a student instrumental club. However, after four years, as I graduated from U-M, all of these seemingly impossible ideas have come true.”

Stearns Buchla 100 Series Modular Synthesizer
Gavin Ryan
Percussion and Performing Arts Technology, M.M. 2022

“This instrument is so rare that I had previously never seen one in person, let alone had access to practice on and create with it on a regular basis. It was also a perfect platform for some teaching opportunities as I taught other Performing Arts Technology students.”