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SPRING 2019



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DONALD SINTA QUARTET (DSQ)

Senior Winds Gold Medalists at the 2018 Fischhoff Chamber Music Competition, the saxophone quartet DSQ (**DAN GRASER**, DMA '12; **JOE GIRARD**, MM '12; **ZACH STERN**, BM '12, MM '14; and **DANNY HAWTHORNE-FOSS**, MM '14) formed at SMTD in 2010 and has steadily amassed awards and accolades. The group performs at top venues and music festivals internationally, engages in extensive educational outreach activities, and runs a Saxophone Quartet Composition Competition, with two new works selected annually from up-and-coming composers. Their debut album, *Collider*, will be released soon.



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ON THE COVER:
KHEMIA ENSEMBLE PERFORMING AT
NATIONAL SAWDUST IN BROOKLYN
PHOTO: JILL STEINBERG

ON THE BACK COVER:
DANIELLE GONZALEZ PERFORMING AT
THE 2019 COLLAGE CONCERT
PHOTO: PETER SMITH

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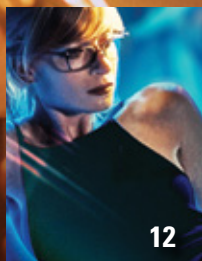
"If audiences, presenters, and managers regularly accept the idea of a classical saxophone quartet

as a current and viable ensemble, and start booking other quartets as well, we will have done our job.

Success will mean that the body of repertoire available for the ensemble will have grown as much as the appreciation for and acceptance of the ensemble type."

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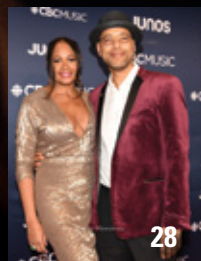
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MESSAGE FROM THE DEAN

As my first academic year as dean comes to a close, I am reflecting on what a thrilling and invigorating few months it has been. This year showcased a stunning display of SMTD's breadth and depth across the performing arts. The talent, creativity, and poise of our students shone brightly and the level of artistic and scholarly excellence was simply inspiring. For me, it was also a remarkable reminder of the power of our art forms—their capacity to transport us, to build community, and to explore our shared human experience.

I have spent my time listening and learning, attending performances and presentations, studying the curriculum, and exploring the larger academic and cultural context of the University of Michigan. I have become reacquainted with many longstanding campus traditions, and, at the same time, marveled at how much the School has changed since I was a student here. As you read this edition of *Michigan Muse*, you will get a vivid sense of the astonishing reach, ambition, and imagination of our alumni, faculty, staff, and students.

One particularly exciting aspect of my new role has been the opportunity to be part of the planning team for the new Dance Building on North Campus, just approved by the Board of Regents. Adjacent to the Brehm Pavilion at the Earl V. Moore Building, the first dedicated facility in the Department of Dance's storied 110-year history will accommodate 21st-century

experiential and academic work, and feature four large, flexible studio-classroom spaces. The largest of the studios will be nearly double the size of our existing dance performance space, with seating for 100+ people. Construction will begin in late summer/early fall, and we look forward to the opening of the facility in spring 2021. It will not only invigorate and highlight dance at Michigan, but it will substantially improve the geographic proximity of our SMTD community. The interdisciplinary creativity thus unleashed will be truly amazing.

Another special highlight of this year was January's Collage Concert, one of the campus's most cherished and anticipated annual events. As I entered a buzzing Hill Auditorium, I realized that the last time I had attended Collage was when I was an undergraduate student—35 years ago. I know I didn't appreciate then what an artistic tour de force it is, nor how emblematic it is of SMTD's central place in U-M's cultural scene. What I do remember is being very nervous, not about playing but about getting to the right place on stage at the right time—and all in the dark!

The distinguishing characteristic of Collage is, of course, the seamless juxtaposition of different genres, especially that moment of anticipation when we realize one splendid performance is coming to an end, but another is about to begin. As I look forward with excitement to my second year, I have a similar feeling of keen expectation.



What new artistic and scholarly heights will we reach? What new frontiers will we explore? What new partnerships will we forge across campus, in our state, and around the world?

Building on what I have learned these last eight months, in the coming year I will be working collaboratively with the SMTD community to deepen our connections across campus, in the community, and in the profession; expand our commitment to global engagement and our programs that produce artist/citizens; and further develop our outstanding curricular and cocurricular programs that empower our graduates to flourish throughout their careers. Michigan is a place of mesmerizing possibility. I am thrilled to be back in Ann Arbor and to again be part of the SMTD adventure.

A handwritten signature in dark ink, appearing to read "Dave Gier".

Dave Gier, Dean

Paul Boylan Collegiate Professor of Music
School of Music, Theatre & Dance



THEATRE & DRAMA'S *FLINT* MAKES HEADLINES

In April, the Department of Theatre & Drama presented the premiere of *Flint*, a new documentary/ethnographic play by Professor **JOSÉ CASAS**. The play explores the Flint water crisis as well as other issues that the residents of the city have struggled with for decades, such as poverty, racism, violence, food inequity, immigration, and judicial inequality. It shares the stories/narratives of the people directly affected by the crisis, with every

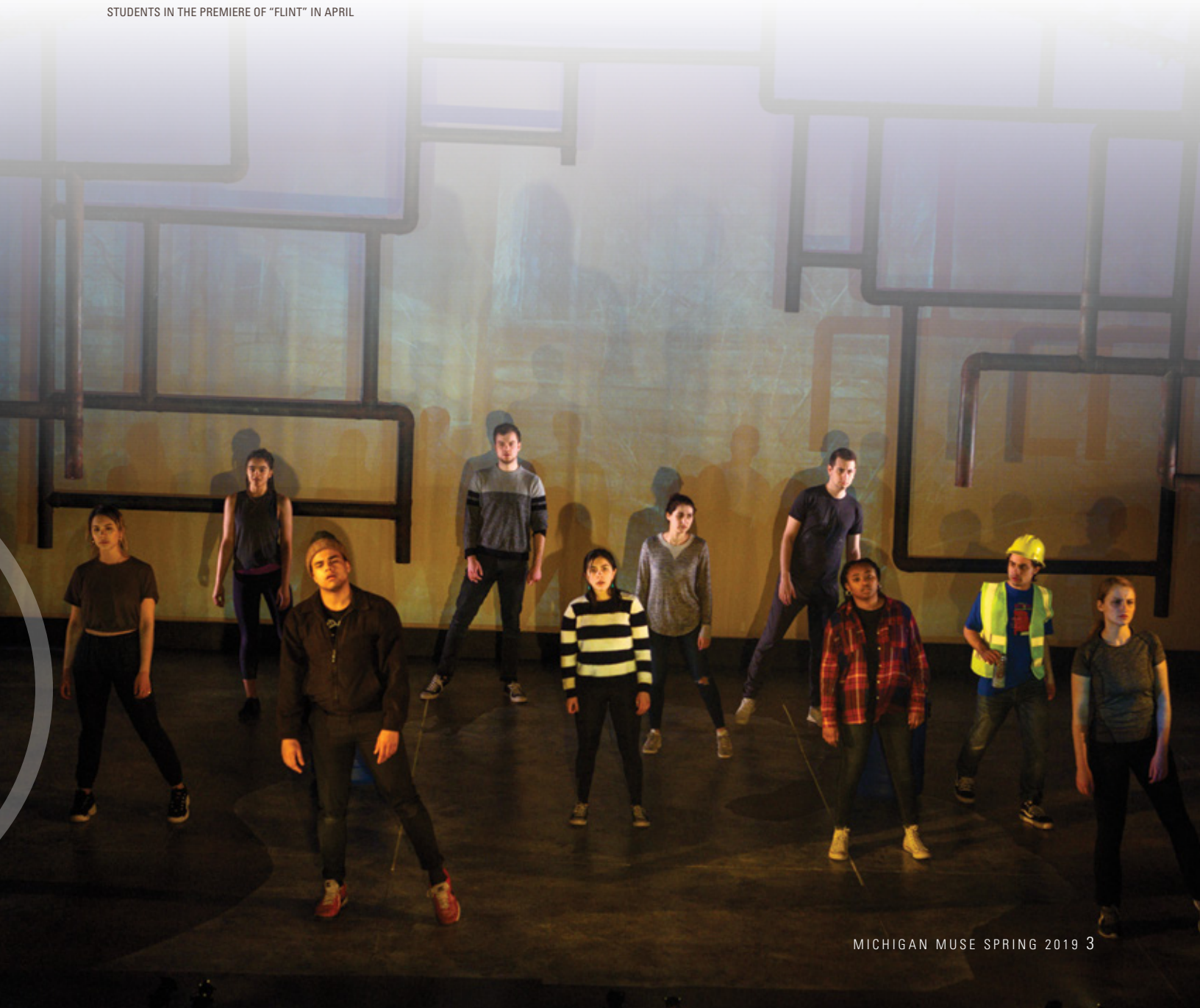
word spoken coming directly from interviews and public records.

The play made headlines in *MLive* and *The Detroit Free Press*, Casas was interviewed on Michigan Radio's *Stateside* and WDET's *Detroit Today with Stephen Henderson*, and an Associated Press wire-service story was picked up by the *Washington Post*, *U.S. News & World Report*, *Miami Herald*, and dozens of other newspapers across the

country, reminding people that the crisis in Flint continues. In addition to the two-week run of the show, students presented a symposium featuring lectures, panels, workshops, and play readings. Subtitled "It's Not Just About the Water," the play also inspired an art exhibit at the Duderstadt Center. In addition, a talk-back was held on opening night, featuring a panel that included the playwright; the director Dexter Singleton;

SMTD Dean Dave Gier; Dr. Abdul El-Sayed, former executive director of the Detroit Health Department and former Michigan gubernatorial candidate; Nayyirah Sharidff, director of the activist group Flint Rising; and Dr. Marty Kaufmann, professor of environmental planning at UM-Flint. Other outreach events included a free performance in Flint and a livestream of the play a week after the run in Ann Arbor.

STUDENTS IN THE PREMIERE OF "FLINT" IN APRIL



SYMPOSIUM EXAMINES SEXUAL MISCONDUCT IN THE PERFORMING ARTS

SMTD's new Faculty and Staff Allies Network presented a symposium and performance event on February 26 titled "Sexual and Gender-Based Misconduct Awareness and Prevention in the Performing Arts." The event was part of the ongoing effort at SMTD to effect a permanent culture change at U-M and in society by improving communication and instituting transparency around issues of sexual misconduct and gender bias. A panel discussion featured three artist-activists: Laura Fisher, a cofounder of #NotInOurHouse, which advocates for new regulations for the non-Equity theatre industry; Eun Lee, founder of The Dream Unfinished, an activist orchestra that uses classical music to engage audiences in dialogues about social and racial justice; and Amy O'Neal, a choreographer who uses breaking to examine ideas about gender in our society. The panel was moderated by Kaaren Williamsen, director of the U-M Sexual Assault Prevention & Awareness Center (SAPAC). Performances throughout the evening, by artists who address themes of gender inequality, sexual misconduct, and/or racial injustice in their work, featured **NICOLE REEHORST**, MFA '19 (*dance*), **COLLEEN BERNSTEIN**, MM '19 (*percussion*), MM '19 (*chamber music*), and **CARLA CANALES**, BM '02 (*voice*).

PERCUSSION STUDENT COLLEEN BERNSTEIN WAS ONE OF THE PERFORMERS AT THE SMTD SYMPOSIUM ON "SEXUAL AND GENDER-BASED MISCONDUCT AWARENESS AND PREVENTION IN THE PERFORMING ARTS."



U-M'S ENTREPRENEURSHIP PROGRAMS EARN NO. 1 RANKING

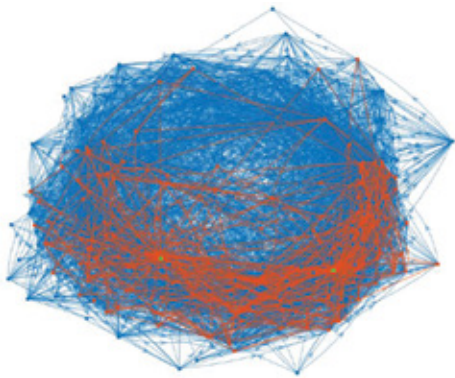
The University of Michigan captured the No. 1 spot on the undergraduate entrepreneurship programs rankings published in November by the *Princeton Review* and *Entrepreneur* magazine. The University's graduate-level program was also ranked in the top 10. SMTD's EXCEL Lab, which helps performing arts entrepreneurs explore career paths through mentorship, fellowships, and courses, was one of the six entities cited as anchors of the entrepreneurship program at U-M. "Our campus culture is one of collaboration mixed with the relentless energy and optimism of our students and faculty across the entrepreneurial ecosystem—from creativity and the arts to cutting-edge research and business savvy," said Mark Clague, SMTD's associate dean for academic and student affairs. "It's what makes the University of Michigan an extraordinary place to live, learn, invent, and make a difference."

MET TO PERFORM CRITICAL EDITION OF *PORGY AND BESS*

In September, the Metropolitan Opera will open its fall season with the Gershwins' *Porgy and Bess* using the American Music Institute/U-M Gershwin Initiative's new edition of the score, edited by Wayne Shirley. The new edition was created at U-M over a period of four years with the help of Gershwin Initiative editors, and had a test concert performance at Hill Auditorium in 2018. The Met's new presentation, a coproduction with Dutch National Opera, Amsterdam, and English National Opera, will be conducted by David Robertson, and will feature an all-star cast including Eric Owens and Angel Blue in the title roles, as well as **JANAI BRUGGER**, MM '09 (*voice*), Golda Schultz, Latonia Moore, Denyce Graves, Frederick Ballentine, Alfred Walker, and Ryan Speedo Green. The performances take place on 14 dates between September 23, 2019 and February 1, 2020. For ticket information visit metopera.org.

PIANO TECH SPACE GETS A MAKEOVER

The Piano Technology space in the E.V. Moore Building is being expanded and renovated, with construction tentatively scheduled to begin in May. Following the building renovation in 2015, Piano Tech staff faced a significantly increased workload and needed additional space to address piano maintenance issues. The expanded facility will be upgraded with new lighting, flooring, paint, and a private office for Robert Grijalva, executive director of keyboard maintenance and assistant professor of piano technology. The renovation is well deserved, according to Christopher Harding, chair of the Department of Piano. "Bob Grijalva's stewardship of our piano inventory and the work of his excellent piano technicians, so crucial for many, many educational programs and activities and performances throughout the entire School, have been the envy of our peer institutions for many years," said Harding. "I can bear witness myself to the extreme excellence of our piano support program compared to almost every other institution in the world I have visited."



NETWORK GRAPH SUMMARIZING CHORD PROGRESSIONS IN BACH'S TRIO SONATAS

ORGAN AND MATHEMATICS ANALYZE BACH TRIO SONATAS

The Department of Organ and LSA's Department of Mathematics conducted a joint theme semester during Winter Term, 2019.

JAMES KIBBIE, DMA '80 (*organ*), professor of music and chair of the Organ Department, and Daniel Forger, professor of mathematics and computational medicine and bioinformatics, received a \$75,000 research grant from the Michigan Institute for Data Science (MIDAS) to develop and analyze a library of digitized performances of the trio sonatas for organ by Johann Sebastian Bach. The research team, including graduate student research assistants **SARAH SIMKO**, MM '18 (*organ*), MM '18 (*harpsichord*), a current DMA student in organ performance, and Caleb Mayer (*mathematics*), developed and applied novel algorithms to study a variety of performance issues from a data science perspective. The files will be shared with other researchers through U-M's Deep Blue online repository and will enable research and pedagogy in many disciplines, including data science, music performance, mathematics, and music psychology. The term culminates in a two-week tour to the Netherlands and Germany in May, where students will take master classes with four eminent European teachers and play on a variety of historical instruments. Results of the project will be presented in research and professional journals, as well as at U-M's 59th Annual Organ Conference, "Building Bach: His Foundations and Futures," September 29–October 1, 2019.



PROF. EUGENE ROGERS IS THE CHORUS AMERICA CONDUCTING ACADEMY DEAN THIS SUMMER AT SMTD.

SMTD TO HOST CHORUS AMERICA CONDUCTING ACADEMY

The third annual Chorus America Conducting Academy will take place at SMTD July 15–19, 2019, with a culminating performance at Hill Auditorium. This unique program will focus on developing conductors' choral-orchestral skills and will provide a positive learning environment that allows participants to advance at their own pace. Participating conductors will have the opportunity to conduct choral-orchestral repertoire under the tutelage of a world-class faculty, led by **EUGENE ROGERS**, MM '01, DMA '08 (*choral conducting*), the Conducting Academy dean and SMTD's director of choral activities. Participants will also receive podium coaching, video review sessions, individual instruction, and forums on topics such as performance practice, score preparation, and orchestral rehearsal procedures.

OH, THAT GUY!

Everyone knows character actor David Paymer. They just don't know they do.

BY MARILOU CARLIN

Mention actor David Paymer to the average person and you might get a blank stare. Even if you list some of the dozens of films or TV shows in which he's been featured—from his earliest days, in shows like *Barney Miller*, to Billy Crystal's *Mr. Saturday Night* (for which he received Academy Award and Golden Globe nominations) to the current smash hit *The Marvelous Mrs. Maisel*—the dazed and confused countenance might continue. But share a photo of Paymer, and you'll get: "Oh! *That* guy." Which might be followed by, "I love that guy!"

DAVID PAYMER, BA '75 (*theatre*) is arguably one of Hollywood's greatest character actors: he rarely plays the lead, but often steals the show in supporting roles that allow his chameleon-like talent to shine as he disappears into his character.

Paymer is masterful at comic roles, like the cranky judge he played recurrently on *The Good Wife*, or the sweet and nebbishy Ira Shalowitz, ice cream magnate, in *City Slickers*, the role that led to him becoming a go-to character actor for Hollywood's top directors.

But some of Paymer's most memorable performances have been in dramatic roles. His award-worthy Stan Young, the wise and patient brother of *Mr. Saturday Night* (Crystal's Buddy Young, Jr.) was described by Roger Ebert as "a heartbreaking performance." Not only did it give him that Oscar nod—which Paymer says was like getting his passport stamped—it also led to *Quiz Show*, directed by Robert Redford, in which he played the unscrupulous TV game show producer Dan Enright.

Paymer didn't set out to be an actor after graduating from high school in Oceanside, New York, though he had appeared in high school musicals. Instead, he enrolled at the University of Rochester as a psychology major—largely to appease his parents, who wanted him to be a doctor. But he still performed in theatre productions there and had no trouble being cast, making him want to pursue

acting more seriously. When his parents divorced, he said it somehow freed him from doing what he was expected to do and instead enabled him to follow his heart.

He sought out a school that would give him a double major, and found it at U-M, where he obtained a degree in theatre and psychology. "U-M was like the big city," he said, "they had a real theatre department!"

One of his first roles was in the ensemble of *Cyrano de Bergerac* at the Power Center. But he also acted in shows at the Campus Inn, and was actually getting paid for performing. "U-M was a building block for me," said Paymer. "It gave me the confidence and the realization, from my teachers and my peers, that I was good enough to take the next step and continue pursuing my dream."

Just six months after graduating, he landed a role in the touring company of *Grease* playing Sonny LaTierri. He did that for about eight months and then took over the role on Broadway.

"It was the most fortuitous job I ever had," he said. "When I got out of school I said, 'I'm gonna give it a shot.' If I had not had that early success, I might not have stuck with it."

While still playing in *Grease*, in 1979, he auditioned for the movie *The In-Laws* with Peter Falk and Alan Arkin, and landed the part of a cab driver, which gave him some "nice scenes" with Falk. He subsequently sent postcards to 400 agents in the Los Angeles area, pitching himself. He received only two responses, but one was from Susan Smith, an agent who specialized in repping character actors, such as Brian Dennehy and Kathy Bates. Smith took on Paymer and remained his agent for the next 34 years, until her death in 2013.

Paymer was soon auditioning for a myriad of parts, and over the next 10 years consistently appeared as a guest star on a wide variety of television shows. "I guess you could call it my apprenticeship, but I always worked," he said.

Smith, he said, fought for him and secured an audition for 1991's *City Slickers*. "My wife [Liz Georges] made me a western tie, which, on me, looked a little ridiculous," he said. "But Billy [Crystal] liked it so I'm convinced my wife is responsible for my career."

That's because *City Slickers* was not only a huge hit, but it led directly to *Mr. Saturday Night*, which Crystal was writing at the time. Paymer didn't know it, but Crystal already had him in mind for the role of Stan Young, which changed the trajectory of his career.

"I was finally invited to a seat at the grownups' table," he said. "I'd been working since '76, really happily, but in relative anonymity. [Mr. Saturday Night] represented a big change—suddenly doors opened that were not open to me before."

One of those doors led to *Quiz Show*, allowing Paymer to show his range—he wasn't just a funny guy—and the work started rolling in. They weren't inviting him to audition; they were offering roles, based on his proven record. "I said, 'you mean I don't have to read anymore?'" said Paymer, recalling his wonder at this new turn in his career. The offers were from a who's who of top 1980s and '90s directors of major films: Steven Spielberg (*Amistad*), Oliver Stone (*Nixon*), Mel Gibson (*Payback*), Rob Reiner (*The American President*), and Barry Sonnenfeld (*Get Shorty*)—to name just a few.

Since then, Paymer has worked continually in both film and television. Among his most recent work are recurring

roles on two period TV shows about the comedy business:

The Marvelous Mrs. Maisel on Amazon and *I'm Dying Up Here* on Showtime. The latter, set in the 1970s, focuses on comedians who work at Goldie's, a comedy club loosely based on L.A.'s Comedy Store. Paymer plays Ernie Falk, a rich and famous TV producer. His time on set brought back memories of his days doing standup with his brother Steve Paymer, an actor/producer/writer. "And you get to wear bell bottoms and the double breasted suits," he added.

Though *I'm Dying Up Here* was canceled after two seasons, *The Marvelous Mrs. Maisel* is now one of TV's biggest hits, winning top awards in multiple categories and renewed for a third season before the second was even released. Paymer plays Harry Drake, the cutthroat manager of Sophie Lennon (Jane Lynch), and he is expected to return in the third season.

This is not the first time that Paymer had worked with the show's creator, Amy Sherman-Palladino; he had directed an episode of her previous hit, *Gilmore Girls*, and a few episodes of *Bunheads*, with Sutton Foster, a show Sherman-Palladino created for ABC Family.

"Mrs. Maisel is a joy," said Paymer. "I love working with Amy—she and her husband Daniel do it all: they write, they produce, they direct. It's great because there's no guesswork. It's all shorthand. And the production values are just amazing."

Another recent project for Paymer was *The Sunlit Night*, a new film that had its world premiere at the 2019 Sundance Film Festival and is currently seeking distribution. He also just finished work on a series titled *On Becoming a God in Central Florida*, a comedy produced by George Clooney's Smokehouse Productions and Sony's TriStar

Television, and starring Kirsten Dunst. It will premiere on YouTube Premium later this year.

"It's another period piece, this time set in the '90s," said Paymer. "It's about the pyramid scheme business. I play one of these hucksters, selling these beauty products. It's that whole world of greed, people doing terrible things to one another. I don't know: I'm a really a nice guy but I keep getting those villain roles."

All of these recent roles represent a return to acting after several years in which Paymer focused on directing. Since 2003, he has directed more than 70 hours of television, including episodes of *Grey's Anatomy*, *The Mentalist*, and *Brothers and Sisters*.

"I directed many sort of actor-centered shows," said Paymer. "It was really hard work, and very different from acting—I learned a lot about the production end of things and came to appreciate what directors and production managers face in terms of time, especially in television. It filled in a part of my creative life that I'd always wondered about. I did it for about 10 years and it was just great to be on the other side of the camera."

But now Paymer is rededicating himself to being in front of the camera, and it appears that there's no end in sight to his performing career. He's up to 160 roles on his IMDb page, and that doesn't even include some of his most recent work. When he was just starting out, he said, he never could have imagined the success he's enjoyed.

"I never thought about movies or television," he said. His highest ambition then was to maybe getting into a regional theatre somewhere. "I don't care about the money," he remembers thinking, "I just love acting."

BRINGING BROADWAY'S BEST



MICHAEL McELROY

Michael McElroy was SMTD's latest Broadway Artist in Residence, thanks to the Benard L. Maas Foundation

BY JULIE SMITH YOLLES

When Vincent Cardinal was a student teacher at Shaker Heights High School in Ohio, he cast 10th-grader Michael McElroy in *Runaways* by Elizabeth Swados. That was back in 1981.

"Michael had the musical line that opened the show. At first, he was very tentative and quiet. In fact, I considered giving the line to someone else," recalls Cardinal, now SMTD's Arthur and Martha Hearron Endowed Professor of Musical Theatre and chair of the department. "Michael's cousin, who was also in the show, suggested that I tell Michael to sing like he sings in church. So I did. That voice—as resonant, full, and moving as it is today—came out of that skinny little kid. He's been singing like he's in church ever since."

Thirty-eight years after that first theatrical encounter, Cardinal and McElroy would come together again at SMTD thanks to a musical theatre residency grant by the Benard L. Maas Foundation.

"The Benard L. Maas Foundation has made possible some of the most meaningful educational experiences for our musical theatre students during my time with the University of Michigan," said Cardinal. "The significant impact of these projects reaches beyond our student population to the greater community. Maas Foundation President Matt Engelbert has the ability to see our programmatic and curricular needs and help us meet them. These gifts are truly game-changers for the Department."

The Maas Foundation gift was first awarded in 2013, when Brent Wagner was chair.

That year, the gift supported an on-campus workshop of the musical *Bedknobs and Broomsticks*, bringing in the show's composer, lyricist, and director for a multi-day residency. In 2017, it sponsored the world premiere production of the musical *One Hit Wonder*, supporting a residency by director and alum Hunter Foster and a partnership with Broadway's Araca Media. This year, in addition to McElroy's, the Foundation supported a residency by director-choreographer Tiffany Rachelle Stewart, who directed *Passing Strange*. Over the years, the gift has also helped fund the Color Cabaret (a student-produced revue celebrating the contributions of people of color in musical theatre history), several master classes, and the purchase of cameras for the "Acting for the Camera" course.

"The goal of the Benard L. Maas Foundation gift was always to provide opportunities for the students to engage with leaders and the best of Broadway—directors, choreographers, casting agents, and composers—by providing the funds to bring these people to Ann Arbor," said Engelbert. "The residencies are the top priority of the gift—greater than workshopping new shows, although that plays a major role in fulfilling the objective of the gift. Working closely with first Brent [Wagner] and now Vince [Cardinal], the yearly gift grew from \$25,000 to

\$35,000 to \$50,000 to \$70,000 to allow for student experiences unrivaled by other programs.”

It was Cardinal who first introduced Engelbert to McElroy in New York a few years ago, suggesting that the Maas Foundation bring McElroy to Ann Arbor for the one-month musical theatre residency. Ultimately, that residency would culminate in a capstone “Broadway Our Way” concert featuring 40 musical theatre students for two performances in February. The timing was perfect since McElroy had just started a one-year sabbatical from New York University’s Tisch School of the Arts in September 2018.

“If you had asked me 10 years ago if I wanted to be a teacher, I wouldn’t have considered it. But my life has been moving toward this place,” said McElroy, whose accolades include Tony and Drama Desk nominations for *Big River* and a Grammy nomination for *Greater Joy: A Gospel Christmas*. The latter features Broadway Inspirational Voices (BIV), a multiracial gospel choir comprising Broadway performers including U-M alumni Gavin Creel, Jesse Nager, Robert Hartwell, and Chelsea Packard, who is now assistant professor of musical theatre at SMTD. McElroy founded the nonprofit BIV 25 years ago and still serves as its musical director and vocal arranger.

In addition to the many SMTD alumni in BIV, McElroy has enjoyed other connections to U-M: He starred as Tom Collins in *Rent* on Broadway and on tour, which was coproduced by LSA grad Jeffrey Seller; and he performed in *The Wild Party* on Broadway, with book, music, and lyrics by SMTD grad Andrew Lippa.

When McElroy became head of vocal performance at Tisch NYU in 2010, he left the rigorous eight-performance workweek

of Broadway behind. Six years later, he became the associate chair of the Department of Drama at Tisch and created the “Broadway Our Way” concert series for BIV, in which he directs and arranges Broadway songs by combining gospel, rhythm and blues, and pop influences with the American form of musical theatre.

“My goal during my sabbatical was to spend 90 percent of my time writing—but the universe had a different plan for me,” he laughed.

McElroy spent the first seven weeks of his sabbatical teaching at the University of Melbourne in Australia. Next, he taught the music and created the arrangements for Pulitzer and Tony Award-winner Michael Cristofer’s new play, *Man in the Ring*, which was performed at the Huntington Theatre in Boston. From there, McElroy headed to Miami—where he serves as a Theater National Selection panelist and master class instructor for the YoungArts Foundation—for National YoungArts Week, where he was named YoungArts Winner in Theater in 1985.

“For me, it’s all about balance. Every opportunity I’ve had on this sabbatical is a gift that has helped me be a better human being and a better artist,” said McElroy. “My belief has always been that art has the power to unite us, musically

and emotionally, so we aren’t so fractured.”

Leaving Miami for Ann Arbor, McElroy arrived just in time for Michigan’s polar vortex and the loss of two of the 23 rehearsals due to snow days, bringing new urgency and dedication to the old adage of “the show must go on.”

The “Broadway Our Way” concert that McElroy created for SMTD featured 13 songs to which he added his musical flair and finesse. He also created three new arrangements for songs from *Hamilton*, *Aladdin*, and *Finding Neverland* that had their world premiere by musical theatre students on the Stamps Auditorium stage.

“I am continually amazed by Michael’s ability to reach people in the most positive of ways,” said Engelbert. “And I love that he brings his Broadway friends and their incredible talents into this process of supporting so many in need.” (The Maas Foundation is also a generous supporter of McElroy’s Broadway Inspirational Voices volunteer performances for both Ronald McDonald House and Covenant House of New York).

In bringing McElroy to Ann Arbor, Cardinal was continuing a history in which his students have benefited from the Broadway veteran’s experience. In 2003, when Cardinal was chairman of Theatre Arts and artistic director of the Jerry Herman Ring Theatre

at the University of Miami, he brought McElroy in to direct an all-undergraduate production of *Violet* by Tony Award-winning composer Jeanine Tesori. She had written the role of Flick for McElroy, which he originated off-Broadway when *Violet* premiered in 1997, earning him a much-deserved Drama Desk nomination.

In the fall of 2017, University Productions and the Department of Musical Theatre produced *Violet*. With the generous support of the Maas Foundation, McElroy came to campus, saw the final performance of *Violet*, and met with the cast to discuss the musical and his own *Violet* journey. The next day, he offered a master class for the entire Department.

“Michael is a leader on Broadway in so many respects—as a performer, as an advocate, and as an educator,” said Engelbert. “Initially discussing this opportunity with Vince, we both knew that he would bring his talent, wisdom, kindness, and energy to the program. I am not certain we realized just how indelibly he would impact the students’ collective lives. Meeting with them following the final performance of the “Broadway Our Way” concert, I realized that this opportunity was perhaps the most meaningful musical theatre experience they have ever had.”

Julie Smith Yolles is an Ann Arbor-based freelance writer.



CURRENT MUSICAL THEATRE STUDENTS PERFORMED IN A “BROADWAY OUR WAY” CONCERT IN FEBRUARY

DARING DANCES

Exploring Social Justice Through Movement in Ann Arbor and Detroit

BY MARILOU CARLIN

A multifaceted initiative, launched by the Department of Dance this winter, is forging alliances in Detroit while exploring the ways that dance can imagine and realize a more equitable society.

Featuring performances, workshops, an artist-in-residence program, and student fellowships, Daring Dances was created and curated by **CLARE CROFT**, associate professor of dance and American culture. In developing the project, Croft built upon her 2017 curatorial work on “EXPLODE! Queer Dance Festival,” which explored relationships among dance and politics, gender, race, and sexuality. That project began in Ann Arbor, toured to New York, and will tour nationally later this year.

A dance scholar with a focus on 20th- and 21st-century American dance, Croft wanted to continue to curate themed dance events, and was also motivated by the desire to get dance students to connect with, understand, and be more involved in the Southeast Michigan community and its arts landscape.

“Our students are often on the frontlines of gentrification in the communities in which they settle after graduation,” said Croft. “I want them to truly consider the places where they live—who’s making art there now, who has lived there before? How does knowing where you live help you to be a more ethical neighbor? We need to introduce these ideas to students while they are in school so they will practice them when they move on. At the same time, this project is creating a community infrastructure for our students.”

The Daring Dances initiative, with one year of planning and three years of implementation supported by the University, offers a platform for presenting dance work that invites “difficult, but necessary conversations” and encourages community engagement. The first season focuses on issues of race and feminism; over the next two years, Croft hopes to explore issues related to Arab Americans, and will also look at questions of consent.

“I think dance offers us languages and strategies for trying to understand really complex problems, and the opportunity to try to understand them from where we live,” said Croft. “These aren’t just issues that are out in the world—they are affecting lives in Southeast Michigan, too.”

This geographic area, then, is the anchor for the program as it seeks to support emerging new work by choreographers based in the Midwest. It is also encouraging U-M students to make dance related to social justice, and conduct “Experiments in Coalition”—the community engagement aspect of the project—with the aim of bringing communities together around dance making and viewing.

Filling the “Experiments in Coalition Winter Residency” was New York City-based Skeleton Architecture, a Bessie Award-winning collective that describes itself as “black womyn and gender-nonconforming artists

SKELETON ARCHITECTURE AT A PERFORMANCE IN NEW YORK

rooted in the rigor and power of the collective in practice and improvisation.” Five artists from the group kicked off the residency with a free public workshop at U-M’s Alice Lloyd Hall titled “Listening on the Pleasure Boundary,” exploring the intersections of race, gender, and sexuality in dance.

Skeleton Architecture then reunited with The Gathering, an intergenerational collective of black women-identified dance artists in Detroit, assembled by SMTD alumna **JENNIFER HARGE**, BFA ’08. The two groups had partnered last fall for a week-long residency that included working with student activists at U-M and artists in Detroit. The public showing in March, “Choreographing Black Space,” was the culmination of collective investigations explored during the residency. Harge described it as “working through questions and strategies to create future worlds by attending to emergent tools that surface when existing and dancing together.”

Daring Dances also appointed an inaugural artist-in-residence, Chicago-based choreographer Anna Martine Whitehead and her collaborator Damon Locks, a sound artist. That two-part residency began in Ann Arbor in Summer 2018 and concluded in Detroit in Winter 2019 with three events at the Jam Handy, a Detroit venue with a rich history and raw industrial ambience.

The culmination of the week-long winter residency was a soft premiere of *Notes on Territory*, a performance work that uses “the prison as a prism to consider architecture, surveillance, and freedom.” The work uses video, sound installation, text, and language-play, in addition to set choreography and improvised movement, as it makes connections between Gothic cathedrals, colonial fortresses,



ARTIST-IN-RESIDENCE ANNA MARTINE WHITEHEAD IN PERFORMANCE

American public housing, and prisons.

In addition to the performance, Whitehead created the installation “Freedom Futures Lab,” an open space for collectively imagining a world without prisons, and led the workshop, “How Can Dance Help Imagine a Just City?” Both were organized in collaboration with the Detroit Justice Center, a nonprofit law firm working alongside communities to create economic opportunities, transform the justice system, and promote equitable and just cities.

Whitehead and Locks also spent two days in Ann Arbor, where they performed an excerpt of *Notes on Territory*, visited with students in Croft’s “Dancing Women/Dancing Queer” course, and led a workshop on dance and social justice for the Daring Dances Student Fellows.

The Fellows represent the third prong of the Daring Dances initiative, along with performance and community engagement. Open to current undergraduate and graduate students, the Fellowship grants are intended to support students and student organizations interested in both dance and social justice and to provide

financial support and community-based mentorship.

“The student fellowships were really inspired by the desire to connect SMTD students with the thousands of U-M students who dance regularly in extracurricular dance clubs on campus,” said Croft. “We wanted to bring dance and social justice issues together across the arbitrary dividing line that sometimes gets drawn between the students who major in dance and those who dance regularly on campus, but major in other areas. Many of those exploring dance outside the department are working in forms not offered in the current dance curriculum, so bringing the various groups together helps us experience a richer picture of the full spectrum of dance practices.”

The first cohort of Fellows includes: Regained: Healing Through Dance, led by dance majors **SHANNON NULF** and **VICTORIA BRIONES**, who are committed to using dance as both a method of resistance and a means to uplift the stories and healing of marginalized groups; Amala Dancers, a group that creates a collective dance space for all students of African descent to engage in

a cultural sharing between the African diaspora and the African continent; and South Asian Awareness Network (SAAN), which focuses on the concerns, needs, and traditions of the South Asian community and explores social justice concerns using the arts, poetry, music, storytelling, and Bharatanatyam (classical Indian dance) as its catalyst.

In using dance as a means of exploring issues of social justice and/or heritage, each of these groups is ultimately seeking to eradicate boundaries and unite people—a primary goal of Daring Dances.

“I’m always intrigued by the power of performance to bring people together,” said Croft. “Even if two audience members have nothing in common, once they’ve watched a performance together, they have that in common. I don’t want to erase difference—our differences are important and very real. But I do want us to have shared experiences that allow us to talk about how we are different and why that matters. Those are conversations that we need to have, and I know that dance—both watching it and making it—can help us have them.”

THE FUTURE IS FEMALE



KELLY MORAN
PHOTO: TIM SACCENTI

As women are forging diverse careers in the field, the Department of Performing Arts Technology has stepped up recruitment of female students

BY BRANDON MONZON

According to a January 2018 study by the University of Southern California's Annenberg School for Communication and Journalism Inclusion Initiative (2012–17), women constitute just two percent of producers working in music.

"For most people, the default image of a 'sound engineer' is a man, which can make it difficult for girls and young women to see themselves in that role," said Michael Gurevich, chair of the Department of Performing Arts Technology (PAT). To try and change that perception, Gurevich and two other faculty participated in a campus-wide program titled Faculty Leading Change. Their goal was to address the gender imbalance in the PAT program and understand it in the field of music technology as a whole.

"Historically, roughly 20 percent of the students in PAT were women, which is also about the same fraction for the field as a whole," said Gurevich. "In talking with current female students, many expressed this feeling that they found PAT 'by accident' and hadn't otherwise ever considered pursuing it as a career."

In response, PAT created Girls in Music and Technology (GiMaT), a summer enrichment program for high school students that is open to all genders but was designed to promote participation by girls, potentially increasing enrollment of female PAT majors. After just one year of the program, the incoming freshman class of PAT majors is 40 percent female.

"GiMaT can explicitly show these young people that women *can* and *do* work in this field, so we can start to change that perception," said Gurevich. "We value the diversity of our students in terms of their identities, experiences, and interests. Open-mindedness and a well-rounded intellectual curiosity are defining characteristics of current PAT students and our alumni."

Those characteristics are thoroughly reflected in some recent female PAT graduates, who are pursuing diverse careers in a field that offers many paths to success.

"The best advice

is to follow your gut and do

what you want to do artistically."

THE MASTERING ENGINEER

As the owner and chief mastering engineer of Neato Mastering, **PIPER PAYNE**, BFA '09 (*performing arts technology*) works on albums for independent artists and major labels. After graduating, she continued her education at the University of Stavanger in Norway and has apprenticed under some of the most renowned mastering and audio professionals in the world, including Bob Katz and Michael Romanowski. Payne has mastered for a myriad of artists including Madame Gandhi, Third Eye Blind, Geographer, Beats Antique, Jane Wiedlin from the Go-Gos, Blithe, Betsy, Basement, and Shamir to name a few. She also works as an audio professor and guest lectures frequently about mastering and recording.

Active in industry trade groups, Payne is a newly elected governor of the Audio Engineering Society (AES) and is the cofounder and cochair of the AES Diversity & Inclusion Committee, as well as an active member of Women's Audio Mission. She said she "lives for quality and equality in audio."

"Women are outnumbered by men in the audio industry. That's a fact," said Payne. "The engineering community is not just male dominated—it's white male dominated and all minorities are not feeling welcome."

But girls, she agrees, are often not even considering the field. "We need to make girls feel more welcome by encouraging STEM education at a young age," said Payne. "This isn't a problem that will fix itself overnight. It will take a generation of close attention to the problem, and constructive adjustments for real change to occur."

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THE ARTIST

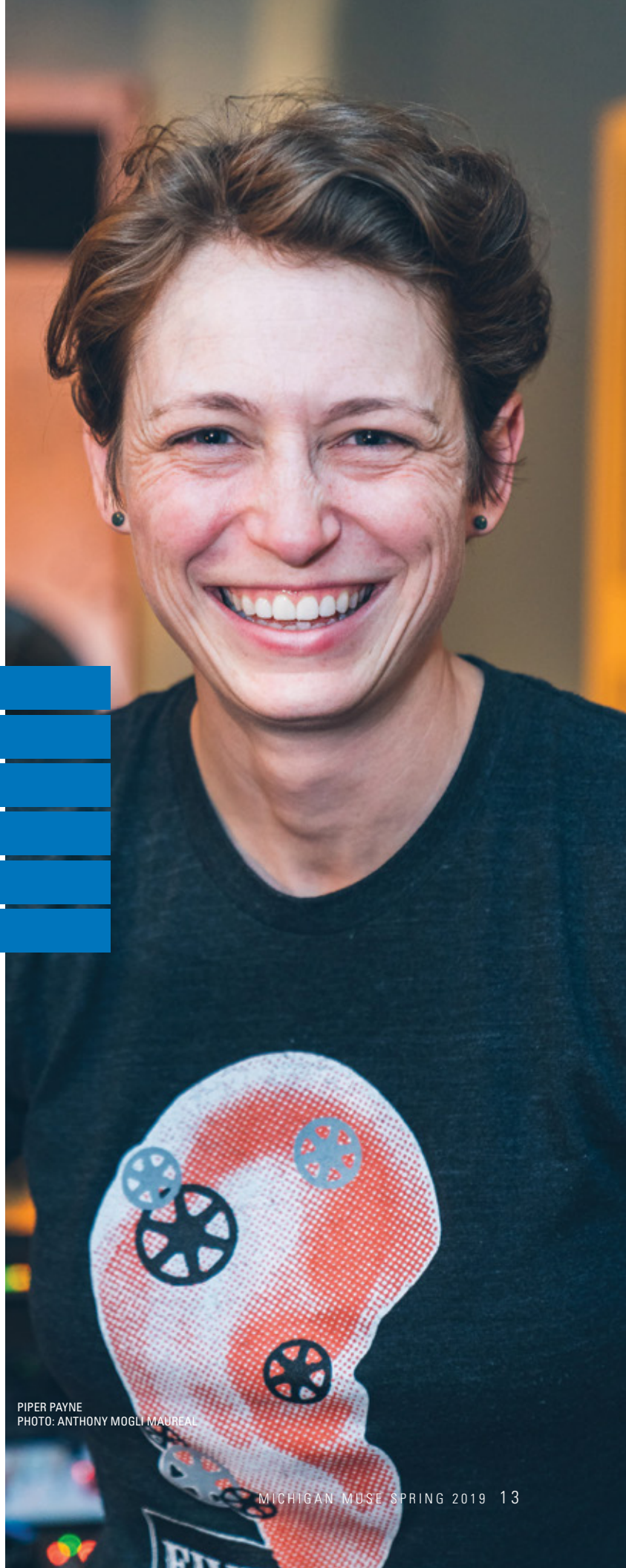
Composer, producer, and multi-instrumentalist **KELLY MORAN**, BM '10 (*performing arts technology*) describes her work as "if John Cage took acid and went down a post-minimalist spiral." In other words, Moran utilizes a "prepared" piano, which involves placing objects on or between its strings.

Moran has made five albums, including *Microcosms*, self-released a few months after she graduated from SMTD. Her first label release *Bloodroot*

made *The New York Times's* "25 Best Classical Musical Recordings of 2017" and *Rolling Stone's* "20 Best Avant Albums of 2017."

"Dozens of labels told me that *Bloodroot* was too weird and wouldn't do well commercially," said Moran. "The fact it was so weird and unique is exactly why it did well. What others perceived as its weakness was its main strength."

Bloodroot's success enabled Moran to trust her artistic



PIPER PAYNE
PHOTO: ANTHONY MOGLI MAUREAL



EMMA AZELBORN

impulses and push the envelope, which she did on 2018's *Ultraviolet*, her first record on storied electronic label, Warp Records. "*Ultraviolet* came hurling out of an intense improvisation session," said Moran. "It was almost like a cathartic release, and once I listened back to what I had done, I realized it was my next record."

Playing a number of musical instruments at a young age, Moran began writing music as a teen and found she preferred recording as a way to organize her ideas, which set her on the path of making electronic music.

"The first thing that drew me to PAT was the chair, Mary Simoni," said Moran of the emerita professor who chaired the department from 1996 to 2009. "That alone got my attention because so many technology departments are male-dominated."

Simoni has been a role model and support for Moran but she also credits Professor Stephen Rush for going above and beyond to nurture her talent. "I owe a lot to Steve for spending a whole year teaching me contemporary piano repertoire that included extended techniques and prepared piano," Moran said. "I wouldn't be where I am today without Steve. He truly taught me out of the kindness of his heart."

Moran is currently on tour supporting *Ultraviolet*. "I make a living touring and making records, which is beyond what I thought I could ever achieve," said Moran. "The best advice is to follow your gut and do what you want to do artistically. That's the only thing that has ever gotten me anywhere."

THE SOFTWARE ENGINEER

EMMA AZELBORN, BS '17 (*sound engineering*), BSECS '17 (*computer science*) came to Michigan specifically for the PAT Department. "I liked how flexible the program was, that there was an option to focus more on the technical side of audio," said Azelborn. "My classes were small, I worked directly with professors, and my experiences working with the studios and performance spaces have been invaluable to me."

The intersection of technology and audio was something that always interested Azelborn. "I knew I wanted to find a job as a software developer at an audio company," she said. "I wasn't sure what that would look like, if it would be making digital audio workstations [such as Ableton], writing firmware for microphones and speakers, or writing audio plugins, but I knew I wanted to do something in that field."

In Azelborn's senior year, she accepted a job offer at Goodhertz, Inc., a Californian audio software company. She had interned for the company the previous summer after the cofounder and CEO, alumnus Devin Kerr, asked for recommendations from then-chair Jason Corey, who suggested Azelborn.

"I liked how flexible

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Since being hired as an audio DSP software engineer at Goodhertz, Azelborn has worked on all the company's releases, including Goodhertz Plugins v3.0 update (a cross-platform support that allows their plugins to work

on both Mac and Windows) and Goodhertz Megaverb (a fun reverb plugin that features the gritty sound of early digital reverb units).

THE FREELANCER

Like many women students, **VENIECE SESSION**, BS '16 (*sound engineering*) was surprised that careers that involved music and engineering even existed at the University of Michigan. "I wanted a career that would allow me the opportunity to be a creative problem solver," she said.

After graduating, Session knew that she wanted to produce sound for live shows and major events, but didn't want to jump directly into a corporate 9 to 5 position. Instead, she wanted to freelance so she'd have flexibility in her schedule to maximize opportunities. One of these was serving as the program leader and studio manager at The Neutral Zone (NZ), a diverse, youth-driven teen center in Ann Arbor.

"NZ allowed me the freedom to grow professionally and creatively with the skills I acquired through my PAT major," said Session. "I was a key leader in the redevelopment and growth of the music department, and as the studio manager, I led workshops teaching audio technology and songwriting. I was able to share my passion for music and technology with the youth."

Working as a freelancer has allowed Session to build a career that focuses on solutions for programs in a creatively efficient way. One of her big projects at NZ was upgrading the B-Side, a 400-person music venue, and Orpheum, a recording studio, with over \$10,000 worth of

donated and grant-funded digital audio gear and software.

Freelancing can be tough at times, but Session said that keeping a close community of positive people she can learn from and grow with has been key to her development.

"Growing up in Detroit, there's such a diverse pot of musical talent, and most major artists have someone in their circle from Detroit," said Session. "The work I take on continues to challenge me in a way that makes me excited about the career I'm building."

"I wanted a career

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VENIECE SESSION
PHOTO: BRIAN SURGUINE

THE CHAMBER MUSIC



"Our members hail from different places across the continent and each of us have richly diverse interests and careers,

with mosaics of professional activities. We feel that diversity is our strength—

diversity of thought, experiences, and talents—and enhances what we can create together."

SANDBOX

Long a core component of SMTD's music curriculum, chamber music has lately taken center stage as the place where innovation and career development come to thrive.

"Chamber music offers us the opportunity to play and explore in our very own new music sandbox, where the possibilities are endless and the process is full of joy, curiosity, and friendship."

That's how Jani Parsons, pianist and music director of the new music sextet Latitude 49, summed up her group's love for their chosen music genre. The mixed chamber ensemble (piano, violin, cello, saxophone, clarinet, and

percussion) was founded at SMTD in 2012 and makes new music the cornerstone of their mission. With a busy performing schedule that takes them around the country, frequent residencies at top music schools, extensive educational outreach, and innovative recording projects, Latitude 49 is emblematic of the ambitious and successful chamber ensembles that have formed at SMTD.

SMTD chamber groups, both student and alumni, are excelling in traditional formats and also creating unique instrument combinations. In the process they're winning major awards, including Fischhoff Medals; commissioning a vast array of new music; creating music festivals on the international stage; making groundbreaking recordings; and connecting with communities in ways that

only small, self-driven, and diverse ensembles can.

"Chamber music is a field that is limited only by our students' ambitions," says **MATT ALBERT**, chair of the Department of Chamber Music and the former violinist/violist with Eighth Blackbird, a group that shook up the genre by concentrating on new music and unexpected collaborations.

Albert now oversees SMTD's chamber music degree program,



LATITUDE 49

Blending the finesse of a classical ensemble with the drive and precision of a rock band, Latitude 49 has commissioned and premiered 50+ works by living composers, touring nationally and presenting concerts in major venues including the Ravinia Festival (Chicago), (le) poisson rouge (NYC) and the Music Box at the Max M. Fisher Music Center (Detroit). The group comprises SMTD alumni **JANI PARSONS**, MM '10, DMA '13 (*piano*); **TIMOTHY STEEVES**, BM '12, MM '14 (*violin*); **ANDY HALL**, MM '11 (*saxophone*); **MAX GEISSLER**, MM '11 (*cello*); and **CHRIS SIES**, MM '12, MM '15 (*percussion*); as well as clarinetist Andy Hudson.

WESTBOUND SITUATION

Westbound Situation blends the precision of classical chamber music, the rhythmic drive of bluegrass, and the colorful expression of jazz into a new style of chamber music: chambergrass. Composed of undergraduates **GRANT FLICK** on violin and **MATT DAVIS** on banjo, **JACOB WARREN**, MM '19 (*chamber music*), MM '19 (*improvisation*) on bass, and cellist Zach Brown, the group mixes composition and improvisation seamlessly into their entirely memorized arrangements. As a trio, without Brown, Westbound Situation was the First Prize winner of the 2019 Briggs Chamber Music Competition at SMTD.



"One of the things I love most about SMTD is the open-mindedness toward what chamber music is, and what it can become."

The faculty have been open and willing to provide feedback and ideas through the lens of the classical, jazz, education,

or the many other wonderful departments that have helped us come up with new ideas that we would not have had on our own."

a master's degree designed to be acquired in tandem with a traditional performance degree. He was also the artistic director of the M-Prize Chamber Arts Competition, which SMTD hosted for three years. The competition was discontinued earlier this year at the conclusion of the funding commitment from the Office of the Provost.

"M-Prize inspired me to think about the big picture of chamber music and how Michigan could highlight the success stories," says Albert. "It showed us how much is happening across the spectrum of chamber music, in all traditions and styles. We're asking ourselves how we can use our current resources to focus

on the projects that students are devising, and the opportunities are just incredibly exciting."

The foundation for such a robust and expansive chamber music program at SMTD was laid during **CHRISTOPHER KENDALL's** tenure as dean (2005-2015). Kendall, himself a longtime chamber musician, carefully recruited exceptional faculty members whom he knew would contribute substantially to enhancing and growing the program.

Kendall's successor, **AARON DWORKIN**, who served as dean from 2015–2017, further committed the School to chamber music. He created the Department of Chamber

Music, hiring Albert to chair it, and launched the School's EXCEL program (Excellence in Entrepreneurship, Career Empowerment & Leadership) as well as M-Prize. Meanwhile, **DAVID GIER**, who took over as dean in October, is a faculty member of the Chamber Music Department. This appointment reflects his own expansive experience as a chamber musician, including many years as a trombonist in the Iowa Brass Quintet.

CHAMBER MUSIC AS TEACHER

If defined as a small ensemble with no conductor, where

members take full artistic and logistical responsibility, chamber music is inherently entrepreneurial.

"Students are empowered to make artistic, scheduling, and project-oriented decisions as chamber musicians," says Albert. "It's a different way of learning."

The EXCEL Lab, then, has become a natural ally and important supporter of many SMTD chamber ensembles, providing mentorship, guidance, and monetary support for projects. It's no surprise that the rise of EXCEL has paralleled an increase in ensembles that are engaging in active marketing, outreach, and other entrepreneurial activities.

Two of the four groups who received EXCEerator Fellowships this year—which comes with \$1,000 in seed money to pilot their ventures—are chamber ensembles.

But beyond developing business savvy, student chamber musicians also learn how to listen, negotiate, disagree respectfully, build consensus, and create structure where there is none—invaluable skills in music and every other area of life.

“I believe so much in the power of chamber music to build trust and communication,” said

JOSEPH GRAMLEY, chamber music faculty member, director of SMTD’s percussion studies, and a member of Yo Yo Ma’s Silk Road Ensemble, one of the world’s most renowned chamber groups. “At its core, chamber music is about collaboration and a flat hierarchy. And in our world at this time, and at all times, that’s very important. It gives the collaborators a voice and it allows chamber musicians to express themselves in many different ways, with understanding, trust, empathy, patience. It allows the player to learn about the other.”

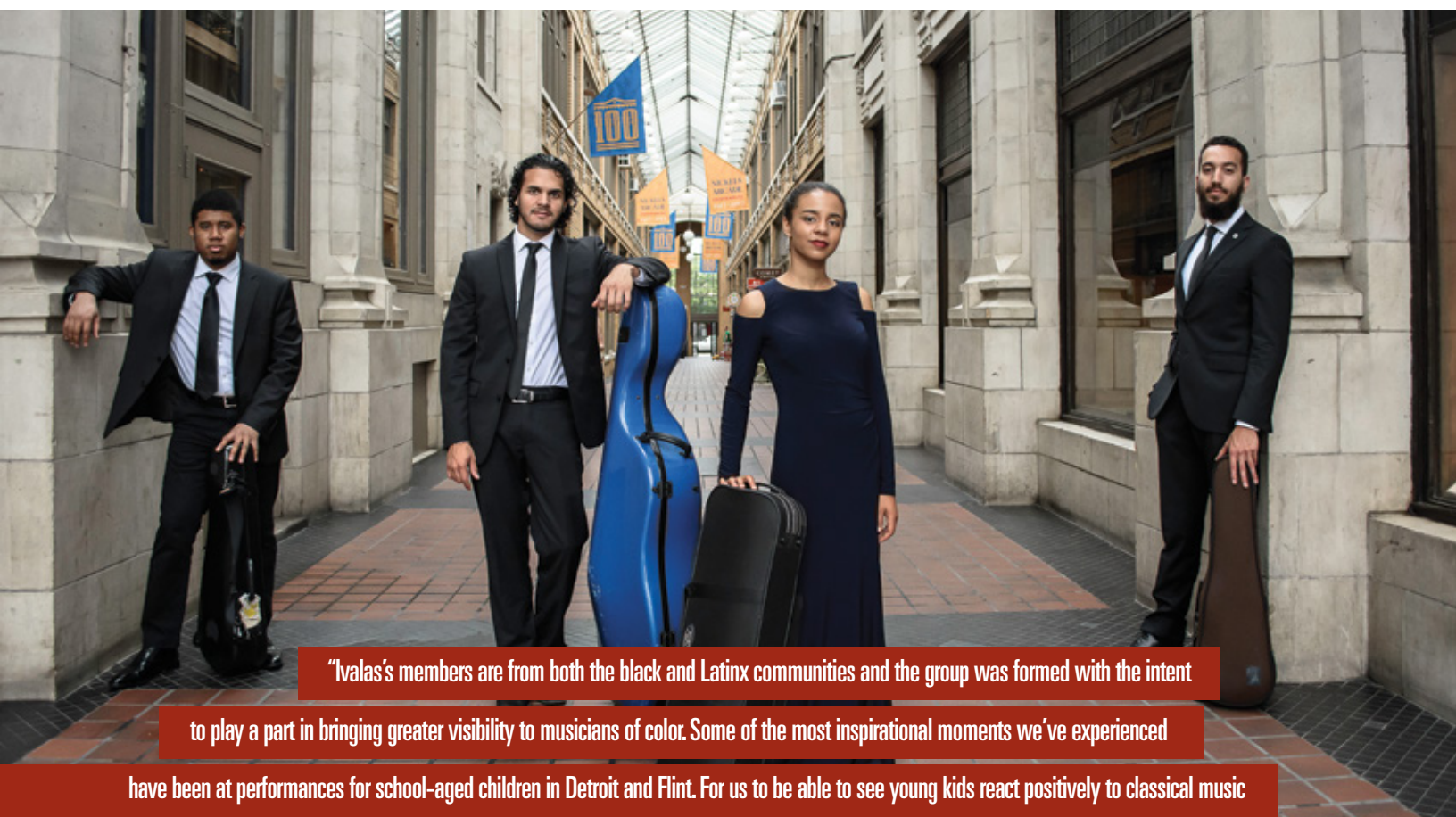
Albert agrees. He believes that faculty must teach not only the technical elements of chamber music—how to balance a chord, play in tune, cue one another to play in rhythm—but also group dynamics: how to listen to one another and empower voices.

“That’s a really big thing,” said Albert. “In small group work, you can clearly, and with compassion and empathy, address power dynamics, including those based on race, sexuality, and gender identity. In small groups it’s so much easier to have a really candid conversation about who is

talking more, who is not listening, who is not being heard. How can we hear each other more, and then model behavior that people can, hopefully, take outside those small groups?”

In harnessing entrepreneurial as well as communication skills, students are proving that chamber music is not an archaic relic of past centuries, but one of the most relevant music forms of the 21st century.

“Every way you look at chamber music, it’s relevant in the modern world,” says Jacob Warren, founder of Westbound Situation,



“Ivalas’s members are from both the black and Latinx communities and the group was formed with the intent

to play a part in bringing greater visibility to musicians of color. Some of the most inspirational moments we’ve experienced

have been at performances for school-aged children in Detroit and Flint. For us to be able to see young kids react positively to classical music

performed by people who look like them has cemented the validity of our mission as a young string quartet in today’s modern era.”

IVALAS QUARTET

Founded in 2016, the Ivalas Quartet comprises violinists **REUBEN KEBEDE** and **ANITA DUMAR**, BM ’18, violist **CALEB GEORGES**, MM ’19 (viola), MM ’19 (chamber music), and cellist **PEDRO SANCHEZ**, MM ’18, all current graduate students. They were awarded First Prize in the 2018 Briggs Chamber Music Competition, and named a semifinalist group at both the M-Prize competition and Concert Artists Guild competition in New York. They were also quarter-finalists in the senior strings division of the 2019 Fischhoff Chamber Music Competition.

FRONT PORCH

Comprising **BEN JACKSON**, BM '19 (*violin*), **MADDY WILDMAN**, BM '19 (*bassoon*), **JACOB ROGERS**, BM '19 (*composition*) on percussion, and rising senior **KARALYN SCHUBRING** (*piano*), Front Porch invites audiences to engage personally with music by reimagining the classical concert experience with warmth and love as its foundation. The group won Third Prize at the 2018 Dale and Nancy Briggs Chamber Music Competition and are serving as the 2018–19 Young Ensemble-in-Residence for Detroit Chamber Winds and Strings.



"We strive to create a world in which contemporary classical music is as immediately and personally connected with a local arts scene as any other genre."



"We believe that high-quality art should be accessible to all walks of life,

and, therefore, we hope to fill the gaps in communities that need it."

KOINONIA TRIO

Consisting of DMA student **CHRISTINE HARADA LI**, BM '12, SP '17 (*violin*), **NATHANIEL PIERCE**, BM '13, DMA '19 (*cello*), and **HYE-JIN CHO**, MM '18 (*chamber music*), DMA '18 (*piano*), the Koinonia Trio was formed in 2015. The group won first prizes at the 2017 Briggs Chamber Music and the East Central MTNA Chamber Music competitions, and was awarded an SMTD EXCEerator Grant Fellowship as well as a \$10,000 grant from SMTD's Binkow Endowment for Chamber Music. The trio has toured Europe, performed across the U.S., and was an ensemble-in-residence at the Innsbrook Institute and the Anchorage Chamber Music Festival.

AKROPOLIS REED QUINTET

Founded in 2009, Akropolis is the first reed quintet in history to win the Fischhoff Gold Medal (Senior Winds), the Fischhoff Educator Award, and seven national chamber music prizes in total. The group created Together We Sound, a contemporary music festival in Detroit supported by the National Endowment for the Arts. They have premiered more than 50 new works and recorded three albums. The ensemble's members are **MATTHEW LANDRY**, BA '10 (*music education*); **TIM GOCKLIN**, BM '12 (*oboe*); **ANDREW KOEPPE**, BM '10 (*clarinet*); **KARI LANDRY**, BM '11 (*clarinet*); and **RYAN REYNOLDS**, BM '12 (*bassoon*).



"Chamber music provides the opportunity to create, innovate, and walk your own path toward great artistry.

But it also teaches teamwork, patience, and self-reflection. To us, chamber music has always been more than a career or a way to see the world:

it is a devoted and honest teacher deserving our attention."

a quartet comprising bass, violin, cello, and banjo that plays what the members describe as "chambergrass," a melding of classical, jazz, and bluegrass styles. "Financially, it is more profitable to travel and perform in small ensembles, and logistically it is easier to coordinate travel with a smaller group. Above all, though, chamber music is a reflection of our times. A chamber ensemble is the sum of the individual musical and personal experiences of its members. With unique flexibility, chamber ensembles are able to explore the intersection between many different musical styles and experiences."

This sentiment is echoed by Ben Jackson, the violinist of Front Porch, a student ensemble comprising piano, percussion, bassoon, and violin, and one of

the 2019 EXCEerator Fellows. "Chamber music has a unique ability to form a personal and interactive connection between performers and audiences, and as a result, is a powerful tool for sharing the stories of people from diverse backgrounds," he says.

Both of these groups have unique instrumentations, but traditional chamber groups, like string quartets and piano trios, continue to thrive. However, the traditional aspect of these ensembles is often limited to its instrumental makeup.

"Chamber music at Michigan has retained its core classical Western music foundation, but it's gone in a lot of other directions," said Gramley. "One of the things I love about the program is that so many of the groups are not traditional in any sense—

instrumentally, culturally, racially, gender-based. Many

other great institutions have an amazing history of chamber music in a classical Western art music sense, but our program has so much that's new, different, and unique."

THE SMALL ENSEMBLE JOURNEY

Chamber music begins early in the life of a Michigan student musician, who may elect to participate in an ensemble as early as freshman year. "Our job is to encourage students to develop an interest in the collaborative arts," says **AMY I-LIN CHENG**, lecturer of piano and the piano chamber music coordinator. "Our main goal is to expose students to great chamber music education and performance experiences, especially in off-campus venues,

and provide opportunities for public speaking. And for those who have long-term [ensemble] plans, we have the resources and ways to help support them, to take their potential career in chamber music to the next level."

Each semester Cheng organizes between 20 and 25 piano ensembles (consisting of a pianist and other instrumentalists) while her counterparts in strings (**ANDREW JENNINGS** and **KATHRYN VOTAPEK**), wind instruments (**WILLIAM CAMPBELL**, **WILLIAM KING**, and **TIMOTHY MCALLISTER**), and percussion (**JOSEPH GRAMLEY**) do the same for their areas. Some students form their own groups. Ultimately, between 55 and 60 student ensembles are formed each semester, "each of which has its own trajectory, its own goals, its own place of where it fits in the curriculum," says Albert. "There's a lot of energy, a

"We would define success by the number of lives we are able to impact and careers we are able support through our SA' Festival.

By continually providing world-class pedagogical and educational opportunities to festival students and faculty,

we hope to cultivate community across borders and cultural divides."



AMATISTA QUARTET

Current students **GWENDOLYN MATIAS-RYAN** (*viola*) and **CHRISTINE SHOWALTER** (*violin*) as well as alumni **AARON BAKER**, MM '19 (*cello*) and violinist **PAULINE NG**, MM '19 (*composition*) formed the Amatista Quartet in 2015 and received an EXCEerator Fellowship this year to launch a chamber music festival, titled SA', in Oaxaca, Mexico (in partnership with the Facultad de Bellas Artes – UABJO and the Fonoteca Juan León Mariscal – Centro Cultural San Pablo). The quartet has a special mission to perform and promote the music of Latin-American composers.

lot of possibility, a lot of success and a lot of failure—and I don't think failure is a bad thing. This is the place where the more you try something, and you don't know if it will work, the more you learn."

The breadth of what the students play within their ensembles is dazzling. It includes everything from early music (coached by professor **JOSEPH GASCHO**) to the core classical repertoire of the 18th to 20th centuries, to contemporary and even improvisational work. Like Westbound Situation, there are also groups playing "crossover" styles or focusing on adapting or commissioning music for new combinations. One current ensemble features bagpipes, and another is a piano/percussion duo. The Admiral Launch Duo, comprising alumni **JONATHAN HULTING-COHEN**, BM '12, MM '14 on saxophone and **JENNIFER ELLIS**, DMA '15 on harp, was founded at Michigan.

But traditional ensembles still dominate, and most students focus on a mix of canonical and new repertoire, which has led to major accolades for some, such

as the Ivalas String Quartet. All musicians of color, the quartet won first prize in SMTD's 2018 Briggs Chamber Music Competition and represents the Sphinx Organization in playing for young audiences in Detroit and Flint. The quartet won the senior division of the 2019 WDAV Young Chamber Musicians Competition and, along with SMTD's Sapphirus Saxophone Quartet, made the quarter-finals of the 2019 Fischhoff Chamber Music Competition.

New music is key to many ensembles, both student and alumni, and at SMTD, home to an exceptional composition department, collaborative opportunities with young composers abound. For composers, chamber works—as opposed to large ensemble compositions—are far more flexible to organize, so it's a win-win situation. To that end, Professor **EVAN CHAMBERS**, a member of the chamber music faculty, matches student composers with players in the various instrumental studios,

resulting in the annual CoLab Concert.

At the same time, alumni ensembles, such as the Akropolis Quintet, the Donald Sinta Quartet, and Latitude 49 all maintain relationships with composition students and alumni, and regularly commission their work.

"Ensembles are commissioning more than ever before, for many reasons," says Gramley. "First, these ensembles are often unique groupings of instruments, so there's not a lot of repertoire. Plus, it makes the group unique to have pieces written for them. This great relationship between composers and artists who play new music gives both sides a way to integrate."

In addition to playing new music, chamber ensembles are also helping the field evolve by connecting with communities and finding new audiences. It's a practice that begins when they are students.

In SMTD's piano chamber program, students perform nine concerts off campus: four in Kerrytown Concert House

in a series titled "Mad About Chamber Music," funded by an anonymous donor, and five at the Bloomfield Public Library, which videotapes and broadcasts the recitals on local television.

But students also initiate their own outreach. Front Porch, with funding from SMTD's Performance Engagement Educational Residencies (PEERs) Program, created a semester-long partnership with Detroit Leadership Academy, presenting workshops that explored creative storytelling through music under the mentorship of the acclaimed Chicago-based Fifth House Ensemble. And **CONNOR DARLING**, BM '19 (*percussion*) and rising senior **SOFIA CARBONARA** (*percussion*) launched an all-arts presenting organization, titled Plant the Seed, to promote improvised chamber arts in southeast Michigan.

"We are passionate about process-oriented performance, where active listening and shared creativity are prioritized over the more traditional, hierarchical, object-based concert



"Chamber music is a very intimate art form. The proximity of the audience to the performers creates

a different setting than that of a traditional orchestra concert,

pulling the audience in and connecting them to the performers.

Players not only interact with each other in a different way,

but with the listeners as well."

VANGUARD REED QUINTET

Founded at U-M in 2017, the Vanguard Reed Quintet is committed to breaking new musical ground, increasing the depth and diversity of the reed quintet's core repertoire, and engaging audiences with innovative, adventurous, and inspiring musical experiences. The group's current members includes **SAGAR ANUPINDI**, BM '18 (*oboe*); **MICKAYLA CHAPMAN**, MM '18 (*clarinet*); **SEAN MEYERS**, MM '18 (*saxophone*); and **JOSEPH SWIFT**, MM '17 (*chamber music and bassoon*). They are joined by Nico Chona on bass clarinet.

KHEMIA ENSEMBLE (featured on the cover)

Khemia Ensemble is focused on championing the works of living composers through vivid, multimedia performances. The ensemble fosters collaboration among the arts by working closely with designers, visual artists, and writers as well as incorporating poetic, visual, and interactive elements in their performances. The alumni members are resident composer and executive director **CAROLINA HEREDIA**, DMA '16 (*composition*); resident composer and artistic director **BRET BOHMAN**, MM '11 (*composition*); ensemble manager and percussionist **CHELSEA TINSLER JONES**, MM '16 (*percussion*); soprano **AMY PETRONGELLI**, MM '11, DMA '16 (*voice*); percussionist **SHANE JONES**, DMA '17 (*percussion*); and pianist **SIYUAN LI**, MM '13, DMA '16 (*piano*). Additional members are Thiago Ancelmo, clarinet; Eli Lara, cello; and Mary Matthews, flute.

"SMTD provided us with an academic environment of creativity, collaboration, and entrepreneurship

that propelled our founding members to start the ensemble.

The EXCEL program has continued to support us through financial contributions,

as well as helping us connect and network with venues like National Sawdust [Brooklyn],

where we gave our NYC premiere last May."

experience," said Darling. "Through our monthly concert series and rotating special events, we create spaces for improvisation-based artists and community members to connect. We hope to expand our reach in the next year in order to impact more diverse communities and include a larger number of artists."

Community outreach is vital to the success of all the alumni groups. They apply their entrepreneurial skills to connect with new audiences, discover new venues, and present in innovative formats.

"Chamber ensembles have the unique opportunity to impact communities in a more intimate setting and break away from the typical classical concert format," said Chelsea Tinsler Jones, the percussionist and manager of Khemia Ensemble, which

includes percussion, voice, flute, clarinet, cello, and piano. "Khemia is committed to innovating this experience by incorporating multimedia elements, conceptual and thematic programming of a diverse and representative array of composers, and directly interacting with our audience through question and answer sessions after our performances."

The Donald Sinta Quartet (DSQ), the award-winning saxophone ensemble named after the legendary SMTD professor emeritus, has made educational outreach key to its mission. "Performing in the community can inspire new generations of musicians, provoke discussion, help the public to understand why we do this, and, much more simply, just provide an enjoyable evening during a stressful time in people's

lives," said DSQ spokesperson Dan Graser. "Having performed at crisis centers, drug rehab clinics, women's shelters, public schools, and for university students, we have seen these possibilities firsthand and have become better musician-citizens as a result."

Bringing chamber music to such varied audiences has taken the genre far from its European roots, as music that was played at home or in a private room or auditorium.

"We can adapt to most any venue, traditional or unconventional, which allows us to reach a wide audience," said Jani Parsons. "Chamber music is the most dexterous and flexible form of musical collaboration I know of, and that speaks to the needs of contemporary musicians today."

SMTD SUPPORT FOR CHAMBER MUSIC

Donor support for chamber music at SMTD has resulted in two important programs that are providing students with exceptional opportunities

The Briggs Chamber Music Competition

Created in an ongoing effort to encourage the excellence of chamber music performance at SMTD, and to provide performance opportunities for various ensembles, the Briggs Competition is named for its benefactors **Nancy** and the late **Dale Briggs**. It evolved from the Dale (MSE '58, PhD '68) and Nancy Briggs Chamber Music Endowed Enrichment Fund, established in 2004 and endowed in 2006, to support program and/or scholarship needs in chamber music. It is a rare internal chamber music competition that awards significant cash prizes (ranging from \$1,000 to \$4,000), and is judged by an impressive group of outside judges representing top chamber ensembles and music schools.

The Linda and Maurice Binkow Chamber Music Fund

In 2016, **Maurice** (BA '53) and **Linda Binkow** created this generous and flexible fund to help established student chamber groups advance their careers. The fund supports registration fees and travel to competitions, recording projects, travel for collaborative and performance opportunities, new music commissions, and more. "The fund allows groups to focus on their ensemble work, making it possible to work fewer hours in part time jobs and giving them a little more freedom in their lives—and that is huge," said Matt Albert, chair of the Department of Chamber Music. "It makes it possible to dedicate themselves to their career development as chamber musicians."





BRIANNE IHASZ, BM '19 (FRENCH HORN) AND NATHAN BIEBER, A GRADUATE CONDUCTING STUDENT, EXAMINE A SACKBUT.

Deep in the heart of U-M's North Campus Research Complex (NCRC), the students of Musicology 406/506, "Musical Instruments of the World," are hard at work. After weeks of classroom lectures, they are excited to gain hands-on experience with SMTD's Stearns Collection of Musical Instruments.

HANDS-ON

experience

WITH THE

STEARNS COLLECTION

BY ERIN LICHENSTEIN, PHOTOS BY PETER SMITH

The workroom is a flurry of activity as students pick pieces for an upcoming exhibit at Hill Auditorium. On one side, two students take careful measurements of an ornate Baroque sackbut, a trombone predecessor, for their exhibit of historical European wind instruments. On the other, three

students working on a collection of free reed instruments examine a 19th-century harmonium. They wonder how one musician could both play the keyboard and compress the bellows to produce sound, but a quick Internet search reveals that it once had a foot pedal for the bellows. In the center of the room, two

students sift through a number of instruments constructed from bamboo or gourd. They want to focus on pieces from the Global South, but enter into a brief debate about whether to expand their geographic parameters in order to include a Japanese notch flute, the instrument of choice for samurai warriors.

Meanwhile, the first group has finished with the sackbut, and one student carries it away to the storeroom. Minutes later he returns with a large early tuba. "Is that the right one?" his partner asks. "It looks so different from the photo online!"



➔ Such a scene would not have been possible just a few short years ago. When **LESTER MONTS**, Arthur F. Thurnau Professor of Music in the Department of Musicology, took over as director of the Stearns Collection in 2016, it was housed in the Argus Building and was largely inaccessible, even to SMTD faculty and students. Creating the new facility at NCRC was a cornerstone of Monts's mission to more fully integrate the collection into the teaching and research missions of the School. As part of that goal, he revived the "Musical Instruments of the World" course in Winter 2018 after it had not been taught at SMTD for more than 30 years. Monts said that since the collection was relocated to NCRC last spring, more faculty and students have used it than at any point in its long history, which began more than a century ago.

The Stearns Collection originated with an 1899 donation by local businessman Frederick Stearns (1831–1907) of 940 instruments he collected over the course of a lifetime. In 1914, the collection was displayed in the lobby areas of Hill Auditorium, and remained there for six decades until most of the instruments were removed to storage. The collection continued to grow, thanks to donations large and small, including a significant collection of African instruments gifted by Leo Sarkisian, a long-time broadcaster on the *Voice of America* radio program, whose work took him around the world. Now with over 3,500 individual pieces, the Stearns Collection is one of the most diverse musical instrument collections on any university campus in the country.

The new facility at the NCRC covers over 5,000 square feet, including several large rooms filled with floor-to-ceiling shelving. The storage spaces

were configured by **TED LOTTMAN**, a local designer who specializes in musical instrument display and has worked with Stearns for several decades. Instruments are sorted by the way they produce sound—membranophones (drums), aerophones (winds), chordophones (strings), and so forth—and then tagged and numbered, so any given instrument can be located in a matter of minutes.

"I can't say enough about the new facility," enthused **CAROL STEPANCHUK**, who oversees outreach and special projects for the collection. Because she approaches the instruments from the point of view of an art historian and anthropologist rather than a musician, she appreciates how the display shelves allow for close study of even the most delicate items, including those that have come apart in the centuries since

they were constructed. "There are many different uses for the collection, and the display needs to speak to all of them," she said.

Of course, the pieces in the collection are not simply historical artifacts or objects of art—they are musical instruments, many of them still playable. While the SMTD website has long featured a searchable database for the collection, Stepanchuk emphasized that she wants faculty and students to use the instruments as interactive teaching tools. Having a more accessible facility makes that possible, as Monts notes: "The new space opens the doors for many of our initiatives."

Among faculty who have taken advantage of the Stearns Collection's resources is **JOSEPH GASCHO**, assistant professor of harpsichord, who has revived SMTD's early music program since joining the faculty in 2014. His students frequently borrow both historical and reproduction instruments to enhance their understanding and experience of performing Renaissance, Baroque, and Classical music. "The Stearns Collection has become a vital part of many SMTD students' education," says Gascho. "Instrumentalists who study and perform on brass, wind, and string instruments develop a new sense of sound and a tactile experience that transcends any theoretical knowledge. Singers in opera, choirs, and chamber ensembles also benefit greatly from working with such instruments." In all, Gascho estimates that at least 20 SMTD concerts each year feature instruments from the collection.

On the other end of the historical spectrum, Performing Arts Technology (PAT) students can learn from the electronic synthesizers housed in the collection, including two



TED LOTTMAN, THE STEARNS COLLECTION MANAGER, AND ROTEM WEINBERG, A GRADUATE STUDENT IN CONDUCTING, WITH A HARMONIUM.



LESTER MONTS WITH MEI LING MEILINA TSUI, A GRADUATE STUDENT IN COMPOSITION

mid-century instruments by rival companies Moog and Buchla. PAT assistant professor **JOHN GRANZOW** said that his students always let out a gasp of excitement when they see these rare treasures. The wide range of acoustic instruments in the collection is also extremely useful to PAT students. "The collection is a vast laboratory of materials formed to fashion sound from numerous musical traditions, cultures, and time periods," he says. "There is no better way to expand one's notion of music technology than to walk into a musical instrument collection like Stearns."

The Stearns Collection also supports the research and teaching objectives of SMTD through the Virginia Martin Howard Lecture Series, which hosts specialists in musicology and organology (the study of musical instruments) for lecture-demonstrations on a variety of instruments from around the world. The gatherings are open to the public and are typically small enough to allow for close-up viewing of the instruments under discussion. Recent guests have included

local groups, such as the Dodworth Saxhorn Band (which plays a brass instrument typical in Civil War-era military bands) and the National Arab Orchestra (which performs classical and contemporary Arab music using a combination of Arab and Western instruments), as well as nationally known scholars like Laurence Libin, the emeritus curator of musical instruments for the Metropolitan Museum of Art in New York City.

As a teaching tool, the Stearns Collection is invaluable, and it is also well known to researchers around the world. Monts has attended organological conferences as far away as Scotland, Portugal, and China, and experts everywhere recognize and respect the Stearns name. International researchers frequently visit Ann Arbor to study the collection's holdings; most recently a researcher from New Zealand came to take careful measurements of a rare recorder. In addition, pieces from the collection are sometimes lent to museums. This year, a mechanical mouth organ joined the exhibit "Robots Love Music"

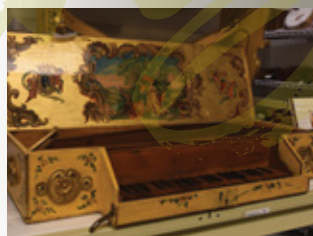
at the Museum Speelklok in Utrecht, the Netherlands.

Closer to home, instruments from the Stearns collection are frequently on display throughout Ann Arbor. In addition to exhibits in SMTD's own Earl V. Moore building, temporary exhibits have appeared at the U-M Hospital and the Ann Arbor District Library, as well as at Hill Auditorium, where the students from the "Musical Instruments of the World" course will install their work later this spring. There is also an exhibition space at NCRC that Stepanchuk said will allow for additional temporary installations.

As Monts prepares to retire (see p. 34), he hopes to secure enough funding for the collection to hire a permanent director/curator, and perhaps even a full-time conservator to restore and protect these invaluable treasures. He would also love to bring in guest curators to design exhibits around some of the rarer pieces. "This collection has tremendous potential to serve the needs of the School of Music, Theatre & Dance for years to come, whether we're talking about early music and European chamber music, or the work we do in ethnomusicology that represents the rest of the world,"

Monts said. The new facility at NCRC is only the first step in what promises to be an exciting renaissance for the Stearns Collection at SMTD.

For more information about the Stearns collection, and for a listing of upcoming events and exhibits, visit smtd.umich.edu/stearns-collection.



THE NEW STORAGE FACILITIES FOR THE STEARNS COLLECTION AT THE NCRC

FACULTY NOTES

Dr. **TIFFANY NG** (*carillon*) won the U-M Shirley Verrett Award for her extraordinary support of women of color students through her teaching, commissioning, performing, public speaking, and publishing. She has championed composers of diverse gender and racial backgrounds on campus, nationally, and internationally, and in particular increased representation of African American, Latinx, East Asian, and Jewish musical traditions in the daily campus concerts. Her emphasis on social change has inspired women of color and their allies to develop new advocacy projects, and has also spurred actions at the national and international carillon level.



PHOTO: MICHAEL PIHULIC

Two SMTD husband-and-wife teams were honored with Washtenaw County's Arts Alliance Medals for Arts, Sciences & Humanities in January. **WILLIAM BOLCOM** (*emeritus, composition*) and **JOAN MORRIS** (*emerita, musical theatre*) received the Lifetime Achievement Medal, presented in recognition of outstanding and sustained artistic and creative accomplishments within the arts, sciences, and/or humanities receiving national and or international acclaim. **AARON DWORKIN**, BM '97, MM '98 (*violin*), former SMTD dean and current member of the EXCEL faculty, and **AFA DWORKIN**, BM '97, MM '99 (*violin*) received the Outstanding Service Medal, recognizing outstanding leadership and significant contributions made to further the fields of the arts, sciences, and humanities in Washtenaw County, statewide, nationally, and/or internationally.



AARON DWORKIN, AFA DWORKIN, JOAN MORRIS, AND WILLIAM BOLCOM AT THE ARTS ALLIANCE PARTY.

The year 2018 marked the 100th anniversary of the Armistice, the death of Claude Debussy (1862–1918), and the founding of the modern state of Poland.

MATTHEW BENGTON (*piano*) gave several lecture-recitals on Debussy's *Preludes*, Book II, and also presentations on Ignacy Jan Paderewski as pianist, composer, and statesman.

TIMOTHY CHEEK, MM '85, DMA '96 (*piano*), collaborative pianist in the Department of Voice, performed an all-Czech and Slovak song recital with baritone Matthew Markham and mezzo Sarah Meredith at the University of Wisconsin-Stevens Point in March. As part of a guest residency there, he also taught a master class for singers, lectured on female composer Vítězslava Kaprálová, and gave private coachings. This summer, Cheek returns to work as a pianist/vocal coach at the Prague Summer Nights Festival, Czech Republic, and at the Fairbanks Summer Arts Festival, Alaska.

COLLEEN CONWAY (*music education*) completed teaching residencies at Seton Hill and Duquesne Universities in Pittsburgh, the University of Utah, Louisiana State University, and the University of Florida. She presented a research study with current PhD student **MOLLY BAUGH** at the Suncoast Symposium in Tampa and the American Educational Research Association in Toronto. Another study, with current PhD student **SARAH INENDINO**, was also presented in Toronto. *The Oxford Handbook of Preservice Music Teacher Education in the United States*, coauthored with **KRISTEN PELLEGRINO**, MM '93 (*violin*), PhD '10 (*music education*), **ANN MARIE STANLEY**, PhD '09 (*music education*), and **CHAD WEST**, PhD '11 (*music education*), as well as a second edition of her text *Teaching Music in Higher Education* (Oxford University



PAUL DOOLEY AND ADAM UNSWORTH AFTER THE PREMIERE OF *MONDRIAN'S STUDIO* BY THE U-M SYMPHONY BAND

Press), will be released in Fall 2019.

CLARE CROFT (*dance*) participated in "Collective" at the Museum of Modern Art (MoMA) PS 1 in New York in January, part of the five-month exhibit focused on the legacy of Judson Dance Theatre, the New York dance events credited with ushering postmodernism into dance. Croft performed what she describes as a "choreographed essay" as part of the evening of dance, music, and poetry. Croft's work drew from her current book project, which focuses on longtime dance critic and feminist activist Jill Johnston.

PAUL DOOLEY, MM '09, DMA '13 (*composition*) premiered *Mondrian's Studio*, a concerto for horn and wind ensemble performed by soloist and professor of horn **ADAM UNSWORTH** with the University

of Michigan Symphony Band, conducted by **MICHAEL HAITHCOCK**. Dooley's work was also performed by the Grand Rapids Symphony, United Nations Chamber Music Society, Beethoven Academy Orchestra, and the Allen Philharmonic. His *Manifestos*, commissioned by the Big 12 Conference, was premiered at the 2019 College Band Directors National Association (CBDNA) National Conference at Arizona State University. It was performed by the Texas Christian University Wind Symphony, conducted by Bobby Francis. Dooley was a visiting composer at the Florida Music Educators Association Conference, Baylor University, and Sonoma State University.

In January 2019, Entrepreneurship & Leadership faculty member **AARON DWORKIN**, BM '97, MM '98 (*violin*) appeared as a guest

narrator with the Carnegie Mellon Philharmonic Orchestra, performing Aaron Copland's *Lincoln Portrait*. In February, he hosted and led the inaugural SphinxTank, an innovative session designed to identify and provide a national platform for the next top entrepreneurs of color in the arts. The session took place in Detroit during SphinxConnect2019: Leaders Rising, an annual global conference/epicenter for diversity and inclusion in the arts. Later the same month, he was a featured speaker at the sold-out TEDxUofM, Absolute Zero, on the topic of "The Selfish Joy of Giving."

KATE FITZPATRICK (*music education*) recently returned from a research trip to Hawaii, where she studied the ways that band, choir, general music, and Hawaiian music teachers approach culture-based learning and restoration of indigenous culture within their classrooms. This past year, Fitzpatrick was invited to do residencies at both The Ohio State University and Gettysburg College on the topic of urban music education. She published a chapter on mixed-methods research in the newly released book *Pluralism in Music Education Research*, covering her pioneering work in applying this approach to research within music education. In addition, Fitzpatrick was invited to do a series of presentations for the performing arts teachers of the Fort Worth, TX school district on the topic of under-resourced music teaching.

In January, **JOSEPH GRAMLEY**, BM '92 (*percussion*) was a master teacher for YoungArts National Foundation Arts Week in Miami. He then went on the road with Silk Road Ensemble for concerts, teaching, and master classes in Boulder, Denver, and Portland. In February, Gramley was on the road teaching and performing with British organist Clive Driskill-Smith in Atlanta and Dallas,

FACULTY NOTES

where they premiered two new commissions at major venues. A highlight of the winter season was Gramley's third year teaching at *Youth Music Culture Guanzhou* with Yo-Yo Ma, Michael Stern, Wu Man, and 85 college-aged musicians from China, Taiwan, Macau, Singapore, and Hong Kong. Steeped in cross-cultural understanding and collaboration, Gramley started this five-year festival with Ma in 2017. Other recent guest appearances included The Juilliard School and Texas' largest band camp at West Texas A&M.

The Art of String Teaching, a new book by **MICHAEL HOPKINS**, MM '95, PhD '01 (*music education*) was published by GIA Publications and released at Hopkins's 2018 Midwest Clinic presentation. The book is a hybrid of written text and high-quality online videos designed to be a comprehensive string pedagogy resource covering everything

from the origins and history of the string family to advanced level string techniques. Hopkins was guest conductor for the 2019 New Mexico All-State Concert Orchestra and the 2019 Georgia All-State 11-12 String Orchestra, and was a featured presenter at the ASTA National Conference and state music education conferences in Texas, Utah, and Michigan. Four of his new compositions for string orchestra were published by Alfred Music Publishing and Kendor Music Publishing. He had articles published in *Music Education Research* and *American String Teacher*.

JAMES KIBBIE, DMA '80 (*organ*) performed concerts in Jerusalem and Haifa, Israel in January, playing a program of American organ music including works by former U-M composition faculty **WILLIAM BOLCOM** and the late **WILLIAM ALBRIGHT**, BM '66, MM '67,



NANCY AMBROSE KING WITH OBOISTS AT SHOWA MUSIC UNIVERSITY

DMA '70 (*composition*) and alumnus **LARRY VISSER**, DMA '95 (*composition*). In February he joined the International Contemporary Ensemble for a UMS performance of "In Plain Air" by Phyllis Chen and Nathan Davis: 13 vignettes designed to bring the sonic properties of Hill Auditorium's Frieze Memorial Organ into a contemporary ensemble context including

harmonium, music boxes, electronic instruments, and the Baird Carillon, played by **TIFFANY NG**. Kibbie's performances of Bach organ works were featured on two recent Pipedreams radio programs, heard nationally through the American Public Media network.

NANCY AMBROSE KING, BM '84 (*oboe*) performed recitals and presented master classes throughout Tokyo, Japan in October 2018, including Densho Hall Shibuya, Dolce Music Hall, Showa Music University, and Jiyu Gakuen Myonichikan. These were attended by members of the University of Michigan Alumni Association in Japan (UMAAJ). King's Haugh Award Recital at the University of Michigan brought dozens of former Michigan students back to campus from across the U.S. to perform together in an oboe band conducted by **MICHAEL HAITHCOCK**. She also performed a solo recital on the Unitarian Universalist Congregation of Columbia Chalice Concert Series in Baltimore with Michael Adcock on piano and Joseph Grimmer on bassoon; and in Birmingham, MI, on the Detroit Chamber Winds and Strings "Night Notes" series with fellow faculty members **JEFFREY LYMAN**, MM '92, DMA '94 (*bassoon*) and **JOSEPH GASCHO** (*harpsichord*) as well as David Ammer on trumpet. She



JOSEPH GRAMLEY

presented a master class at the University of Maryland, was a featured contributor to Graham Salter's book *Understanding the Oboe Reed*, and served as one of five international judges for the Ruggiero Oboe Competition presented by the Boston Woodwind Society.

TIMOTHY MCALLISTER, BM '95, MM '97, DMA '02 (*saxophone*) is featured on the NAXOS album *Spiritualist*, which won the coveted "Best Classical Compendium" Grammy Award in February. The album features four concertos by Kenneth Fuchs including his Saxophone Concerto *Rush*, performed by McAllister with the London Symphony Orchestra under JoAnn Falletta. The work also features alumnus **D.J. SPARR**, DMA '03, MM '00 (*composition*), on electric guitar. This is the third Grammy-winning album on which McAllister is featured.

MARIE MCCARTHY, MM '86, PhD '90 (*music education*), SMTD's director of research, has been awarded honorary lifetime membership in the International Society of Music Education (ISME), the premier international organization for music education, which is affiliated with the International Music Council and UNESCO. Reserved for a small representation of individuals in music education, honorary life membership in ISME recognizes the recipient's distinguished contribution to international music education. McCarthy has been involved with ISME since 1986, when she joined the Society as an international graduate student at U-M. She founded the *International Journal of Music Education* in the ISME Library, which led to writing for *Information* and becoming a member. McCarthy has attended and presented at every biennial



This winter, **PRISCILLA LINDSAY**, BA '71, MA '72 (*theatre*), chair of the Department of Theatre & Drama, was named the Claribel Baird Halstead Collegiate Professor, a title she will hold until 2022. The title honors Halstead, a legendary professor of theatre and drama who taught at U-M from 1948 until 1974 and was, in fact, one of Lindsay's professors when she was a theatre student at U-M. In the Regents' communication announcing the new appointment, Lindsay was praised as "a demanding and challenging teacher who is also able to be warm and empathetic in her relations with her students. She has high expectations for her students and challenges them to think beyond their initial thoughts and reactions. Professor Lindsay is enthusiastic and passionate about her students' education; she is a sought-after advisor and mentor during and beyond our students' time at Michigan. As chair of the Department of Theatre & Drama, Professor Lindsay has proven to be an extraordinarily talented administrator, an effective leader, and a trusted colleague."

CLARIBEL BAIRD HALSTEAD



ANDY MILNE AT THE JUNO AWARDS



ISME conference, beginning in 1992 in Seoul, South Korea.

Pianist and composer **ANDY MILNE** (*jazz & contemporary improvisation*) won a 2019 Juno Award (Canada's equivalent to the Grammys) in the category of Best Jazz Album: Group for his new album *The Seasons of Being*. Backed by his genre-crossing, critically acclaimed quintet Dapp Theory, Milne explores the body, spirit, and mind on music, channeling the diagnostic principles of homeopathic healing to captivate the emotional characterization of each improvising musician. The album was released on Sunnyside in September.

JOAN MORRIS (*emerita, musical theatre*) recently published her memoir, *Let Me Sing and I'm Happy: The Memoir and Handbook of a Singing Actress*. In addition to chronicling Morris's life in the performing arts, the book is a handbook detailing an approach to bringing the song to life. Morris is married to emeritus professor of composition **WILLIAM BOLCOM**. "For 40 years I've been privileged to sing the greatest songs from our American musical theater history—Kern, Berlin, Gershwin, Porter, and Rodgers and Hart," said Morris.

"I was fortunate to find a musical partner, William Bolcom, who felt the same way, who helped me illuminate and bring to life the history and drama in each song. Our approach gained us entry into the serious-music concert world. It helped us, in Schiller's words, to '...unite that which fashion had sternly parted.'"

As part of her Winter 2019 sabbatical and Mcubed 3.0, **CHRISTIANNE MYERS** (*theatre & drama*) worked in partnership with the BioArtography program to design and create textiles using images of cells. Additionally, using these images, she is learning new digital fabrication techniques to integrate into course work next year. You can follow her progress at msmyers9.wixsite.com/christianne-costumes/blog.

A new album by jazz pianist, composer, and professor **ELLEN ROWE** (*jazz & contemporary improvisation*) was released in January. Titled *Momentum: Portraits of Women in Motion* (Sleddog Records), the album is a collection of musical portraits of women heroes in the areas of music, sports, social justice, environmental advocacy, and politics. Rowe composed pieces that are orchestrated for varying

sizes of chamber jazz ensemble, ranging from quintet to octet.

The ensemble of top jazz players, in addition to Rowe, includes trumpeter Ingrid Jensen; saxophonists Virginia Mayhew, Lisa Parrott, and Tia Fuller; trombonist **MELISSA GARDINER**, BFA '08 (*jazz studies*); bassists Marion Hayden and Marlene Rosenberg; and drummer Allison Miller. The album was an Editor's Pick for *Downbeat* magazine, which wrote: "between the writing and the playing, tracks like the deeply swinging 'The Soul Keepers' (a tribute to Geri Allen by way of Mary Lou Williams) and 'Ain't I A Woman' (a civil-rights tribute that's equal parts gospel and hard-bop) are as good as mainstream jazz gets these days."

STEPHEN RUSH (*performing arts technology*) recently conducted the Art Ensemble of Chicago for a new recording celebrating the AEOC's 50th year. His work *Whirlwind* for harp and saxophone was released on Albany Records (**JENNIFER ALLEN**, DMA '15 [*harp*] and **JONATHAN HULTING-COHEN**, BM '12, MM '14 [*saxophone*]) and a CD compilation of seven chamber works will be released



COURTNEY SNYDER

this summer, also on Albany records. Rush is currently working on a music theory primer with a focus on race and gender. He recently took the Digital Music Ensemble to the Delaware Copper Mine in Michigan's Upper Peninsula to perform an original work, as well as music by Cage and Oliveros, to a sold-out "house."

At the Midwest Clinic in December, Tau Beta Sigma (a service sorority to collegiate bands that promotes equality and diversity) presented **COURTNEY SNYDER**, DMA '09 (*conducting*) with the Paula Crider Outstanding





ADAM UNSWORTH

Band Director Award. This award is presented to those college and university band directors who have distinguished themselves in the field of university bands and also support and promote the purposes and qualities of Tau Beta Sigma.

Department of Voice faculty member **MATTHEW THOMPSON**, MM '06, DMA '10 (*collaborative piano*) had a busy fall semester, beginning with performances at the International Double Reed Society conference in Granada, Spain with U-M faculty members **NANCY AMBROSE KING** and **JEFFREY LYMAN**. In October, Thompson served on the advisory board, chaired, and presented "The State of Game Audio Studies in Academia" for the first ever ludomusicology/sound studies track at GameSoundCon, a historically industry-based game audio conference in L.A. In December, Thompson released a recording of Japanese-composed oboe/piano duos, *Japonica*, on the Equilibrium label with U-M alumnus and current WMU oboe faculty member **ALEX HAYASHI**, MM '13, DMA '16 (*oboe*).

ADAM UNSWORTH (*French horn*) is the recipient of the 2018 Harold Haugh Award for excellence in studio teaching. Unsworth's nomination was endorsed by the SMTD Awards Committee and the Executive Committee. As specified in the

award guidelines, he will present a recital or lecture-demonstration during the 2019 fall term. "Adam serves as an exemplary member of our teaching faculty and his receipt of this award is richly deserved," said Dean David Gier in announcing the award.

STEVEN M. WHITING (*musicology*) has published an article in the *Journal of the American Musicology Society* 71 (Fall 2018) titled "Beethoven Translating Shakespeare: Dramatic Models for the Slow Movement of the String Quartet Op. 18, No. 1." The article is based on a keynote address given at the Conference on New Beethoven Research in Rochester, NY (November 2017). Whiting is working on a book about the impact of theatre on Beethoven's music.



ABOVE RIGHT: FORMER SMTD DEANS CHRISTOPHER KENDALL AND KAREN WOLFF WITH CURRENT DEAN DAVE GIER (CENTER) AT THE 2019 COLLEGE CONCERT AT HILL AUDITORIUM IN JANUARY.

RIGHT: STEVEN M. WHITING



FACULTY RETIREMENTS

ANTHONY ELLIOTT

Cellist Anthony Elliott came to U-M in 1994 after a varied career as an orchestra conductor, teacher, and orchestra principal. In 1987, he won the prestigious Emanuel Feuermann International Cello Competition, a great highlight of his career. Although he had worked across the continent—including in Toronto, Vancouver, Minneapolis, and Houston—Elliott was very excited about joining the faculty at SMTD.

Some of Elliott's warmest memories of his time at SMTD involve his collaborations with ensembles. He has performed as a soloist with the Wind Ensemble and Jazz Band, and had the opportunity to conduct the Michigan Marching Band in the Big House. He also fondly remembers a series of concerts he organized in tribute to the Russian composer Sergei Taneyev. Another highlight was his 20-year involvement with the Michigan Youth Ensembles (MYE) program, including conducting the Symphony Orchestra. He drew great satisfaction from seeing MYE alumni go on to win Avery Fisher Career Grants, feature in professional orchestras, and, of course, matriculate at SMTD.

As a soloist, Elliott has appeared with, among others, the New York Philharmonic, the Detroit and Vancouver Symphony orchestras, and the Minnesota Orchestra. He has often guested at chamber music festivals, such as those in Aspen, Seattle, and Sitka, and at Chamber Music International in Dallas. He also had many opportunities to wield the baton as guest conductor, including for the operas *Amahl and the Night Visitors*, *The Consul*, and *Così fan tutte*, as well as for the San Antonio Symphony and the All-Northwest Orchestra. Last year, he had the thrill of conducting 1,000 chorus members and 200 musicians in the South



ANTHONY ELLIOTT

Dakota All-State Orchestra for a performance of Mozart's *Requiem*.

As one of the first African American musicians to hold front desk and principal positions in major orchestras, Elliott was strongly committed throughout his career to opening doors for the next generation. He served on the board of the New York Philharmonic's Music Assistance Fund, the African American Musical Opportunities Association (AAMOA), and the Sphinx Organization.

Elliott now plans to do more guest conducting engagements, the first of which is a celebration of the 75th anniversary of the Seattle Youth Orchestra. He also looks forward to spending more time with his grandchildren and reconnecting with former students and colleagues.

MARION GUCK

Marion Guck, PhD '81 (*music theory*) returned to SMTD in 1996 to help her alma mater reestablish the doctoral program in music theory, which had lapsed since she was a student. Previously she had been on the faculty at Washington University in Saint Louis.

Beginning in that first year, Guck's time at SMTD has been marked by her dedication to graduate education. She has been director of graduate studies in the



MARION GUCK

Department of Music Theory on three separate occasions, and served on the Executive Board as well as faculty and student fellowship committees for Rackham Graduate School. From 2000 through 2005 she was the first holder of the Louise Cuyler Collegiate Professorship of Music, named for a longtime member of the musicology faculty at SMTD. Guck's own commitment to her students culminated in 2017 when she received the John H. D'Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities from Rackham Graduate School. "Over my time at Michigan," Guck notes, "I've advised a small number of very bright music theory dissertation students; all have had unusual projects in new areas of research. They and the DMA students whose committees I've served on have stimulated and enlarged my musical world. I'm grateful to them."

Guck has also been a leading figure in music-theory scholarship, serving on the executive board and several committees of the Society for Music Theory, as well as the editorial boards of *Music Theory Spectrum* and *Perspectives of New Music*. She was also a founding editor of *In Theory Only*. Her research, published in numerous leading journals, has examined how metaphoric descriptions of music capture listeners' aural



LESTER MONTS

experiences. She is now studying the inclination of music lovers, both professional musicians and amateurs, to speak of musical works as other persons, able to move and feel.

Upon her retirement Guck will relocate to New York City, where her husband is on the faculty at Columbia University. She will continue writing and hopes to teach an occasional class.

LESTER MONTS

Lester Monts, Arthur F. Thurnau Professor of Music, came to U-M in 1993 and spent his first 20 years in the Office of the Provost, first as vice provost for academic and multicultural affairs and later as senior vice provost for academic affairs and senior counselor to the president for the arts, diversity, and undergraduate affairs—a position he held until 2014. As a former professional trumpeter and trained ethnomusicologist, Monts loved being the "defender of the arts" on campus. He cofounded the U-M African Studies Center and the Center for World Performance Studies, and established the Center for Educational Outreach, Global Intercultural Experiences for Undergraduates, the Council on Global Engagement, the Office of New Student Programs, the National Center for Institutional Diversity, and the Confucius Institute. A highlight of his tenure was accompanying the



JOHN NEVILLE-ANDREWS

University Symphony Band to China in May 2011. He had laid much of the groundwork for the tour, both in forming relationships with universities in China and in securing funding for the trip. When he returned to a faculty position in 2014, Monts was universally hailed as a transformative figure who helped weave the values of diversity and inclusion, global engagement, and artistic expression into the fabric of the University.

Monts is regarded as one of the world's leading scholars on the music and culture of the Guinea Coast region of West Africa. His research, published in several books and articles and presented at conferences around the world, has centered on the Vai people of Liberia. He has recently been focused on musical traditions closer to home as the director of the Michigan Musical Heritage Project. Monts and his team have captured over 400 hours of film documenting the state's folk, ethnic, and immigrant music traditions, and hope to turn the footage into one or more documentaries. That project will continue to occupy Monts in what he calls an "active emeritus" role. He has also spent the last three years as director of the Stearns Collection of Musical Instruments, which has begun a new phase of its existence under his direction (see story, p. 24). Monts now looks forward to using his



LEIGH WOODS

retirement for "musical tourism." First up is a tour of the great orchestras of Europe, including those in London, Amsterdam, Paris, Vienna, and Leipzig.

JOHN NEVILLE-ANDREWS

John Neville-Andrews retired from his position as professor of theatre & drama in December and was named Professor Emeritus of Theatre & Drama. He joined the SMTD faculty as an associate professor with tenure in 1994 and was named full professor in 2003. He has directed more than 25 productions for the Department of Theatre & Drama, in addition to acting as interim department chair (1995 and 2002), serving for 15 years as head of performance, and in 1996 initiating the BFA Directing Concentration program. He was also artistic producer of the Festival of New Works at U-M, a developmental showcase for new plays, screenplays, and musical theatre, several of which have gone on to be produced Off-Broadway and regionally.

As an actor, Neville-Andrews appeared on Broadway in the Tony Award-winning *Elephant Man* and has acted or directed at many prestigious Off-Broadway and repertory theatres, including the Tony Award-winning Utah Shakespeare Festival. As artistic producer of the Michigan Shakespeare Festival from 1998 to 2009, he was

instrumental in its success, and in its being named "The Official Shakespeare Festival of the State of Michigan." Neville-Andrews also triumphed as the artistic producer of the Shakespeare Theatre, then known as the Folger Theatre, in Washington DC. He is a renowned playwright and producer of *El Grande de Coca-Cola*, which received a 1972 Drama Desk Award, and 1973's *Bullshot Crummond* (based on the H. C. McNeile "Bulldog" Drummond novels), which was adapted into a movie for George Harrison's HandMade Films. Both plays enjoyed acclaim in Europe and the U.S., and continue to be produced to this day.

Highlights of Neville-Andrews's time at Michigan have been productions featuring SMTD faculty and local personalities including *The Collection and Better Living*, *The Tempest*, *The Nutcracker*, *Uncommon Women and Others*, and the musical *Mina & Colossus*. Many of his students have achieved great success in theatre, TV, and films including Darren Criss, Dominique Morisseau, Miriam Shor, and James Wolk. SMTD awarded Neville-Andrews the prestigious Claribel Baird Halstead Collegiate Professorship in 2012 and he also received the Smithsonian Institution's Certificate of Excellence (*Playaround Shakespeare*, 1987) and the American Theatre Association Award for "Contribution to Theatre as an Actor, Director, and Author." He will now return to freelance directing with cherished memories of colleagues, students, and friends from SMTD, U-M, and Ann Arbor.

LEIGH WOODS

Leigh Woods joined the faculty of SMTD's Department of Theatre & Drama as professor of theatre studies in 1987, after seven years at Indiana University. He specializes in performance and the history of acting and has published several books including

Transatlantic Stage Stars in Vaudeville and Variety, which looks at the fusion between stardom and the emerging institution of celebrity as it occurred a century ago. As an actor, he has performed over 100 roles in both professional and academic theatres, among them parts in the American premieres of plays by George W. S. Trow, Heiner Müller, Mikhail Shatrov, and Wendy Wasserstein.

A highlight of Woods's career at SMTD, during his first month of teaching in 1987, was meeting Arthur Miller and telling him how seeing *Death of a Salesman*, when Woods was 18, had sparked his interest in theatre. As he recounted his memories to Miller, Woods said, the famous playwright was gracious—even though he had likely heard such testimony frequently. "It's one of the few times I've had the chance to gush to someone whose work I've so admired," Woods said. Over 30 years later, in Fall 2018, the University Musical Society (UMS) sponsored a staged reading of *Salesman* starring Alec Baldwin. Woods had the opportunity to close the circle by playing Willy Loman's sympathetic if sometimes abrasive neighbor, Charley.

Woods also appreciated the broad scope of SMTD and the larger U-M community. He marshaled at U-M events, including commencements, for nearly 30 years. "It gave me a chance to witness the richness and variety of the institution and students we serve," he explained.

Woods's initial plan for retirement was to have no plan. Now he is beginning to formulate a new project that would explore the "afterlives" of great athletes once they've retired from their sports, especially those who went on to careers as performers in one way or another. He also plans to travel with his wife once she has retired as a realtor.

STUDENT NOTES

Entrepreneurial Students Chosen as 2019 EXCEerator Fellows

Four unique student groups were named 2019 SMTD Performing Arts EXCEerator Fellows, an incubator program that provides training, exclusive access to industry mentors, and up to \$5,000 in seed money. Hosted by SMTD's EXCEL Lab, EXCEerator Fellows are chosen through two rounds of application each fall, and are granted \$1,000 seed money to pilot their ventures throughout the Winter term. During that incubation period each team also receives mentorship from members of International Contemporary Ensemble, Imani Winds, Decoda, Sybarite5, Akropolis Reed Quintet, and DanceWorks Chicago, as well as SMTD faculty and other industry mentors based on individual needs. In April, each team gave a live pitch for up to \$4,000 of additional seed money to work on their venture throughout summer 2019 and beyond. Ongoing funding for this program is provided by the Meta Weiser EXCEL Fund. The 2019 EXCEerator Fellows are:

Front Porch

(frontporchensemble.org), comprising **BEN JACKSON**, BM '19 (*violin*), **MADDY WILDMAN**, BM '19 (*bassoon*), **JACOB ROGERS**, BM '19 (*composition*) on percussion, and rising senior **KARALYN SCHUBRING** (*piano*). This "intentionally unpretentious" chamber ensemble was founded on a devotion to community and strives to present high-quality chamber performances while reshaping the performer/audience rituals that surround

the traditional concert experience.

Latin American Music Initiative (LAMI) — led by **MARIA CASTILLO**, a DMA student in flute, and **REGULO STABILITO-GARCIA**, MM '19 (*conducting*), aims to become the premiere organization dedicated to publishing, performing, educating, and advocating for Latin American concert music.

SA' (saoaxaca.com), which will be the first chamber music festival exclusively for string instrumentalists (violin, viola, cello) in Oaxaca, Mexico,



MARIA CASTILLO

founded by the Amatista Quarter (current students **GWENDOLYN MATIAS-RYAN** [*viola*] and **CHRISTINE SHOWALTER** [*violin*] as well as **AARON BAKER**, MM '19 [*cello*] and violinist **PAULINE NG**, MM '19 [*composition*]) in partnership with the Fine Arts School (Facultad de Bellas Artes — UABJO) and the Fonoteca Juan León Mariscal — Centro Cultural San Pablo.

Runyonland Productions

(runyonlandprods.com) is an analytics-driven theatrical production company creating a sustainable pipeline to Broadway

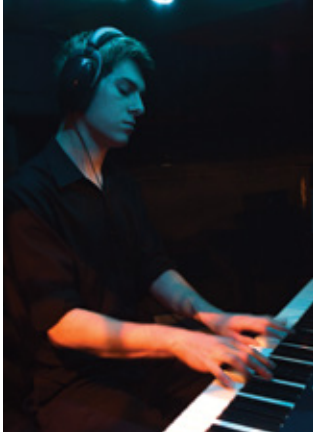


REGULO STABILITO

for bold, new storytelling from across the country. Led by producer **THOMAS LAUB**, BFA '19 (*musical theatre*), the team of eight handles all aspects of theatrical management with associate producers **EMMA ASHFORD**, **ERICA ITO**, **WILSON PLONK**, and **MASON REEVES**; production manager **SAM SCHOENFELD**; assistant production manager **TRAVIS ANDERSON**; and executive assistant **NEVADA KOENIG**, BFA '19 (*musical theatre*). Runyonland Productions exists to bring the best live entertainment to the widest, most diverse audience possible.



FRONT PORCH (L. TO R.): KARALYN SCHUBRING, JACOB ROGERS, MADDY WILDMAN, AND BENJAMIN JACKSON.



COLE ABOD

COLE ABOD, a rising senior jazz studies major, will be spending this summer at Farmer's Alley Theatre in Kalamazoo, music directing their production of *Fun Home*. He recently music-directed *Legally Blonde* and conducted *Cabaret* with MUSKET, University of Michigan's largest and oldest student theatre organization. Abod was also the associate music director for the University's production of *Sweet Charity* last fall.

BEN AHLERS, BFA '19 (*musical theatre*), landed a recurring role on the upcoming NBC drama *The Village*, which is set to premiere in spring 2019. Ahlers will play Liam Walsh, a terrace gardener who pursues an art career at night. Ahlers previously acted alongside Matthew Broderick and Jessica Hecht in the world premiere of *The Closet* at the Williamstown Theatre Festival.

Graduate student **JILLIAN KOUZEL** performed as principal oboe with the New York String Orchestra at Carnegie Hall in NYC in December, under the direction of conductor Jaime Laredo.

MEGAN BASCOM, MFA '19 (*dance*) traveled back to Ankara, Turkey in December to restage original work she created during her summer thesis research on the students



GABRIEL MERRILL-STESKAL

of Hacettepe University/Ankara State Conservatory. Supported by funds from the Rackham Graduate School, the Center for World Performance Studies, and the United States Embassy in Turkey, Bascom's project, *Yanımdayım*, which translates to *I'm with you*, premiered alongside work by the world-renowned choreographers William Forsythe and Selçuk Goldere at the Goethe Institute in Ankara. The students continue to perform this new work in their 2019 performance calendar.

GABRIEL MERRILL-STESKAL, a graduate student in piano and fortepiano, was selected as one of the five finalists in the Sfpz International Fortepiano Competition, presented by the American Classical Orchestra. All five finalists receive a full scholarship to the Academy of Fortepiano Performance in Hunter, New York in summer 2019 and the first-prize winner will perform with the American Classical Orchestra conducted by Tom Crawford. Merrill-Steskal's pianistic pursuits range from historically informed performances on period instruments to the Second Viennese School to jazz, and his research interests include the historical performance practice of improvised preluding and ornamentation.

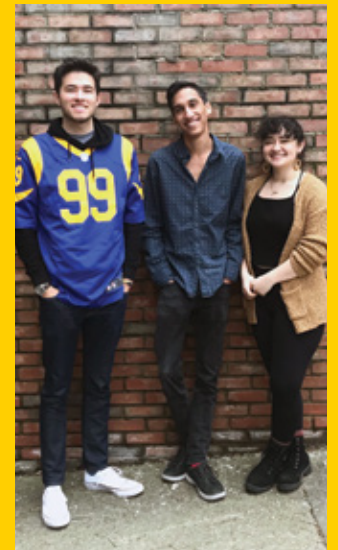
XINZHU (ZOE) MA, MM '19 (*piano*), MM '19 (*chamber*



XINZHU (ZOE) MA

music), who studied with Arthur Greene, was selected as a winner of the 2019 Yamaha Young Performing Artist (YYPA) Competition. The prestigious annual program honors outstanding young musicians studying in the United States who excel in jazz, classical, and contemporary genres. It is conducted by Yamaha, the world's largest musical instrument manufacturer. One of only 11 musicians selected nationwide to earn this distinction, Ma and the other 2019 YYPA winners each receive an all-expenses-paid trip to the YYPA Celebration Weekend in June during the Music for All Summer Symposium at Ball State University in Muncie, IN. There they will perform in front of thousands, receive national press coverage, and participate in workshops designed to help them launch professional music careers.

XIAOYA LIU, a DMA candidate in piano performance, recently received the highest scholarship to attend the Sicily International Piano Festival, where she was awarded the Grand Prix at the Sicily International Piano Competition. Xiaoya, who studies under the tutelage of Professor Christopher Harding, was also the winner of the 2019 SMTD Concerto Competition, and will be performing the Prokofiev Third Piano Concerto



L. TO R.: SEAN SEGAL, MOHAN RITSEMA, AND ELIZA SALEM

Students compose and perform music for Jennifer Lopez film

The recently released movie *Second Act*, starring Jennifer Lopez and Vanessa Hudgens, features music that was composed and performed by current SMTD student **SEAN SEGAL**, a multidisciplinary major, along with jazz majors **ELIZA SALEM**, **JORDAN ANDERSON**, and **MOHAN RITSEMA**. The film credits list two songs by "University of Michigan Jazz Quartet," the name the group gave themselves after coming together for this project. The ensemble was assisted by performing arts technology major **RYAN COX** in mixing and recording the songs that Segal describes as "cocktail jazz." Segal is interested in pursuing a career in music for film and television.



XIAOYA LIU

Concerto Competition Winners

SMTD's annual Concerto Competition took place in January at Hill Auditorium, with winners chosen in the Graduate and Undergraduate divisions. Each winner will perform their competition piece with one of the School's orchestras in an upcoming SMTD concert at Hill. The Graduate Division winners were **XIAOYA LIU**, a DMA student in piano also pursuing a master's degree in chamber music, who performed Sergei Prokofiev's Third Piano Concerto accompanied by Mi-Eun Kim; and **MERIDIAN PRALL**, a master's candidate in voice, who sang *Verklärtes Jahr* by Joseph Marx accompanied by Dr. Michael Boyd. The Undergraduate winners were junior piano major **KRIT KOSOLTRAKUL**, who played Sergei Prokofiev's First Piano Concerto accompanied by Forrest Howell; and **AYANA TERAUCHI**, a junior studying flute, who performed the Concerto for Flute and Orchestra by Lowell Liebermann accompanied by Joshua Marzan.



ANNIE JENG

with the University Symphony Orchestra in its upcoming concert season at Hill Auditorium.

ANNIE JENG, MM '15, DMA '19 (*piano performance and pedagogy*) has been appointed assistant professor of piano and pedagogy at the University of North Carolina Greensboro. Jeng will begin her tenure-track position in Fall 2019.

DANA JOHNSON, MM '19 (*violin*) was offered the position of principal second violin in the Arctic Philharmonic, a full-time ensemble based in northern Norway. Calling themselves the world's northernmost professional orchestral institution, the Arctic Philharmonic, founded in 2009, presents roughly 150 performances and concerts each year, with the musicians alternating between different ensemble formats on a regular basis.

CALEB GEORGES, MM '19 (*viola*), MM '19 (*chamber music*) placed third in the 22nd Annual Sphinx Competition, which comes with a \$10,000 prize. The competition took place at Detroit's Orchestra Hall in February. The Sphinx Competition, with junior and senior divisions, is open to all junior high, high school, and college-age black and Latinx string players residing in the



DANA JOHNSON

U.S. It offers young black and Latinx classical string players a chance to compete under the guidance of an internationally renowned panel of judges and to perform with established professional musicians in a competition setting. At SMTD, Georges studies with Caroline Coade and is a member of the Ivalas String Quartet, winners of the 2018 Briggs Chamber Music Competition.

ISABEL STEIN, BFA '19 (*musical theatre*) was named the 25th anniversary recipient of the Frances B. Furlong Scholarship. Established in 1994 by Ann and Charles Hutchins in memory of Mrs. Furlong, a beloved former music teacher, the scholarship recognizes outstanding SMTD students. Stein is the first musical theatre student to be honored. Accompanied by SMTD lecturer/pianist Tyler Driskill, Stein presented a varied set of musical theatre and pop selections in April at the Walgreen Drama Center. She looks forward to bringing these songs with her to New York as she embarks on her musical theatre career.

BERNARD TAN, a second-year DMA student in collaborative piano, was accepted as a vocal piano fellow in Music Academy of the West, where he will be involved in the West Coast Premiere of Jennifer Higdon's opera *Cold Mountain*. Kuala



BERNARD TAN

Lumpur City Opera (KLCO) in Malaysia will also organize a workshop and master class where Tan will coach pianists in operatic playing. He is also giving a master class in University Putra Malaysia on the interpretation of art songs. Tan continues to serve as a vocal coach in Veneto Opera Summer School 2019 in Bassano Del Grappa, Italy.

Voice students win at Metropolitan Opera Auditions

MICAELA ALDRIDGE, MM '18, won the Metropolitan Opera North Carolina District Auditions and advanced to the Southeast Regional Auditions, which took place in March. In December, SAMUEL KIDD, BM '19 (*voice*) and specialist candidate CAMRON GRAY, MM '18 won the Metropolitan Opera Michigan District Auditions. Kidd also won the David DiChiera Prize for most promising young opera singer.

Musical Theatre students perform with the DSO

In February, five musical theatre students—EMILIE KOUATCHOU, JAMIE COLBURN, and LORNA COURTNEY, all BFA '19, and rising seniors OLIVIA HARDY and LAURYN HOBBS—performed with the Detroit Symphony Orchestra, under the direction of music director Leonard Slatkin. Part of the DSO's American Music Festival, the SMTD students sang selections from Leonard Bernstein's *West Side Story* on a program that also included works by Barber, Cage, and SMTD's own Kristen Kuster, whose work *Dune Acres* had its world premiere. The concert, performed on two nights, was broadcast live on Feb. 22.



FLANKING DSO MAESTRO LEONARD SLATKIN (CENTER) ARE MUSICAL THEATRE MAJORS LAURYN HOBBS, LORNA COURTNEY, JAMIE COLBURN, OLIVIA HARDY, AND EMILIE KOUATCHOU

PAT students take the "Immersive 360 Spatial Audio Challenge"

Select U-M students—including 20 studying performing arts technology at SMTD—recently learned to record, mix, and produce a music and spatial audio experience for 360 video and cinematic virtual. The event, presented by Facebook and Real Industry, took place in January. Spatial audio can fully immerse a user in an

experience, adding realism and directing attention within VR or 360 video, presenting a major shift in the music, film, and gaming industries. The students learned from creative and engineering leaders from Facebook and worked in teams of four to create content and build experiences. Teams that submitted projects received

one-on-one feedback sessions with experts in sound design from the Facebook/Oculus teams. Students also had the chance to review their peers' work and vote for their favorites, with prizes awarded.

PAT STUDENTS LAURA DOUGLAS, KAYSEN CHOWN, ELIE CURTIS, AND INÉS HIDALGO AT IMMERSIV 360 SPATIAL AUDIO CHALLENGE





EMILY SOLOMON



JULIAN GOODS

Two organ students named to *The Diapason* magazine's "20 under 30" list

Organ students **EMILY SOLOMON**, MM '17 (*sacred music*), MM '17 (*early keyboard instruments*), a doctoral candidate in organ and sacred music, and **JULIAN GOODS**, BM '19 (*choral music education*) have been named winners of *The Diapason* magazine's "20 under 30" award. This prestigious honor recognizes the top under-30 achievers in the organ, church music, harpsichord, carillon, and organ-building fields. Solomon was recognized for her contributions to harpsichord, organ, and early music, while Goods was cited for his contributions to sacred music and music education and his promotion of the values of diversity, service, and community outreach.

Students Receive MLK Spirit Awards

A number of SMTD students received 2019 North Campus Deans' MLK Spirit Awards, given to students, student organizations, staff, and faculty members who study and work on U-M's North Campus. Through their commitment to social justice, diversity, and inclusion, the selected recipients exemplify the leadership and vision of Rev. Dr. Martin Luther King, Jr. SMTD student winners were:

ALYXANDRA CHARFAUROS (*theatre*), a rising senior dedicated to bringing attention to the Asian/Pacific Islander experience through theatre and dialogue.

JULIAN GOODS, BM '19 (*music education*), who has worked closely with the choral conducting and music education faculty to help find ways of becoming a successful and effective teacher in schools with primarily African American populations.

KELLAN KRYAK, BTA '19 (*theatre*), the director of Basement Arts, a student-run organization that provide opportunities for unique and diverse stories to be shared through staged productions.

NYAH PIERSON (*theatre*), a rising senior who serves as the general manager for Project SOAR, a student organization focused on arts recruitment of minorities through outreach in Southeast Michigan.

LINDSEY SHARPE, BM '19 (*cello*), a recipient of a performing arts scholarship from the Congressional Black Caucus Foundation, who volunteers her time as a piano instructor for the El Sistema-style music program, Our Own Thing.

In addition, the winner of the MLK Spirit Award for Student Organization was Arts in Color (see below).

Arts in Color (AIC) commits to DEI issues in the performing arts

A new student organization within the Department of Dance, **Arts in Color** (AIC), is committed to diversity, equity, and inclusion within the arts, specifically dance. AIC strives to give students leadership skills to raise awareness about social justice issues and become agents of change. Last semester, AIC hosted a dinner and panel discussion with Hubbard Street Dance Chicago centered around the experience of being an artist of color in the professional dance world; the event was sponsored by UMS. In February, AIC hosted an improvisation jam and panel discussion with Dance Works Chicago, discussing issues

including but not limited to race, gender, and sexuality in the professional contemporary dance world. Board members of AIC include current dance majors **JOHANNA KEPLER** (president), **VICTORIA BRIONES** (vice president), and **SHANNON NULF** (secretary of internal affairs), as well as **SOPHIA ALLEN**, BFA '19 (*dance*) as secretary of external affairs.

ARTS IN COLOR STUDENTS SOPHIA ALLEN, CJ WHITE, VICTORIA BRIONES, SHANNON NULF, AND JOHANNA KEPLER

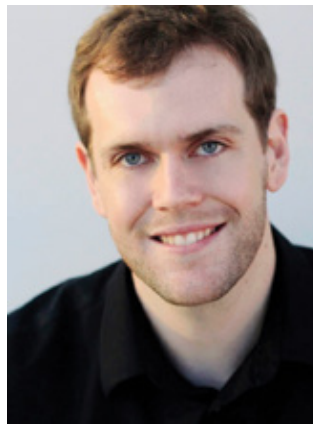




CHASE WARREN (RIGHT) WITH KATHRYN GOODSON AND DANIEL WASHINGTON

Rising sophomore voice major **CHASE WARREN** sang at a vocal-piano recital titled "For You There Is No Song," in January with her professor, Daniel Washington, and SMTD collaborative pianist Kathryn Goodson. It took place at the Emanuel United Church of Christ in Manchester, MI, and featured works by Schubert, Handel, Mahler, Strauss, Ives, and African American composers Leslie Adams and Moses Hogan. The audience joined in on two hymns, including "This is My Song," set to the "Finlandia" theme by Jean Sibelius. The recital was part of a larger initiative organized by the interim pastor, Robert MacFarlane, honoring the Rev. Dr. Martin Luther King, Jr.

DAVID WEIGEL, DMA '19 (*voice*) was named the winner of the 2019 George Shirley Award for Excellence in Opera Performance. The award was established by Lester Monts (*ethnomusicology*) in honor of Emeritus Professor George Shirley, the National Medal



DAVID WEIGEL

of Arts-winning opera singer, for his service to SMTD. The award is presented to the outstanding opera student in the voice department each April. Weigel, a bass-baritone, is also a member of the Ryan Opera Center Ensemble at the Lyric Opera of Chicago. In this role, he is in residence for nearly 12 months receiving advanced instruction and performing and understudying a significant number of principal and supporting roles.



Theatre students compete at American College Theatre Festival

In January, 17 theatre & drama students, accompanied by faculty members Jessica Hahn (*costume design*) and Vincent Mountain (*scenic design*), attended the regional Kennedy Center American College Theatre Festival (KCACTF) in Madison, WI. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design. SMTD students were recognized in a number of categories. **LAURYN HOBBS** (*musical theatre*) was named the Gary Garrison Ten Minute Play National Finalist for her play *Angel's Playground*, and was invited to attend the National Festival at the Kennedy Center in April, at KCACTF's expense, for workshops, conversations, and a showcase performance of her play. Hobbs also won in the acting category, securing the Open Jar National Musical Theatre Scholarship, which again advanced her to the finals in April, where all eight regions were represented. **MATTHEW HARMON** (*international studies/playwriting minor*) was named the John Cable One Act Play National Finalist for his play *Exhibits in the Zoo*; he was awarded a Distinguished Achievement Award and was also invited to the Kennedy Center's Playwriting Intensive on full scholarship. In design categories, **KATIE ARNETT** (*design & production*) won an Honorable Mention for her scenic design for *Rhinoceros*; **ANGELA SALAZAR** (*design & production*) won the scenic design award for her design for *The Trojan Women*; and **ROGER TENG** (*design & production*) won the costume design award for his designs, also for *The Trojan Women*. Several other SMTD students were also finalists in their categories. Awards were distributed for realized productions and two SMTD students made it to the final round; both were for the SMTD musical theatre production of *Passing Strange*: **SAMANTHA WEISER** (*design & production*) for her lighting design and **SOPHIE RAYMER**, BFA '19 (*design & production*) for stage management.



THE LEGACY SHOW CELEBRATES THE MUSIC OF AFRICAN AMERICAN COMPOSERS

For the last three years, **TAMI LEE HUGHES**, MM '01, DMA 03 (*violin*) has been touring the country with a unique tribute to the music and culture of African Americans. Her performance, titled *The Legacy Show*, presents a mixed-media experience of poetry, music, and visual arts that guides audiences through notable periods in African American history. The diverse music selections demonstrate the influence of spirituals, blues, gospel, hip hop, and jazz on black composers' classical music. Hughes is proud that the program features the work of three SMTD Department of Composition alumni: **OZIE CARGILE**, BM '03, **CHAD "SIR WICK" HUGHES**, BM '00, and **DANIEL BERNARD ROUMAIN**, MM '95, DMA '00.

Beyond simply celebrating and preserving the works on the program, the project seeks to educate audiences about the connections between music and the history and culture in which it was embedded. For example, Hughes pairs "Juke Box Love Song" by Langston Hughes with a suite of music by Duke Ellington (arranged by Cargile exclusively for *The Legacy Show*) and accompanies both with images of people and places associated with the Harlem Renaissance. Similarly, the poem "Phenomenal Woman" by Maya Angelou precedes *Songbirds*, a tribute to notable African American female musicians—including Bessie Smith, Ella Fitzgerald, and Mahalia Jackson—written by Grammy-nominated music producer and Rock & Roll Hall of Famer Kerwin Young.

Hughes has already presented *The Legacy Show* across the country to a wide range of audiences. She hopes to continue the project for many years to come. "I have had an interesting and varied career, but *The Legacy Show* is my passion!" she said.

2010s

MELISSA BOSMA, MM '12 (*oboe*) was invited to give a presentation on oboe fundamentals at Midwest Clinic in Chicago, IL. She continues as assistant professor of oboe at Oklahoma State University in Stillwater, OK.

JAMIE DAHMAN, DMA '11 (*voice*) is assistant professor of music at Delta State University in Cleveland, MS. After completing the DMA at SMTD, he was a Fulbright fellow in Plovdiv, Bulgaria at the Academy of Music, Dance, and Fine Art. He is the editor and curator (along with **GABRIELA HRISTOVA**, MM '03, DMA '07 [*conducting*], and associate professor of music at UM-Flint) of *Bulgarian Art Song*, an anthology published by Classical Vocal Reprints, which includes a chapter on lyric diction and an information sheet about the composers represented in the volume.

ALISON DESIMONE, PhD '13 (*musicology*) was awarded the 2018 Ruth Solie Prize for Outstanding Article on British Music for her article "'Equally Charming, Equally Too Great': Female Rivalry, Politics, and Opera in Early Eighteenth-Century London," published in volume 12 of the journal *Early Modern Women*. The Ruth Solie Prize Committee commended DeSimone for her first-class musicological scholarship, interdisciplinary fluency, engaging writing, and the originality and scope of her research inquiry. DeSimone is currently assistant professor of musicology at the University of Missouri-Kansas City. She specializes in the music of the Baroque period, with a focus on the early history of opera and 17th- and early 18th-century music in London. She is particularly interested in the history of opera singers and singing practices of the early



JAMIE DAHMAN

modern era, as well as the music of George Frideric Handel.

MATTHEW HALBERT, SP '17 (*trombone*) won the positions of bass trombonist of the Des Moines Symphony, instructor of trombone at Central College, and instructor of low brass at Drake University.

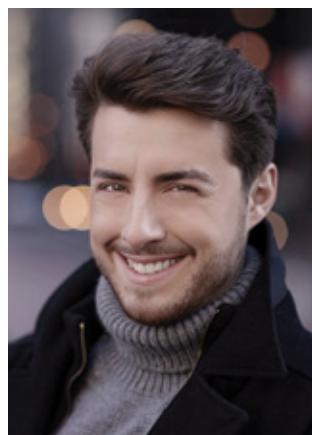
PATRICK HARLIN, MM '11, DMA '16 (*composition*) has two commercial orchestral recordings being released in 2019: *Rapture* with the Rochester Philharmonic Orchestra (May), and *River of Doubt* with the Atlantic Classical Orchestra (March). He had works on subscription series concerts with the Rochester Philharmonic, and his companion piece to the *Four Seasons*, *The Art of Flight* (violin concerto), a collaboration with visual artist Anne Patterson,



PATRICK HARLIN

was performed by Collegium Cincinnati. **DUSTIN BARR**, DMA '15 (*conducting*) conducted one of Harlin's band works at the 2019 College Band Directors National Association National Conference at Arizona State University, where SMTD Professor Michael Haithcock announced a consortium commission for a new wind ensemble work.

JOSH LOVELL, MM '17 (*voice*) was named both the Grand Prize and Opera Prize winner at the 52nd Annual International Vocal Competition's (IVC) Hertogenbosch in September. In the finals, Lovell performed "Ich baue ganz" from Mozart's *Die Entführung aus dem Serail* and "Ah! Mes Amis" from Donizetti's *La Fille du Regiment*. Lovell is in his final year as a member of The Patrick G. and Shirley W.



JOSH LOVELL

Musical America Honors SMTD Alumni

Three SMTD alumni—**DAMIEN CRUTCHER**, MM '96 (*conducting*), **GABRIELA LENA FRANK**, DMA '01 (*composition*), and **ERIK RÖNMARK**, DMA '04 (*saxophone*)—were named to *Musical America's* 2018 list of "30 Professionals of the Year: Innovators, Independent Thinkers, and Entrepreneurs." The list comprises "the heroes, sung and (heretofore) unsung, of the performing arts industry. These are the folks who make the industry tick, brainstorm the new ideas, get the artists on stage, help build the audiences, and train the artists of tomorrow." Damien Crutcher is the cofounder and CEO of the after-school arts education program Crescendo Detroit, which has brought classical music and dance to Detroit's far northwest side since 2013. Gabriela Lena Frank is the founder of the Gabriela Lena Frank Creative Academy of Music in Boonville, California, a nonprofit teaching institute for composers; she was included in the *Washington Post's* list (August 4, 2017) of the 35 most significant women composers in history. Eric Rönmark is the vice president and general manager of the Detroit Symphony Orchestra, credited with playing a major role in the orchestra's resurgence.

ALUMNI NOTES



The Admiral Launch Duo, comprising saxophonist **JONATHAN HULTING-COHEN**, BM '12, MM '14 and harpist **JENNIFER R. ELLIS**, DMA '15, released its debut album, *Launch*, on Albany Records in December. The recording features the world-premiere recordings of works by Natalie Moller, Patrick O'Malley, Christine Delphine Hedden, SMTD professor Stephen Rush, Angélica Negrón, and Jasper Sussman, most of which were commissioned by the Duo. This recording also includes two transcriptions: Ida Gotkovsky's *Eolienne*, originally written for flute and harp, was arranged for saxophone by the composer. And Marcel Tournier's *La Lettre du Jardinier* was originally composed for voice and harp in 1912; Hulting-Cohen and Ellis perform the arrangement they created for themselves.

Ryan Opera Center at the Lyric Opera of Chicago. In addition to his IVC honors, he was also the second-place winner of the 2018 Dallas Opera competition, and was a 2017 semifinalist with the Metropolitan Opera National Council Auditions.

In February, **DEREK MITCHELL**, MM '17 (*trombone*) won the bass trombone position with the San Antonio Symphony.

NEKEKI OBI-MELEKWE, BFA '18 (*musical theatre*) made her West End debut in April at London's Aldwych Theatre playing Tina Turner in *Tina—The Tina Turner Musical*. She replaced Adrienne Warren, who will play Turner in the Broadway production when it opens this fall. When the announcement was made, Tina Turner said, "I know just how extensive the search was to find her, and I am delighted that Nkeki will be joining our Tina family. Her

raw talent is clearly extraordinary and her determination and spirit are second to none. Audiences at the Aldwych will be amazed. I look forward to welcoming her to London!"

ASHLEY PARK, BFA '13 (*musical theatre*) will play the role of Ani in the Netflix limited series *Tales of the City*. The series, which will debut in 2019, is inspired by Armistead Maupin's novels of the same name.

JESSICA POST, MFA '13 (*dance*) has been serving on the board of the Oregon Dance Education Organization (ODEO), a new state affiliate of National Dance Education Organization. ODEO's first conference, "Building Bridges, Connecting the Field," was geared toward dance educators and students and featured presentations (movement workshops and lectures) by dance educators

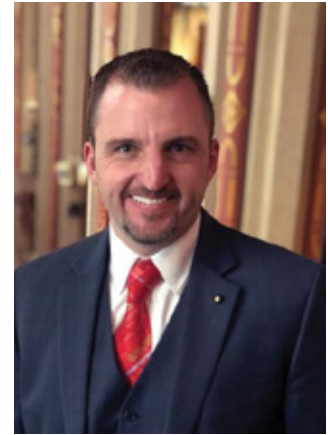


JESSICA POST

and professionals from across the state as well as a keynote presentation by Anne Green Gilbert. The conference was held at Portland Community College (PCC), where Post teaches, and she was responsible for venue logistics, communicating with various departments on campus, securing grants, and coordinating the collaboration between ODEO and the PCC dance program.

Two musical theatre alums played the leads in a new musical performed at the Detroit Public Theatre this spring. **PETER SCATTINI**, BFA '18 and **SAM HAMASHIMA**, BFA '18 played Will and Mike in the coming-of-age and coming-out musical *Girlfriend*, with book by Todd Almond and music and lyrics by Matthew Sweet, from his 1991 hit album *Girlfriend*. The musical tells the tale of two teenage boys—one a bit of a social outcast and the other a popular jock—who realize there's more to life than what high school has taught them.

BRIANA ASHLEY STUART, BFA '13 (*dance*), BA '13 (*sociology*) is currently an artist-in-residence at Citylab Pianofabriek in Brussels, Belgium. As part of her residency she presented Belgium's first full-day conference on Stepping, a highly energetic and percussive African American dance tradition. Titled "Stepping Owt: Chapter I," the conference included performances, presentations,



STEVEN BALL

immersive workshops, and a Q&A panel discussion. In September 2018, her Stepping Collective "BE Step" became the first step team to compete in the preliminaries on a Dutch dance show called Dance As One. In addition, she was recently featured in *BRUZZ Media* magazine, which gave her the title of "the Stepping ambassador of Belgium." She recently worked with De Producties on an upcoming Dutch film titled *10 Songs for Charity*, to be released in March 2020.

2000s

STEVEN BALL, DMA '07 (*organ*) was named director of sacred music at The Oratory of St. Francis de Sales in St. Louis, Missouri. The Oratory is famous for a unique and varied choral repertoire spanning several centuries and performed by numerous ensembles. Ball comes to this position from Atlantic City, NJ, where he last served as organist and director of outreach (now emeritus) for the world's largest pipe organ. Before that he worked at the Cathedral Basilica of Saints Peter and Paul in Philadelphia, PA. Prior to these appointments, he served on the faculty of the Department of Organ at SMTD.

DARREN CRISS, BFA '09 (*theatre & drama*) won the Screen Actors Guild Award in the category of



LARRY FERGUSON, KENT ESHELMAN, JON ESHELMAN

"Outstanding Performance by a Male Actor in a Miniseries or Television Movie" in January for his role as Andrew Cunanan in *American Crime: The Assassination of Gianni Versace*. Previously Criss won Emmy, Golden Globe, and Critics Choice awards for the performance. In addition, he was named one of *Entertainment Weekly's* 2018 "Entertainers of the Year."

Dr. **KENT ESHELMAN**, BM '02 and BFA '02 (*tuba and euphonium*) and SFC **LARRY FERGUSON**, MM '01 (*percussion*) performed together for the first time since they were both members of the University of Michigan Jazz Ensemble from 1999 to 2001. Eshelman was a featured artist at the U.S. Army Band Tuba-Euphonium Workshop in Washington, DC, and he was joined by Ferguson as well as his brother Jon for a jazz set in one of the evening concerts. Eshelman is the euphonium and tuba professor at Baylor University and Ferguson is a percussionist with The United States Army Band, "Pershing's Own."

DAVID FRYLING, MM '98, DMA '02 (*conducting*) has been voted president-elect of the American Choral Directors Association (ACDA) by the association's members in a nationwide election. He will assume that role on July 1, becoming a member of the ACDA Executive Committee and National Board. Fryling is director of choral activities at

Hofstra University, where he conducts the select Hofstra Chorale and Hofstra Chamber Choir, teaches choral conducting, and supervises student teachers in the field. Prior to this election, Fryling served as ACDA's Eastern Region President.

JENNIFER HARGE, BFA '08 (*dance*) was named the winner of the inaugural Eva Yaa Asantewaa Grant For Queer Women(+) Dance Artists, presented in NYC. Harge received a \$10,000 cash grant to support the development period of her piece *Fly / Drown*, a new performance installation set to premiere in Detroit in Fall 2019. Harge was one of 87 applicants who applied for the Yaa Asantewaa grant, which supports new cutting-edge dance and movement-based performance work by self-identified women, gender-nonconforming, and non-binary artists. *Fly / Drown* looks to mundanity, domesticity, and intimacy to think through how the creation of black space and black queer liberation practices offer refusal strategies inside of anti-black climates.

KEVIN HILDEBRAND, MM '00 (*sacred music and organ*) has completed his work as editor of the *Hymn Prelude Library*, a 12-volume set of 499 new compositions. This groundbreaking series, newly published by Concordia Publishing House, is based on each tune in the Lutheran Service Book

hymnal. He is now commencing work editing a companion series, identical in scope, of new compositions expressly written for piano. The first volume of the *Piano Prelude Series* is now in print, and the remaining 11 volumes will be forthcoming over the next five years. Hildebrand serves as Kantor at Concordia Theological Seminary and St. Paul's Lutheran Church, Ft. Wayne, IN.

ANDY PAPAS, BM '07 (*voice*) spent the winter in his native Boston, first as Benoit in *La Bohème* with the Boston Youth Symphony Orchestra, and then with *The Shakespeare Concerts* in his Jordan Hall debut. In May, he is in the Evergreen State as Alberich in a mini-Ring cycle *Der Ring an einem Abend*, for Pacific Northwest Opera. In June, Papas returns to New England for *Cendrillon* with The Opera Company of Middlebury, singing Cinderella's father, Pandolfe. He appears regionally across the country, and is on the roster of Boston Lyric Opera, where he covered Bartolo in *The Barber of Seville* last fall.

Veteran Grammy winners **BENJ PASEK** and **JUSTIN PAUL**, both BFA '06 (*musical theatre*) took home a second Grammy Award for "Best Compilation Soundtrack for Visual Media" for the film *The Greatest Showman*. The songwriting duo previously

won the "Best Musical Theatre Album" Grammy for the *Dear Evan Hansen* cast recording.

ANDREA REINKEMEYER, MM '01, DMA '05 (*composition*) has pieces featured on three recent or upcoming recordings: "in the speaking silence" for alto saxophone and bassoon on the Post-Haste Reed Duo's *Donut Robot!* (Aerocade Music); "From Cycles of Eternity" for treble voices on *Cycles of Eternity* by In Mulieribus (CD Baby); and "Saturation" for alto saxophone and piano on Idit Shner and Eunhye Grace Choi's *Minerva* (Origin Classics).

1990s

WILLIAM BANFIELD, DMA '92 (*composition*), a professor in the Liberal Arts Department and director of Africana Studies at Berklee, has been appointed a research associate with the Smithsonian Center for Folklife and Cultural Heritage (CFCH), one of the Smithsonian's 12 research and cultural centers. His tenure extends through July 31, 2021. Banfield's work will focus on what he identifies as cultural throughlines, delineating the ways in which contemporary artistry and new works hearken back and hold onto critical cultural linkages to understand tradition in the 21st century. A composer,



ANDY PAPAS

SMTD Alumni shine in top U.S. military bands

Currently boasting 20 SMTD alumni members, “The President’s Own” United States Marine Band continues to add Wolverines; the latest to make the cut is **DARREN LIN**, BM ’14 (*percussion*). In December, two Marine Band members—Master Sgt. **MICHAEL MERGEN**, BM ’96 (*trumpet*) and Gunnery Sgt. **TAM TRAN**, MM ’03 (*viola*)—performed as members of “The President’s Own” United States Marine Chamber Orchestra for President George H. W. Bush’s funeral service at Washington National Cathedral. In addition, **JAMES LAYFIELD**, DMA ’12 (*trombone*) was recently promoted to principal trombonist of the U.S. Air Force Band.

jazz guitarist, and recording artist, Banfield has written works that have been commissioned by several leading orchestras, recorded by prominent labels, and performed by luminaries such as Bobby McFerrin, Delfeayo Marsalis, Regina Carter, Billy Childs, and Nneena Freelon, among others. He is the author of several books, including *Cultural Codes: Makings of a Black Music Philosophy*, *Black Notes: Essays of a Musician Writing in a Post-Album Age*, and *Landscapes In Color: Conversations with Black American Composers*.

KATHERINE IN-YOUNG LEE, BM ’99 (*piano*), BM ’99 (*musicology*) recently published her first book, *Dynamic Korea and Rhythmic Form* (Wesleyan University Press, 2018). The book centers on the South Korean percussion genre, *samul nori*, which is a world phenomenon whose rhythmic form is the key to its popularity and mobility. Based on both ethnographic research and close formal analysis, Lee focuses on the kinetic experience of *samul nori*, drawing out the concept of dynamism to show its historical, philosophical, and pedagogical dimensions. Lee is currently an assistant professor of ethnomusicology at the UCLA Herb Alpert School of Music.

ILAN MORGENSTERN, MM ’08 (*trombone*), received tenure as principal bass trombonist with the Vancouver Symphony Orchestra. Morgenstern was formerly bass trombonist with the San Antonio Symphony, the Houston Grand Opera, and the Kansas City Philharmonic.

LYNN NEUMAN, BFA ’91 (*dance*) is director of Artichoke Dance Company and an Association of Performing Arts Professionals Leadership Fellow. Her choreographic work focusing on sustainability and the environment was recognized last year with commissions from The National Gallery of Art in Washington, DC and The Soraya

in Los Angeles. Currently, she is creating programs merging arts and sustainability for California State University-Northridge and Rider University. Neuman was featured in the August 2018 issue of *Dance Magazine* and in *The Dance Enthusiast’s* series “A to Z: People who Power the Dance World.”

ROSANNA TAVAREZ, BDA ’98 (*dance*) is teaching countertechnique and contemporary ballet at Scripps College in Los Angeles, in addition to continuing her appointments at California State University-Los Angeles teaching dance history, and at Studio School teaching countertechnique, ballet, and injury prevention. Her full-length work “Hybrids of Plants & of Ghosts” premiered at L.A.’s Highways Performance Space in December and had a second performance in January in The Odyssey Theatre in Santa Monica. The work is based on and soundscored from conversations between Tavaréz and her mother and aunts. *LA Dance Chronicle* described it as an “exquisite reflection with the intoxicating rhythms.”

STEVE WENIG, MM ’96 (*trumpet*) was selected for the League of American Orchestras’ 2018–2019 Emerging Leaders Program, a 10-month intensive program designed to cultivate the leadership capabilities

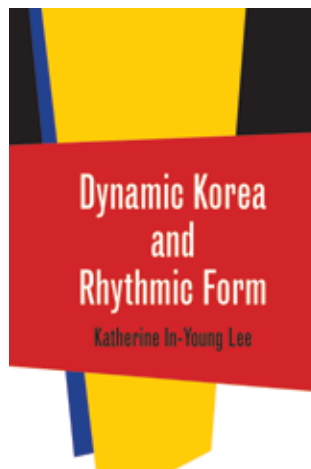


HARVEY FELDER III

of high-potential orchestra professionals. Program participants were selected through a competitive application process in which the League sought individuals who bring the imagination, drive, vision, and commitment to grow as leaders and serve as champions for the field. Wenig is the vice president and general manager for the Oregon Symphony. Both he and his wife, **ALEXANDRA ADKINS**, MM ’97 (*violin*) previously worked for the Houston Symphony.

1980s

HARVEY FELDER III, MM, SP ’82 (*conducting*) has become director of orchestral activities at the Rudi E. Scheidt School of Music, University of Memphis. He previously served as director of orchestral studies at the University of Connecticut. Felder has served as assistant conductor of the Milwaukee Symphony, resident conductor of the Saint Louis Symphony, regular guest staff conductor with the Atlanta and Chicago symphonies, and artistic adviser/conductor of the Wisconsin Chamber Orchestra. Additionally, he has held the post of music director with the Tacoma Symphony (WA), Fox Valley Symphony (WI), Johns Hopkins Symphony (MD), and the Ann Arbor Summer Symphony (MI).



JOHN MORTENSEN, BMA '88 (*piano*), served as visiting professor of historic improvisation at the national conservatories of Ireland and Latvia during a three-month concert and teaching tour of Europe in 2018. He also taught, performed, and adjudicated in Malta, Estonia, and Lithuania. In concert, Mortensen improvises complete Baroque pieces (such as fugues) in keys, and on themes, chosen by audience members.

JOHN VANDERWEG, BM '72, MM '74, DMA '84 (*music theory*), retired from Wayne State University in December. He taught at WSU's College of Fine, Performing and Communication Arts (Department of Music) for 17 years and had been chair of music since 2005. VanderWeg served as an assistant dean at SMTD from 1984 to 1987. Other teaching positions included Rutgers University, DePauw University, and the University of Texas San Antonio (associate chair of music and associate dean of fine arts). An event in his honor, "Celebrating 45 Years of Leadership," took place at the Max M. Fisher Music Center in Detroit in November. VanderWeg was also recognized by Dean Dave Gier at SMTD's alumni breakfast at the National Association of Schools of Music annual conference in January.

1970s

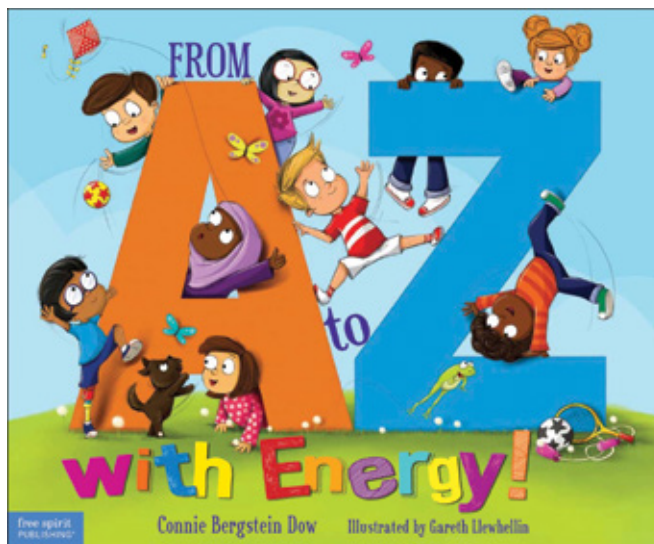
PATRICIA BEAMAN, BFA '79 (*dance*) is on the faculties of NYU's Tisch Dance and Wesleyan University. As a member of New York Baroque Dance Company, she performed in numerous opera-ballets worldwide, and guested with numerous early music ensembles. Her neo-Baroque works include *Medea, Goddess/Siren/Monster, The Narcoleptic Countess*, and *The Seven Deadly Sins*. She received a Mellon grant to reconstruct Yvonne Rainer's *Trio A* and



Chair/Pillow, which inspired her research in juxtaposing 18th-century French theatrical dances and analytic Postmodern dance of the 1960s. She is the author of *World Dance Cultures: from Ritual to Spectacle* (Routledge Press, 2017). patriciabeamannet.net

STEPHANIE PELZ BENNETT, BM '76 (*harp*) has recorded several solo albums of her own compositions, and played harp on the Grammy-winning recordings *21* by Adele and *Morning Phase* by Beck. She has also played on recordings by Sir Paul McCartney, Josh Groban, Linda Ronstadt, and Spongebob Squarepants, and on numerous film scores, including 2018's lauded documentary *RBG*, with score composed by Miriam Cutler. She publishes sheet music of many of her originals and her arrangements of popular music through her own imprint (Harpworld Music Co.), and has recently made some of her sheet music available for instant download at SheetMusicPlus. *The Hollywood Reporter* has called Bennett "one of our country's top harpists." You might have seen her on TV in the orchestras of *American Idol*, *The Voice*, and *Dancing with the Stars*, or playing harp with rock band Florence and the Machine. harpworld.com

CONNIE DOW, MFA '76 (*dance*) published a new children's book in March titled *From A to Z with Energy!* (Free Spirit



Publishing). This imaginative rhyming alphabet book teaches young learners not only how to move from A to Z but also how to creatively have fun as they stay active and keep their bodies healthy and strong. The book includes a special section for parents and educators with tips for using movement to teach social-emotional skills.

Dr. **RANDALL FABER**, BM '77, MM '87 (*piano*), MA '89 (*music education*) coauthor of the best-selling *Piano Adventures* teaching method, received the inaugural Lifetime Achievement Award in Education from the Roland Corporation. In 2018, *Piano Adventures* by Nancy and Randall Faber was selected to receive the prestigious MTNA Frances Clark Keyboard

Pedagogy Award. The Fabers are cofounders of the Faber Piano Institute. Faber has appeared as a special guest at universities and conservatories throughout North America and Asia and has been convention artist for the Music Teachers National Association and master teacher at the World Conference on Piano Pedagogy, National Conference on Keyboard Pedagogy, the Australasian Piano Pedagogy Conference, and the USA National Piano Teachers Institute.

TYRONE GREIVE, DMA, '77 (*violin*) was named the 2018 Teacher of the Year by the Wisconsin Chapter of The American String Teachers Association (WiASTA) in recognition of the many lives he has touched throughout



RANDALL FABER

ALUMNI NOTES



TYRONE GREIVE

his teaching and performing career. At the award luncheon at the Wisconsin State Music Convention and subsequently, he heard from many nationally and internationally scattered former students, who are active as performers, teachers, and other roles. Also occasionally performing and teaching, Greive has published three violin-piano editions commissioned by International Music of New York, proofed three for publication in 2019, and was commissioned for several more editions.

ROBERT PETTERS, MM '67, PhD '74 (*music education*), after serving as music department head at North Carolina State University for almost 10 years, retired to focus on teaching the course he created for non-majors, "An Introduction to Musical Experiences—Composing, Performing, Listening." Audio examples are available on

Moodle software. He also conducts the Really Terrible Orchestra of the Triangle, created more for musicians than for an audience. Many members are "retreads" or play secondary instruments. Although the group mostly performs standard repertoire, audience members are given earplugs and a witty MC suggests they keep their cellphones on.

HOWARD POLLACK, BM '73 (*musicology*), the John and Rebecca Moores Professor of Music at the University of Houston, received ASCAP's Timothy White Award for Outstanding Biography for his most recent publication, *The Ballad of John Latouche: The Life and Work of an American Lyricist*. His previous award-winning books include biographies of Walter Piston, John Alden Carpenter, Aaron Copland, George Gershwin, and Marc Blitzstein.

A fully musical through-sung web series composed by new-music and theatre veteran **MICHAEL ROTH**, BA '75 (*music/theatre*), with libretto by Kate Gale and Kate Jopson, had its debut in January. *The Web Opera*, which Roth describes as a "cross-genre anti-bullying venture," is a unique experiment in music and film based on true events. A college freshman installs a webcam and starts a chain of events that will forever impact the lives of those around him. Composer Randy Newman calls *The Web Opera* "a

great 21st-century opera. It's full of fine things and is remarkably accessible. It is also an important story told very, very well." It can be viewed on webopera.com.

1960s

CHARLES M. ATKINSON, MM '65 (*music education*) retired from Ohio State University in 2017 and is now living in Würzburg, Germany, where he is a member of the editorial team for *Corpus monodicum: die einstimmige Musik des lateinischen Mittelalters* (*Corpus monodicum: the monophonic music of the Latin Middle Ages*). This February he delivered the Spring 2019 Tower Lecture in Music at the Irish World Academy of Music and Dance, University of Limerick, Ireland, and led a seminar at the Academy on the theory and practice of modulation in Eastern and Western plainchant. The title of the Tower Lecture was "Ad te levavi and Dippermouth Blues: Modes of Transmission and the Question of Musical Identity." His recent publications include "The Short, Happy Life of Agnus dei...Eia et eia," in *Beredete Musik – Konversationen zum 80. Geburtstag von Wulf Arlt*, and "A Matter of Scale: *Constitutio* in its Earliest Latin Sources and their Greek Antecedents," in *Rem tene, verba sequuntur: Die lateinische Musikterminologie*



CHARLES ATKINSON

des Mittelalters bis zum Ausgang des 15. Jahrhundert.

TOM BAEHR, BM '66, MM '67 (*music education*) taught bands and choirs in Michigan and Vermont into the 1970s. For 23 years, Baehr was coordinator of Cranberry Dulcimer Gathering in Binghamton, NY, was featured artist at several dulcimer festivals, and created four tune books and two recordings of dulcimer music. Baehr was named director of Guilford, VT Chamber Singers in 2012 and choir director at All Souls Church, West Brattleboro, VT in 2014. He has sung in several choruses, currently Blanche Moyse Chorale and Illuminati Vocal Arts Ensemble, and has composed many choral settings of American and English poets. Baehr retired from Brannen Brothers, Flutemakers as master craftsman in 2016 after 31 years.

Organ Alumni Reception

All Department of Organ alumni are invited to attend a reception at the Great Lakes Regional Convention of the American Guild of Organists on Monday, July 1 at 10 PM at the Amway Grand Plaza Hotel, Grand Rapids, MI. Meet old friends, make new ones, visit with Department of Organ faculty, and discuss the exciting developments in the Department.

What's New With You?

Email alumni submissions for the Fall 2019 *Michigan Muse* to **EditorMichiganMuse@umich.edu** (not case sensitive). Please limit to 100 words (longer entries will be edited) and submit in paragraph form. (No resumes, CVs, press releases, or bulleted lists.) Photos must be high resolution, preferably 300 dpi.

Call 734.615.3204 for more information.

Fall 2019 deadline: September 15, 2019



JAMES DAPOGNY

JAMES DAPOGNY, 1940–2019

Professor Emeritus James Dapogny, who served on the Music Theory faculty at SMTD for 40 years, died of colon cancer on March 6, 2019. Dapogny was a pioneer in jazz scholarship, recovering early works and transcribing them from recordings. Most notable was his 1982 creation of the first scholarly edition of a major jazz composer, Jelly Roll Morton. In addition to pioneering the academic study of a popular music form, he is credited with fueling a rediscovery of Morton and solidifying the composer's place in the jazz pantheon. He followed this with a four-volume reissue of Morton's recorded music from 1938, which *The New York Times* called "a major event."

Another highlight of Dapogny's scholarly career was his resurrection of a blues opera by the poet Langston Hughes and the jazz pianist and composer James P. Johnson called *De Organizer*, about a labor organizer who inspires sharecroppers in the South. It had been performed at Carnegie Hall in New York in 1940, then became a longstanding musical mystery. Although Hughes's lyrics were

preserved, Johnson's score went missing; Dapogny was one of a number of scholars who searched for years with no luck. He finally discovered a mostly intact score within U-M's own archives, donated among the papers of the legendary African American choral director Eva Jessye. "I went weak in the knees," Dapogny told *The New York Times* in 2002. "This was something that truly seemed to have disappeared." He filled in about 80 missing measures and re-premiered the opera with performances in Ann Arbor and Detroit. Several years later, students in SMTD's Department of Voice performed the work alongside another lost opera that Dapogny had reconstructed, *The Dreamy Kid*, composed by Johnson with a libretto by Eugene O'Neill.

Dapogny received bachelor's, master's, and doctoral degrees in composition from the University of Illinois. He came to SMTD in 1966, and what was supposed to be a year-long appointment turned into 40 years on the U-M faculty, ending with his retirement in 2006. He was a revered teacher and role model to thousands of students,



MARILYN MASON

earning the Faculty Recognition Award and an Arthur F. Thurnau Professorship for his outstanding work in the classroom. As professor emeritus, he continued teaching a course in the analysis of jazz, surely a first of its kind, which he designed and to which he brought his encyclopedic knowledge of jazz history and American musical culture.

A renowned scholar and teacher, Dapogny also found great success as a performer. "I'm sure many of his university colleagues had no idea of his accomplishments in the jazz world, and vice versa," said Christopher Smith, a sousaphonist and trombonist who played with Dapogny in the band Phil Ogilvie's Rhythm Kings. Although Dapogny also performed and recorded as a soloist, the James Dapogny Chicago Jazz Band was "his pride and joy," according to his wife Gail. The world-renowned band, which started in 1976 and was devoted to performing the music of the early years of jazz, released a number of albums, including one inspired by Jelly Roll Morton. In 1982, they recorded a Grammy-nominated album backing octogenarian Sippie Wallace, who had been a jazz singer in the

1920s. Dapogny also frequently composed and arranged numbers for his band to play.

MARILYN MASON, 1925–2019

Professor Emerita of Organ Marilyn Mason, BM '46, MM '47 (*organ*), died on April 4, 2019 in Fort Lauderdale, Florida, at the age of 93. Mason was an internationally acclaimed concert organist who served on the SMTD faculty for 67 years (1947–2014), setting a record as the longest-serving faculty member in the University of Michigan's history. She was a longtime chair of SMTD's Department of Organ and is the namesake of an organ installed in 1985 in the Earl V. Moore Building. Mason began teaching while she was still a student, and except for time studying for the doctor of sacred music degree at the Union Theological Seminary in New York, she spent her entire teaching career at U-M.

Mason's extensive career as performer, lecturer, adjudicator, and teacher took her around the world. She was the first American woman organist to perform in Westminster Abbey, the first American woman organist to perform in Latin America, and the first American organist to

IN MEMORIAM

perform in the newly completed Sayyid Darwish Concert Hall in Cairo, Egypt. During one sabbatical leave from her duties at U-M, Mason performed recitals on five continents. She was an adjudicator in nearly every major organ competition in the world. She also served as a church musician for various denominations, including 27 years as organist at First Congregational Church in Ann Arbor.

Mason's charismatic personality, coupled with her depth of experience and wealth of knowledge, made her one of the most sought-after organ and sacred music pedagogues of her time. In her role as professor of organ and university organist at SMTD, she performed at honors convocations, university presidential inaugurations, and memorials for heads of state. Her work at the University has been celebrated on many occasions. Most notably, her colleagues presented her with the Distinguished Faculty Award and SMTD alumni awarded her the Hall of Fame Award.

At SMTD, Mason was responsible for starting two signature events, both of which would become hallmarks of organ study and continue today: the annual Organ Conference, launched in 1960, which showcases the pipe organ, its music, and performers from around the world, and has served as an invaluable means and meeting place for the exchange of ideas and scholarship; and her series of Music Tours of Historic Organs, during which Mason brought her students, and other organ aficionados, to visit some of the historically significant pipe organs in the world—she led over 50 Historic Organ Tours.

Mason's career as a concert organist began concurrent with her appointment at Michigan when she presented her first large concert in 1947 at the

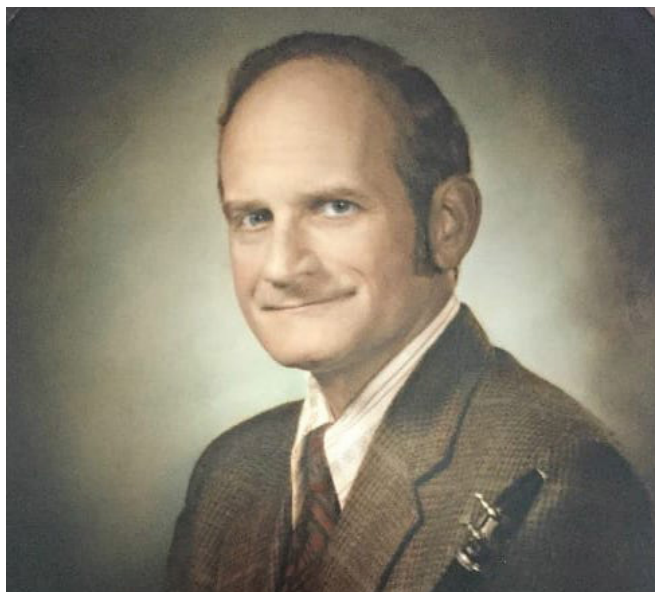
Church of the Advent in Boston, which was soon followed by her landmark performance of the *Variations on a Recitative* by Arnold Schönberg at the 1950 American Guild of Organists (AGO) National Convention in Boston. Her reputation as a formidable performer grew rapidly and she was soon recognized as a major talent in the organ world. She was honored in 1988 as the "Performer of the Year" by the New York Chapter of the AGO.

Mason's career as a performer afforded her the opportunity to present the breadth of the organ canon, from the complete works of Johann Sebastian Bach to the more than 70 new works she commissioned from many of the leading composers of the 20th century. Her work has been well documented through her lengthy discography of recordings, which includes rare performances of organ works by Arnold Schönberg, Erik Satie, and the complete organ works of Johann Pachelbel. Many of her commissions have been published by MorningStar Music Publishers as the *Marilyn Mason Music Library*.

"Marilyn Mason has elevated our organ department to international pre-eminence, bringing the best students to Michigan and placing graduates in the top academic and church music positions nationally," said James Kibbie, professor and chair of the Organ Department. "Like many of her former students, I claim Marilyn Mason as one of the most important people in my life." To contribute to the Marilyn Mason-William Steinhoff Scholarship at SMTD, please contact Jillian Neill (jeneill@umich.edu).

JOHN MOHLER, 1929–2019

John Mohler, BM '56 (*music education*), MM '57, DMA '60 (*clarinet*), a professor emeritus of music who taught clarinet at SMTD from 1962 to 1994, passed away on February 6, 2019. Before coming to U-M,



JOHN MOHLER

Mohler was in the United States Marine Band and Orchestra, where he appeared frequently as a soloist. As a student at SMTD, he studied with William D. Revelli and William Stubbins, and was the first-ever recipient of a DMA degree in wind instrument performance. He returned to SMTD as an instructor in 1962 after two years on the faculty of Drake University in Des Moines, Iowa.

During his time in Ann Arbor, Mohler performed in the faculty woodwind quintet; the Plymouth, Toledo, and Jackson Symphony orchestras; and the Detroit and Toledo concert bands. He also stepped into the Philadelphia Orchestra for eight concerts during Ann Arbor May Festivals in 1964 and 1975, and performed frequently as a soloist and recitalist across the country. From 1979 until his retirement in 1994, Mohler served as chair of the Department of Winds and Percussion at SMTD. Other administrative roles included three terms on the SMTD Executive Committee and three years on the U-M Board in Control of Intercollegiate Athletics.

From 1986 to 1988, Mohler was president of the International Clarinet Society (ICA), where

he played a significant role in merging that organization with ClariNetwork International to form the current ICA. He received an ICA Honorary Member Award in 2003. Other honors include the Harold Haugh Award for Excellence in Studio Teaching (1979), the U-M Band Alumni Lifetime Achievement Award (1991 and 2012), and the SMTD Hall of Fame Award (1991). ICA remembered him for "helping to shape a generation of clarinetists who have gone on to become influential teachers and performers.... The impact Mohler had on the clarinet world is immeasurable." An endowed scholarship in his name was established in 1993 by friends, former students, and colleagues; gifts in his honor can be made by contacting Jillian Neill (jeneill@umich.edu).

MARGARET (MAGGIE) ST. CLAIR, 1954–2018

Maggie St. Clair, the long-serving and much-loved department administrator for the Michigan Marching Band (MMB), passed away suddenly on Saturday, November 24, 2018, just before the band departed for the Ohio State football game. St. Clair worked at U-M for 43 years, 30 of them in service to the MMB. "It



MAGGIE ST. CLAIR (SECOND FROM LEFT) WITH THE MMB

is impossible to encompass in a short statement everything that Maggie meant to the Michigan Marching Band," wrote John Pasquale, Donald R. Shepherd Clinical Assistant Professor of Conducting and director of the Michigan Marching Band. "She has been the heart of this organization for decades. The high standards that she held herself and those around her to helped shape the MMB into what it is today. Maggie has touched the lives of thousands of individuals within the University community. Her commitment and unrelenting passion for the organization will be greatly missed. Her contributions will be a part of the fabric of the Michigan Marching Band forever. She was a Leader and she was the Best."

RICHARD E. THURSTON,
1933–2018

Richard "Dick" Thurston, MA '55 (*music theory*), who enjoyed a long career as a band conductor, university administrator, and music arranger, died on October 16, 2018 at the age of 85. After graduating from SMTD, Thurston enlisted in the U.S. Air Force and five years later joined the Air Force Band Program. He

conducted bands across the country, including the U.S. Air Force Academy Band in Colorado Springs, while also earning a PhD in musicology from the University of Texas-Austin. The highlight of his military career came in 1975, when he conducted the U.S. Armed Forces Bicentennial Band and Chorus on a tour of 45 states, Puerto Rico, Mexico, Canada, and the U.S. Virgin Islands. His final tour of duty was as Chief of Bands and Music at the Pentagon; he retired in 1980 as a lieutenant colonel. Returning to civilian life, Thurston continued to conduct while also moving into university administration. He served as director of bands and associate dean of the School of Music at Yale University, as well as dean of fine arts at Oklahoma City University. He subsequently spent nine years as assistant director of publications for Southern Music Company in San Antonio, Texas, where he created more than 50 musical arrangements that are still performed regularly. Thurston and his wife Iris retired to Norman, Oklahoma, where he spent many enjoyable years substitute teaching and conducting community orchestras and bands.

1940s

JOHN E. N. HOWARD, BM '41, MM '42 (*music education*) died November 16, 2018

1950s

JANET M. AST, BM '59, MM '60 (*voice*) died January 22, 2019

SUSAN H. BURGESS, BM '55 (*music education*) died February 22, 2019

MARGARET A. EGGART, BM '52 (*music education*) died December 1, 2018

EMILY KARCH-PATTERSON, BM '51 (*piano*) died February 12, 2018

JOHN S. MUELLER, MM '52 (*organ*) died January 14, 2019

RAYMOND R. PARK, MM '59, PhD '67 (*music literature*) died November 25, 2018

PATRICIA J. STAFFORD, BM '52 (*piano*) died January 27, 2019

ADA J. WALTON, MM '58 (*music education*) died October 31, 2018

1960s

GEORGE H. EARNSHAW, MM '62 (*voice*) died December 23, 2018

JERRY D. LUEDDERS, BM '65 (*music education*) died October 5, 2018

MARGARET E. MARTIN, BM '66, MM '64 (*piano*) died October 21, 2018

PAUL STAPEL, BM '69 (*strings*) died November 27, 2018

1970s

GAIL D. BARNES, MM '75 (*piano*) died December 8, 2018

TIMOTHY J. McCOLLUM, BM and MM '71 (*music education*) died March 7, 2019

1980s

ERIKA E. WHEELER, MM '80 (*voice*) died November 4, 2018

HALL OF FAME AWARDS



LAURA KARPMAN, BM '80 (*composition, voice*), is an award-winning composer and a tireless champion of women in music. With a doctorate from Juilliard, she brings a uniquely vivid, conceptual voice to her body of work that spans film, television, concert halls, theatre, and video games. The four-time Emmy winner's previous film and television credits include the Netflix fan-favorite romantic comedy *Set It Up*, Eleanor Coppola's *Paris Can Wait*, Francis Ford Coppola's *The Cotton Club Encore*, Fox Searchlight's *Step* and *Black*

Nativity, WGN America's award-winning historical drama series *Underground*, PBS's Peabody award-winning series *Craft in America*, and HBO's *Regarding Susan Sontag*. In concert halls across the country, Karpman is best known for her Grammy Award-winning album, *Ask Your Mama*, a multimedia opera based on an iconic cycle of poems by Langston Hughes, commissioned by Carnegie Hall. Karpman collaborated with The Roots and SMTD alumna Jessye Norman on the piece. Karpman's work will soon be heard in the female-led drama series *L.A.'s Finest* starring Gabrielle Union and Jessica Alba, the Discovery Channel docuseries *Why We Hate*, and the independent film *Miss Virginia*, starring Uzo Aduba. In 2014, Karpman founded The Alliance for Women Film Composers; in 2015, she became the third woman inducted into the music branch of the Academy of Motion Pictures Arts and Sciences, and one year later she was elected the first female governor of the music branch. A passionate educator, Karpman served as a professor at UCLA in the School of Theater, Film, and Television from 2005 to 2009. In 2012, she launched the first master's degree film-scoring program at Berklee College

of Music, where she taught video game scoring and film composition, and has also taught master classes at the nation's top music programs.



RICHARD HAWKINS, BM '91, MM '93 (*clarinet*) became professor of clarinet for the Oberlin Conservatory of Music in 2001 after a number of years as instructor of clarinet at the Interlochen Arts Academy. A Texas native, Hawkins attended the Interlochen Arts Camp in 1986 and studied with his future mentors, U-M professors Fred Ormand and John Mohler. During his degree studies with Ormand, Hawkins performed his solo debut at the Kennedy Center with Mstislav

Rostropovich and the National Symphony Orchestra; he's since given over 65 performances of featured clarinet works and premieres with orchestras while continuing his dedication to educating the world's finest young clarinetists. His former students now hold prestigious teaching and performing positions in institutions worldwide, including the Curtis Institute, Eastman School of Music, Peabody Institute, Manhattan School of Music, UCLA, New York Philharmonic, Boston Symphony, Detroit Symphony, Seattle Symphony, Kansas City Symphony, Los Angeles Philharmonic, Osaka Philharmonic, Washington Opera, Seoul Philharmonic, Shanghai Opera, National Symphony Orchestra, and Pittsburgh Symphony. In addition to his teaching and performing career, Hawkins has been influential in the design and manufacture of clarinets and clarinet mouthpieces for the music industry since 1990. He is now an artist and collaborator with Backun Musical Services in Vancouver, B.C. on clarinet mouthpiece design and manufacturing and a performing artist with Legere Reeds Inc. in Barrie, Ontario.

PAUL BOYLAN AWARD

JUSTIN BENAVIDEZ, MM '07, DMA '10 (*tuba*), leads an active career as a performer and educator. He is the assistant professor of tuba and euphonium at Florida State University, and previously held a similar professorship at the Ithaca College School of Music. During the summer, he is the Tuba-Artist Faculty at the Round Top Festival Institute in Texas. An acclaimed international solo

artist, Benavidez has performed in venues throughout North America, Europe, and Asia. His debut solo album *Emblems* won silver medals in the Classical Album and Instrumental Solo Album categories at the 2018 Global Music Awards. In reviewing the recording, the *ITEA Journal* noted the "tremendous virtuosity, stylistic versatility, and expression throughout, making for an impressive and highly entertaining record." Benavidez was the first tubist to receive both the New Horizons Fellowship and the Orchestral Fellowship at the

Aspen Music Festival, where he held the principal tuba chair in the festival orchestra and was the winner of the prestigious Aspen Music Festival Concerto Competition. A distinguished recipient of the U-M's Horace H. Rackham Merit Fellowship for doctoral studies, Benavidez is one of today's leading music educators, regularly presenting master classes at preeminent schools of music, workshops, conferences, and symposia. Benavidez is a Meinl Weston performing artist.



CHRISTOPHER KENDALL AWARD

Vulfpeck, founded in 2011 by alumni **JACK STRATTON**, BFA '10 (*performing arts technology*), **THEO KATZMAN**, BFA '08 (*jazz & contemporary improvisation*), **WOODY GOSS**, BFA '11 (*jazz & contemporary improvisation*), and **JOE DART** (attended 2009-10, *jazz studies and bass*), plays funk music that the *Wall*

Street Journal has called "gritty, in-your-face, not-pretified funk played with fire." Vulfpeck first came together as a rhythm section for a performance at the Duderstadt Center. The band was conceived as an imagined German version of the U.S. session musicians of the 1960s such as Funk Brothers, Wrecking Crew, and Muscle Shoals. Their first recording, "Beastly," was released in

April 2011 as a YouTube video. Since then, Vulfpeck has toured frequently, most recently selling out major venues across America and Europe. The band has collaborated with musicians such as Bootsy Collins, Bernard Purdie, Darren Criss, and Jon Batiste, and has released four EPs and four albums, two of which broke the top-20 on the Billboard R&B charts. Their track "Back Pocket" was used in an

iPhone X commercial and the band performed on the *Stephen Colbert Show* in November 2015. In order to assert ownership and control their own music and its distribution, Vulfpeck releases music under their own record label, Vulf Records. The band has also collaborated with GoodHertz (founded by SMTD alumni Devin Kerr and TaeHo Park) to create the Vulf Compressor production tool.

EMERGING ARTIST AWARDS



Detroit native **ANGELA LEWIS**, BFA '00 (*theatre & drama*) has enjoyed roles in some of New York's most illustrious off-Broadway productions and award-winning television drama series. She just completed her third season as Aunt Louie on the FX series *Snowfall*, created by award-winning director John Singleton, which follows the rise of crack cocaine in 1980s Los Angeles. Lewis also played the lead in the 2017 sci-fi thriller *Let Them Die Like Lovers*, has appeared in a recurring role on TNT's *The Last Ship*, appears in Chris Rock's comedy feature *Top Five*, and had a role on *Law & Order: Special Victims Unit*. Some of her guest-star credits include *Code Black*, *Law & Order SVU*, *The Big C*, and *The Good Wife*. In theatre, Lewis has appeared in The Public Theatre's *The Brother/Sister Plays*, Yale Repertory Theatre's *Good*

Goods, and MCC Theatre's *Don't Go Gentle*, and is a member of the LAByrnth Theater Company. Perhaps her most coveted role was that of Annie in La Jolla Playhouse and Playwrights Horizons' *Milk Like Sugar*. The role earned her an AUDELCO Award nomination and a *Los Angeles Times* review that described her performance as "marvelous" and "devastating at [her] climactic face-off."



LEAH IVES, BFA '07 (*dance*) currently performs and teaches with the celebrated Trisha Brown Dance Company of New York City. Since joining in 2014, Ives has performed a total of 20 pieces of repertory in more than 15 countries. Venues have included Lincoln Center, the Brooklyn Academy of Music's Howard Gilman Opera House, Théâtre National de Chaillot, and London's Tate Modern. She worked with filmmaker Thierry De Mey on his installation *Solid Traces*, which transformed Brown's *Set and Reset* into a solid sculpture. Ives

staged a *Set and Reset Set Reset* on students in Brooklyn, and she's scheduled for the same project with the Venice Biennale College Danza in summer 2019. Other work has included the character-driven explorations of Sarah A.O. Rosner's *Barrish* and *Etle and the Anders*; she also appears in the film *Frances Ha*, choreographed by The Median Movement. Ives has worked with Elizabeth Dishman, Megan Chu, The Leopold Group, and Peter Sparling Dance Company. Between 2008 and 2016, she helped lead several creative workshops with Avodah Dance for incarcerated women. Most recently, Ives worked with Anne Teresa De Keersmaeker and director Ivo van Hove on their development lab of *West Side Story*. She is currently guest choreographer at Manhattanville College.

AUSTIN WULLIMAN, BM '06 (*violin*) has gained critical and audience attention through his "wide technical range and interpretive daring" (*New Music Box*) as a soloist and chamber musician. Through in-depth collaboration with performers and composers working in a wide variety of aesthetic realms, Wulliman searches daily for the violin's voice in today's musical world. As violinist in the JACK Quartet, hailed as "the nation's most important quartet" by *The New York Times*, he has played in such renowned venues as Wigmore Hall, the Berlin Philharmonie, Carnegie Hall, and

the Wiener Konzerthaus, and was featured on such festivals as Tanglewood, Ojai, Spoleto, and Lucerne. Work with JACK has included premieres by John Luther Adams, Philip Glass, Georg Friedrich Haas, Clara Iannotta, Tyshawn Sorey, and John Zorn, as well as collaborations with Chaya Czernowin, Helmut Lachenmann, George Lewis, and Julia Wolfe. He has received awards from Musical America (JACK Quartet "2019 Ensemble of the Year") and the Darmstadt Ferienkurse Kranichstein Prize (Ensemble Dal Niente, 2012), and was presented with Lincoln Center's Avery Fisher Career Grant in 2019. Equally in demand as an educator, Wulliman serves on the faculty at the Mannes School of Music, where JACK is Quartet in Residence, and has taught violin and musicianship at the Banff Centre for the Arts, the Lucerne Festival Academy, and New Music on the Point in Vermont.



PROGRAMMATIC SUPPORT

We are grateful to the following individuals for their support of various programs throughout the School.

An anonymous donor made a gift to support the oboe studio and early music programming.

James Harris (MSD '63, MS '60, DDS '54, BA '50) pledged support for the Pipe Organ Replacement Fund.

PLANNED GIFTS

The following individuals have very generously included the School of Music, Theatre & Dance in their estate plans.

The estate of **Kenneth Broad** made a gift to the Music, Theatre & Dance Fund for general SMTD support.

With scholarship funds bequeathed by **Mary Jane Dempler**, the School established the Mary Jane Dempler Endowed Memorial Scholarship for music students.

The estate of **Kathryn Eskey** (DMA '63) made a gift to the Music, Theatre & Dance Fund for general SMTD support.

James Hammann (DMA '87, MM '71) established a bequest intention benefiting the Organ Endowed Enrichment Fund.

The estate of **Jackson Hammitt** (PhD '71, MM

'61) continued to support the Musicology Enrichment Fund.

Kum Mo Kim (BM '69) established a bequest intention for programmatic support at the discretion of the Dean.

Pasqualina Miller (MA '54) added additional funds to her bequest intention, which will establish the Pasqualina E. Miller Endowed Scholarship benefiting students of the School of Music, Theatre & Dance.

Alyce Sigler (AMLS '70, BBA '69) established a bequest intention for the creation of the Alyce K. Sigler School of Music, Theatre & Dance Scholarship Fund, which will provide scholarship support at the Dean's discretion.

INVESTING IN STUDENT SUCCESS

Building scholarship resources to support SMTD students remains our top priority. We extend our sincere gratitude to the following individuals who have recently established new scholarships or made significant gifts to existing funds.

Clifford (MD '70) and **Katherine Cox** (AM '69, AB '68) made an additional gift to the Bill Evans Jazz Scholarship Fund that supports students in the Department of Jazz & Contemporary Improvisation.

John Dryden (MS '73) and **Diana Raimi** (BS '74) made a gift to SMTD's endowed scholarship fund.

Lynn Fireside (BA '64) pledged support and made initial gifts to establish the Fireside Scholarship for musical theatre students.

Peter (JD '70, BA '67) and **Virginia Gustafson** (BS '68) pledged additional support and made gifts to the Shepherd Scholars Fund for members of the Michigan Marching Band.

Anita Kupriss and **Richard Douglas** (BS '74) pledged additional support and made another gift to the Anita Kupriss and Richard Douglas Scholarship Fund.

Marilyn (DMA '79, MM '71) and **Samuel Krimm** made an additional gift to the Marilyn Krimm Scholarship Fund for students studying vocal performance.

Frank Legacki (MBA '64, BAE '62) and **Alicia Torres** made a pledge and initial gift to establish the Frank Legacki and Alicia Torres Scholarship Fund for students in the Department of Musical Theatre.

Jeffrey Lutz (BA '77) and **Marie Nowosielski** (MD '80, BS '77) provided additional funds for the Jeffrey N. Lutz-Deloitte Consulting Scholarship for trumpet players in the Michigan Marching Band who are both residents of the state of Michigan and students in the College of Literature, Science, and the Arts.

Donald R. Shepherd (BBA '58) made a lead gift to establish the Maggie St. Clair Marching Band Scholarship Fund in memory of Maggie St. Clair and her dedication to the Michigan Marching Band. This scholarship will be awarded annually to members of the Marching and Hockey Bands.

Margaret Smith made a gift to the Kerianne Tupac Scholarship in Theatre Fund established in memory of Kerianne Tupac, longtime staff member of University Productions.

Susan Smith (BS '63) and **Robert Gray** made an additional gift to the Susan M. Smith and Robert H. Gray Endowed Scholarship in Musical Theatre Fund.

The **University of Michigan Marching Band Alumni Association** made a gift to its Scholarship Fund, which provides annual scholarships for students in the Michigan Marching Band and Symphony Band.



VICTORS FOR MICHIGAN CAMPAIGN:

AN UNPRECEDENTED SUCCESS

December 31, 2018 marked the end of the University of Michigan's Victors for Michigan Campaign, making U-M the first public university to raise \$5 billion in the most successful fundraising campaign in its history, including more than \$1 billion for student support.

The School of Music, Theatre & Dance was an important partner in this effort, exceeding our own goal of \$90 million. Thanks to the extraordinary generosity and commitment of our donors, SMTD ultimately received gifts and commitments totaling **\$106,256,463**. This included more than \$57 million for scholarship support, far exceeding our goal of \$45 million.

Contributions of every size—from modest annual fund donations to scholarship endowments over six figures, from cash to pledges to gifts made through estate plans—made this an unprecedented effort.

The campaign's conclusion was celebrated in November with an event at the Earl V. Moore Building for the donors whose generosity helped catapult the SMTD campaign to success. Guests were treated to a variety of student performances in Britton Recital Hall and McIntosh Theatre, all of which reflected areas that have been positively impacted by the campaign.

Following the performances, a reception was held in the lobby of the new Brehm Pavilion, built during the campaign and made possible by a catalyst gift of \$10 million by **William K. and Delores S. Brehm**. This donation was a crucial contribution to the \$29.5 million expansion and renovation of the Eero Saarinen-designed Moore Building, which re-opened to much fanfare in 2015 and now provides exceptional updated and additional facilities for the teaching of music.

Additional major gifts for this project included a \$1 million gift from **Chip Davis** (BM '69), founder of Mannheim Steamroller, to support the Chip Davis Technology Studio; a gift of \$1.4 million from the estate of **Milton and Carolyn Kevreson**, to name the fully refurbished large rehearsal hall and the Bobbie and Hal Allen Practice Room; a \$1 million gift from the **Steven Schwartzberg Foundation**, directed by **Harris Schwartzberg** (BA '89) to name the expanded and updated Steven M. Schwartzberg Practice Hall; and a gift

of \$700,000 from Emeritus Professor of Musicology **Glenn E. Watkins**, naming a new state-of-the-art lecture hall.

The finale also celebrated the many leadership gifts that were made in support of programs, facilities, and scholarships. These included:

- More than \$4.4 million from the **Evangeline L. Dumesnil Trust**, bequeathed to SMTD in 2013, creating the Maurice and Evangeline Dumesnil Endowed Scholarship Fund;
- A \$1 million gift for SMTD's theatre program from U-M **Regent Emerita Andrea Fischer Newman** and her husband **Frank Newman**, supporting scholarships, facilities, and professional development;
- A gift from the estate of **Elise R. Olton** (attended '38 and '39), providing more than \$3.5 million to grow the E.V. Moore Scholarship Fund;
- A \$1 million gift from **Andrew Raab** (BA '95) and **Catherine Raab** (BA '96), alumni of the Michigan Marching Band, for the Raab Family Scholarship for MMB members;
- A gift of \$1 million from **Sandy** (BBA '53, MBS '54) and the late **Jeanne Robertson** to their existing scholarship fund for musical theatre students, and a \$1.59 million gift to create the Robertson Emeritus Professorship in Musical Theatre in honor of former musical theatre chair Brent Wagner, who currently holds the position;
- Several major gifts from **Donald R. Shepherd** (BBA '58) totaling \$1.6 million to support the Marching Band Percussion Instruction Fund as well as seven different scholarship funds for marching band and musical theatre students;
- \$3 million from **Lizzie** (BA '94) and **Jonathan Tisch** for scholarships,

with a preference for students in musical theatre;

- \$1 million from Regent **Ron Weiser** and his wife, SMTD alumna **Eileen Weiser** (MM '75) to establish the Meta Weiser EXCEL Fund in support of activities related to SMTD's Excellence in Entrepreneurship & Leadership (EXCEL) program; and
- Two \$1 million gifts from **anonymous donors** to support SMTD's new dance building, which will begin construction in late summer/early fall.

In addition, a number of individuals documented planned gifts of \$1 million or more during the campaign, including **James Kershner**, **William Kopp** (BS '52, MD '54), **Pasqualina Miller** (MA '54), **Harold Newland** (BA '64, MM '65, JD '69), **Naomi Oliphant** (DMA '82), and the late **Duane Thomas** (BA '66) and **Judith Lobato**.

The impact of SMTD's Victors for Michigan Campaign was felt right from the start, with the Moore Building renovation, but it has extended into every area of the school. First and foremost, it has helped SMTD move closer to its goal of providing scholarship support to every student who needs it. In addition, the campaign has had a lasting effect on SMTD programs and initiatives, including:

- The U-M Gershwin Initiative
- Chamber Music
- Engagement & Outreach
- The Wellness Initiative
- Master Classes & Speaker Series
- Student Travel
- Professional Development

For details on how each of these programs was supported by gifts made during the campaign, please visit smt.d.umich.edu/vfm, where you'll find a digital version of our Campaign Finale Brochure and videos to mark the campaign end.

SMTD is deeply grateful to all who made contributions, of any size, during the Victors for Michigan Campaign. This transformative fundraising effort has contributed to an educational environment that is nothing less than extraordinary, and is helping us to graduate the performing arts leaders of tomorrow. Go Blue!

VICTORS FOR MICHIGAN CAMPAIGN LEADERSHIP DONORS

\$10,000,000+

William K. & Delores S. Brehm
Andrew Raab
Catherine Raab

\$2,500,000 - \$9,999,999

Evangeline L. Dumesnil Trust
Elise R. Olton Estate
Sanford R. & Jeanne Robertson
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