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We can’t help you play the contrabassoon.

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Come Together!
Through Live Music with the Michigan Philharmonic

Our upcoming 2022-2023 season will be another glorious celebration of music and community. The Michigan Philharmonic is inviting you to “Come Together in Music” for our 77th season, looking toward a wonderful future with live concerts and programs throughout our region.

Letter from our President

Tim Marshall, President and CEO

If you are reading this than you know what I am about to say means so much to each one of us — thank you for supporting us at the Michigan Philharmonic as we re-entered the world of live music in 2021-2022. Your commitment is a celebration of hope that we cherish. So, thank you for much.

This year we focus on the future. Now that the pandemic has subsided we are focused on experiencing the joys music gives in our lives and how it brings us together. It is one of the few pleasures we hold dear, no matter the circumstances, no matter the struggles.

As always, our success really all about you. I can only humbly thank each and every one of you for being a part of our joyful return to live performances during a 77th season that includes some incredibly special concerts, amazing guest artists, beautiful venues and timeless music as well as adventurous sounds we have not experienced before in a traditional classical music setting.

I’m here to tell you that not only has the Michigan Philharmonic survived the global pandemic, we have a bright future. With support of our sponsors, our concert goes like you, the many volunteers and the staff who make things happen on the stage, and around the community, we can move forward and celebrate not only 77 years, but look ahead to many more decades as one of Michigan’s cultural treasures.

Letter from our Executive Director

Beth Stewart, Executive Director

We love partnering with the community through our CLASSical Music education outreach program, working with PARC (the Plymouth Arts and Recreation Complex), offering the Michigan Philharmonic Youth Orchestra (MPYO) and performing throughout southeast Michigan, from Kensington Metropark to downtown Detroit’s Campus Martius to Port Austin.

We are also starting a new series just for children: “Tiny Tunes: Music for Little Ears” will offer four concerts from September to May of next year designed for kids as young as pre-school. This is an exciting new venture for us and we hope families will experience music together.

On behalf of the entire board of directors of the Michigan Philharmonic, I want to deeply thank you for your encouragement in tough times, for your passionate embrace of good music and for your generous giving through tickets, donations and sponsorships that helps us offer a unique, bold and innovative approach to all kinds of music, from classical to pops, from contemporary to the masterpieces.

Let me welcome you to our 77th season, and I hope you do indeed experience the extraordinary through the powerful sounds of the Michigan Philharmonic.

Chris Belcher, President, Michigan Philharmonic Board

Letter from our Season Sponsor

Bank of Ann Arbor, President and CEO

We are focused on being “Together in Music” because the Michigan Philharmonic is an exploration of musical adventures.

For me, summer time is a great one for us to perform outdoors, often led proudly by Nan Washburn (now in her 24th year), takes to the stage once again.

I have no doubt that we will again enrapture the Phil before – that what we have planned will be a joyous return to live music we are focused on experiencing the joys music gives in our lives and how it brings us together. It is one of the few pleasures we hold dear, no matter the circumstances, no matter the struggles.

What a change a year brings! During our last season we returned to live music for the first time since the pandemic began in 2020. It was an exciting year for us because the Michigan Philharmonic was able to offer stellar musical performances, great education programs and wonderful partnerships with our patrons, volunteer groups, musicians, sponsors and the amazing group of people who make up our board of directors.

It was nice to know that we can come together again and experience the joys and emotional release that great music provides. That’s why this year for our 77th season we are focused on being “Together in Music.”

Our goal is to remind everyone that we are all in this life together, and music is a deep connection. In fact, as one of the longest running regional orchestras in Michigan, providing cultural programs, musical innovation and a connection between those who love music and those who love playing music we are always thrilled to represent this community.

For 77 years the Michigan Philharmonic has remained committed to the values we cherish the most – providing a community experience second to none, fostering the future of music through our youth programs and showcasing little known composers while still recognizing the great masters who made classical music what we have all come to love.

I could go on and on about the amazing array of concert experiences that lie ahead this year but you already know — if you have experienced the Phil before – that what we have planned will enrich and engage young and old alike.

I have no doubt that we will again enrapture audiences who love in-person, live, dynamic music as our orchestra, led proudly by Nan Washburn (now in her 23rd year), takes to the stage once again.

For me, summer time is a great one for us to perform outdoors, often for free, but I can’t wait to see everyone again during our regular season. We look forward to presenting the extraordinary sounds of a live music for all of our supporters, families and friends. So, settle in and get ready for an exploration of musical adventures.

Beth Stewart, Executive Director
Nan Harrison Washburn

For 24 years Nan Harrison Washburn has led the Michigan Philharmonic as both music director and conductor, the second longest leadership role held by one person throughout the symphony’s 77 years. In her role Nan has steadfastly focused on an innovative approach to performances, a deep dedication to engaging with audiences of all ages and interests and truly devoted to educating young musicians in the joys and intricacies of all forms of classical and even pop music. Throughout her 24 seasons Nan has led the orchestra through unprecedented growth, artistic excellence and in the scope and diversity of its programs will overcoming many challenges including a major name change, a broadening to regional reach and a world-wide health pandemic.

National recognition for the orchestra during her tenure includes six ASCAP Awards, several prestigious grants from Knight Foundation and second place honors from The American Prize, professional orchestra division.

From 2009-2017, Nan also served as the artistic director and principal conductor for the Michigan Philharmonic Youth Orchestra, an ensemble that she founded in 2003 as the Celebration Youth Orchestra. She has also held the posts as music director of Orchestra Sonoma, the Camellia Symphony in Sacramento, principal conductor of the Channel Islands Symphony, the Acalanes Chamber Orchestra, the American Jazz Theater, and director of the San Francisco State University Symphony Orchestra.

For her pioneering work and focus on underrecognized composers and artists, Nan has been featured on National Public Radio and in several major industry publications.

Last year Nan has again been honored for her timeless efforts to promote the Philharmonic as the face of music culture in our community being named one of Cran’s Notable LGBTQ in Business for 2022.

Born in Denver and raised in southern California, Nan has conducted throughout the U.S., including the symphony orchestras of Richmond, Sacramento, Wyoming, Eugene, Berkeley, Marin, Cheyenne, and second place honors from The American Prize, professional orchestra division.

Winner of The American Prize in Orchestral Conducting, professional division 2013, The American Prize Ernst Bacon Memorial Award for the American Music, professional division, 2016, and 19 ASCAP Dubuque, Perryburg, Stockton, Napa Valley and San Luis Obispo. In February 2020, Washburn spent a week-long residency at Oberlin Conservatory as an instructor, presenter and conductor of the Oberlin Pittock Orchestra. The Plymouth resident first came to national attention as a professional flutist for a number of years. Nan began her studies in conducting in 1984 working with Denis de Coteau at CSU Hayward, and continued studies with Harold Farberman for three years at the Conductors Institute, and at the Aspen Music Festival as a scholarship student of Paul Vermet. In addition, she has participated in several masterclasses, working with Daniel Lewis, Gustav Meier, Donald Thurm, and Lawrence Leighton Smith. During the summer of 2002, she was on the faculty at the Conductors Institute at Bard College in New York. Winner of The American Prize in Orchestral Conducting, professional division 2013, The American Prize Ernst Bacon Memorial Award for the Performance of American Music, professional division, 2016, and 19 ASCAP Dubsue Award for Adventurous Programming from the League American Orchestras, Nan remains one of the most innovative and dynamic conductors working in the U.S. today. For her engaging performances and fresh approach to concert programming, critics have hailed her work as having “perspicacity, nerve, imagination and all-round savvy.” One of Nan’s proudest awards was the Jeanine C. Rae Award for the Advancement of Women’s Culture given out by the Women in the Advancement of Women’s Culture.

For her ongoing accomplishments and her efforts to mold the Philharmonic into a community jewel, for now and long into the future.

Let music be the experience.

More than ever children in that magical age of pre-school to eight years can benefit from connecting with music, especially classical music. Now they can and in a fun and easy way thanks to the Michigan Philharmonic. Our exciting new “Tiny Tunes” program this fall will take youngsters on a magical, musical journey where they will discover the beauty of music in its purest form – the sounds of the symphony. Relax and bring your whole family together for this special four-part series with concerts specially designed for young children and performed in the beautiful new Jack Wilcox Theater at PARC. Performances will be held on Saturday mornings and easily engage your kids in a musical adventure that features Philharmonic musicians and conductor Nan Washburn.

Four “Tiny Tunes” concerts are planned:

Saturday, Sept. 17, 2022 – “Meet the Instruments” - an introduction to the instruments themselves and how they sound live.
Saturday, Nov. 19, 2022 – “Peter and the Wolf and Other Musical Stories” - a journey through musical storytelling.
Saturday, Feb. 25, 2023 – “Rhythm & Dance” - showcases the interplay of dance and music on stage.
Saturday, May 6, 2023 - “Live with the Michigan Phil Youth Orchestra” - a perfect introduction to our popular youth ensembles.

The series is sponsored by: Michigan Arts & Culture Council, Michigan First Mortgage Company, DTE Foundation, Colonial Airways Club of Plymouth and the Neotzel Family Foundation.

The Michigan Philharmonic is dedicated to providing an exceptional, enriching and exciting musical experience for young musicians throughout Southeast Michigan. The MPYO offers a full program for students ages 8-18 with two string ensembles, a flute choir, a wind ensemble and a full youth symphony. Students in this program meet weekly to rehearse and give three concert performances in addition to the unique opportunity to perform side-by-side twice a year with the Michigan Philharmonic.

For more information on the Michigan Philharmonic Youth Orchestra please visit mpyo.org.

For Our Young Musicians

The Michigan Philharmonic CLASSical Music Outreach is a unique music program designed to introduce third and fourth grade students in public school districts to classical music and the various instruments of the orchestra.

For more information on this program please contact Nancy Davidson, Education Programs Coordinator: ndavidson@micheganphil.org

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Meet the Principal Players of the Michigan Philharmonic

Yuri Popowcyz, Co-Concertmaster
Yuri Popowcyz is a violinist living in Russell Woods, Detroit. He received his training at the University of Michigan, where he studied with Andrew Jennings. His relationship with the Michigan Philharmonic began with appearances as guest concertmaster in 2016. He also performs with the Flint Symphony Orchestra, Battle Creek Symphony Orchestra, Kalamaazoo Symphony Orchestra, Ann Arbor Symphony Orchestra, and APEX Contemporary Ensemble. He has previously served as concertmaster for Arbor Opera Theatre and assistant/concerting concertmaster for the Dearborn Symphony Orchestra.

In addition to his work with orchestras, Daniel performs regularly with the CuTime Sinfonia of former Detroit Symphony Orchestra bassist Rick Robinson. He is a member of the Troubadours, a musical storytelling group representing Detroit Musicians, whose mission is to bring local musicians and their stories to audiences throughout the city.

Daniel teaches violin and viola lessons for Cultural Art Strings of Detroit as well as for Friends Music Camp in Richmond, Indiana. He has also worked in the field of string instrument preparation and repair, both at Shar Products Company of Ann Arbor and at Instrumental Distribution, LLC of Livonia. Daniel is an avid runner and kayaker.

Yuri teaches violin through the Sphinix organization at elementary schools within Detroit, as well as with Camps in the southwest area of the city, and operates a small private studio. He also performs with a number of smaller groups in both Detroit and beyond.

He is a graduate of the University of Michigan, where he studied with Andrew Jennings. His relationship with the Michigan Philharmonic began with appearances as guest concertmaster in 2016. He also performs with the Flint Symphony Orchestra, Battle Creek Symphony Orchestra, Kalamaazoo Symphony Orchestra, Ann Arbor Symphony Orchestra, and APEX Contemporary Ensemble. He has previously served as concertmaster for Arbor Opera Theatre and assistant/concerting concertmaster for the Dearborn Symphony Orchestra.

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Meet the Principal Players of the Michigan Philharmonic
Meet the Principal Players of the Michigan Philharmonic

Alex Carlucci, Principal Bassoon

As the Michigan Philharmonic’s principal bassoon, Alexander Carlucci is an active orchestral player, chamber musician and soloist in Michigan and the Midwest. In concert, he has appeared with the Adrian and Jackson Symphonies as well as in Washington D.C. as a member of the Washington Chamber Orchestra. An advocate for new music, he has performed in events for New Music Detroit with the AEPEX Contemporary Performance ensemble and in concerts with the SONAR New Music ensemble in Baltimore and the Occasional Symphony of Baltimore. Alex’s interests in music of the 21st century have also led to frequent premieres of new works with the Peabody Camerata New Music Ensemble. As a member of the Washington Chamber Orchestra, he has recorded with Cantaur Records and has recorded on the Naxos Label under the direction of Baltimore Symphony Conductor, Marin Alsop.

Alex earned a master’s of music degree from the University of Michigan where he was a graduate fellow studying with Jeffrey Lyman. Prior to that, he studied with Phillip Kolker of the Baltimore Symphony, earning a bachelor’s of music at the Peabody Institute of Music while simultaneously completing a bachelor’s of arts in natural sciences at the Johns Hopkins University. His scientific pursuits have led him to publish research studying heart arrhythmias as well as an iPhone application to detect atrial fibrillation.

John Hartwick, Principal Trumpet

John Hartwick plays trumpet throughout the Detroit metropolitan area, both as a freelance musician and long-time member of several orchestras. In addition to the Michigan Philharmonic, he holds positions with the Dearborn and Warren symphony orchestras. John has performed with the Detroit Symphony Orchestra, Michigan Opera Theatre Orchestra, Fisher Theatre Orchestra, Oakland Symphony Orchestra, and many others. When not playing the trumpet, John is an active music educator, teaching private lessons, working with school music programs, and as an adjunct professor of music at Henry Ford College in Dearborn. He also enjoys arranging and performing chamber music, having appeared with the Motor City Brass Quintet, Detroit Symphony Brass Quintet, and as a founding member of the Michigan Philharmonic Brass Quintet.

Brooks Barnes, Principal Trombone

Brooks Barnes was born and raised in Ann Arbor. In high school he studied with Joseph Szycky and trombone professor of the Detroit Symphony. He received a bachelor’s degree in music education from Northwestern University, where he studied with Frank Crisafulli, and earned a master’s of music performance from the University of Michigan. Brooks is currently second trombone in the Adrian Symphony Orchestra as well as principal trombone of the Michigan Philharmonic. He has participated in the Flint, Saginaw, and Traverse City symphony orchestras and also enjoys playing chamber music. His jazz has been trombonist in the Liberty Brass Quintet, the Burton Brass Quintet and currently in the Michigan Philharmonic Brass.

Neal Campbell, Principal Tuba

Neal Campbell is Tuba Artist-in-Residence for Custom Music International and is a B&S Penartucci Artist. Neal has been on the faculty at universities in both Michigan and Ohio, at the Blue Lake Fine Arts Camp, and the University of Michigan All-State Program. He has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, the River City Brass Band, Toledo Symphony Orchestra, Toledo Opera Concert Band and Michigan Opera Theatre Orchestra. Neal has been a guest artist at regional, national and international music conferences and festivals. In addition to music, Neal is also a certified flight instructor and commercial pilot.

Dominic Hayes, Principal Horn

Dominic Hayes is an active orchestral and freelance hornist based in Michigan. Along with the Michigan Philharmonic, he is Principal Horn of the Adrian Symphony Orchestra and 2nd horn of the Dearborn Symphony Orchestra. He has also performed with the Toledo, Ann Arbor, Flint, Kalamazoo, Billings (MT), Saginaw Bay, and Battle Creek symphonies. Dominic is a member of the Pure Winds Windwood Quintet; an award-winning ensemble based in Lansing, Michigan. With Pure Winds Dominic has performed and lectured across the United States. Pure Winds also recently released its debut album Pure Winds under the label Orpheus Classical.

Dominic is the Horn Instructor at the Flint School of Performing Arts, and is also the Horn Instructor at Belleville High School. Hayes earned his M.M. Degree in Horn Performance in 2020 from the University of Michigan, and his Bachelor’s Degree in 2018 from Western Michigan University. His primary teachers were Adam UNSWORTH, Bryan Kennedy, and Lin Baird.

Maurice Draughn, Principal Harp

Maurice Draughn is an experienced harpist and a versatile performer. He has appeared as soloist with several orchestras and in performance with celebrated performers and artists across various genres. Maurice is also an arranger and composer of music that is performed nationally and internationally by professional and educational ensembles. He is currently a freelance harpist performing in orchestras throughout Southeastern Michigan and western Ontario. Maurice performs regularly in solo and chamber recitals and as a studio harpist on several recording projects. He is a founding member of the Modern Harp Quartet and Second Avenue Harp Duo. In addition to his professional life as a harpist, Maurice enjoys a career as an educator currently serving as the director of choral activities at Cass Technical High School.

Maurice began his harp studies at Cass Technical High School in Detroit with Patricia Terry-Ross. He continued his studies with Ross, earning a bachelor’s of music with a concentration in harp performance and teacher certification in vocal music education from Wayne State University. Maurice completed two summers of study with Lucile Lawrence at the Boston University Tanglewood Institute. He also earned a master’s of church music with a concentration in harp and organ performance from Southern Baptist Theological Seminary in Louisville, KY, where he studied harp with Elaine Cook and Laura Byrnes at the University of Louisville.

Patrick Johnson, Principal Keyboard

Patrick Johnson performs regularly as a solo, chamber, and orchestral pianist. He has appeared with the Pittsburgh New Music Ensemble, the ConTempus Initiative contemporary-music ensemble, as guest artist at Eastern Michigan University, in chamber-music series of the Ann Arbor Symphony Orchestra and Lansing Symphony Orchestra, and in solo recitals throughout Michigan. An avid orchestral musician, he is principal pianist for the Michigan Philharmonic and the Lansing Symphony Orchestra. Johnson is on the faculty of the Michigan State University College of Music, where he teaches music theory and piano literature. He was selected to be a fellow member of MSU’s 2016-17 Walter and Pauline Adams Academy for Instructional Excellence and Innovation. As a graduate student at MSU, he was the recipient of the Excellence-in-Teaching Citation (2013) awarded to six teaching assistants university-wide and the highest honor for instructors of that rank.

Johnson received a bachelor’s of musical arts in piano performance from the University of Michigan. He holds a master’s of music degree in music theory, and both master’s and music doctor of musical arts degrees in piano performance, all from Michigan State University. He and his wife live in their hometown of Lansing.

Meet the Principal Players of the Michigan Philharmonic

Maurice Draughn, Principal Harp

For tickets and information on all these concerts and events call 734.451.2112, or visit michiganphil.org

Follow us on
MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Enchanting Nights
Saturday, September 24, 2022, 7:30 pm
O’Leary Performing Arts Center, Garden City

Anastasia Rizikov, piano
Dianne Hartman, composer

--- Intermission ---

Anastasia Rizikov

My Child Suite for Orchestra (2020)
Dianne Hartman
Infancy
Adolescence
Adulthood

Piano Concerto No. 3 in C Major, Op. 26 (1921)
Sergei Prokofiev
Andante – Allegro
Tema con variazioni
Allegro, ma non troppo

Scheherazade Op. 35 (1888)
Nikola Rimsky-Korsakov

The Sea and Sindbad’s Ship
The Kalendar Prince
The Young Prince and The Young Princess
Festival at Baghdad. The Sea. The Ship Breaks against a Cliff
Surmounted by a Bronze Horseman

With music that highlights folk tales and stories, there’s no better way to kick off our 77th season than with an enchanting night that has been three years in the making. We are thrilled to welcome back one of our favorite pianists, Anastasia Rizikov, performing a powerful Prokofiev piano concerto. Also get ready for an exciting world premiere and the always delightful musical story of “Scheherazade” by Rimsky-Korsakov.

Anastasia Rizikov

Born in 1998, Canadian-Ukrainian pianist Anastasia Rizikov entered the international arena as a child prodigy, when she placed first amongst pianists over twice her age at the Horowitz International Competition in Kiev, Ukraine. This triumph resulted in her orchestral debut with the Kiev Philharmonic Orchestra at age seven, and ever since, she has astounded audiences and juries alike, with a musical maturity that transcended her youth.

At age 12 she started competing exclusively amongst adults, winning such international competitions as the Rotary Piano Competition in Kiev, Ukraine. This triumph resulted in her orchestral debut with the Kiev Philharmonic Orchestra at age seven, and ever since, she has astounded audiences and juries alike, with a musical maturity that transcended her youth.

She has been featured numerous times in such prestigious music festivals as the Oxford Music Festival, the Chopin Nohant Music Festival, the Chopin and his Europe Festival, and the Verbier Music Festival, has performed on the stages of such halls as Carnegie Hall, Palau de la Musica Catalana, and Hong Kong City Hall.

In December of 2012 - in honor of Glenn Gould’s 80th Anniversary Year and his Grammy Lifetime Achievement Award - the Glenn Gould Foundation has provided a C1X Yamaha baby grand piano to the “outstanding young pianist Anastasia Rizikov on an indefinite loan-basis to aid in her artistic and career development.”

In 2019, Rizikov obtained a Concert Artist Diploma with top honors at the Ecole Normale de Musique in Paris, under Professor Marian Rybicki, and this year she finished her studies at the Conservatoire National Supérieur de Musique et de Danse de Paris, under the tutelage of pianist Frank Braley. She continues her life-long studies with professor Maia Spis in Toronto.

She is currently working on multiple international projects aimed at providing humanitarian aid for Ukraine. In March 2022
she started the Pysanka Foundation, aimed at showcasing Ukraine's many talented artists, musicians and composers, as well as providing humanitarian aid in Ukraine. She is currently organizing recitals featuring Ukrainian composers, with dates fixed in major cities in Europe as well as Canada.

Rizikov is also planning to record an all-Ukrainian CD featuring the concerti of Anatoly Koz-Anatoly and Stanislav Lyudkevich, in the hopes of "preserving Ukrainian culture" and "introducing to the world the vibrant, temperament music of the Ukrainian people." The proceeds of this CD will be sent to the Red Cross Foundation in support of Ukraine. If you are interested in supporting this project, please visit Anastasia’s website or social media to donate on her Kickstarter page.

Fuent in English, French, Ukrainian, and Russian, she has given interviews to such major newspapers and TV and radio stations as the CBC, Classical 96.3 FM, the Toronto Star, and many others. In the fall of 2019 she toured the Northwest Territories as part of the PianoSix organization (funded by Canadian pianist Janina Fialkowska), aiming to bring world-class pianists to thousands of Canadians living in remote communities and to inspire future generations of musicians and music fans.

The Ritmo Magazine in Spain wrote about her in 2015: "In Jaién we discovered a young, exceptional pianist. Some jurors speak of her as the new Martha Argerich, no less," ... a compliment that is a most humbling recognition of her musical genius.

Dianne Hartman

Dianne Hartman has a bachelor's degree in music education from VanderCook College of Music in Chicago. She was a music teacher, K-12, and directed band and choral groups in middle and high school.

For school performances she composed the musics that the students presented. When the arts were cut in schools, a career change became a necessity and Dianne completed a master’s degree in Social Work.

She has been a psychotherapist for 31 years. She has worked inpatient, outpatient, partial hospital, clinic settings doing both individual and group, and now has a private office while doing contingent work at a local hospital. Hartman has worked as a Military and Family Life Consultant (MFLC) overseas and throughout the U.S.

She has a deep respect for individuals who struggle with the emotional challenges in life and courageously ask for help in facing those challenges. While working for another local hospital in the past, she organized the yearly talent show including showcasing the emergency department staff in a comedy skit, "Sing Your Emergency Complaint."

Hartman is also a firm believer that humor is another healing skill. She is on the board and a member of the BeckRidge Chorale at the PARC, a member of the American Association of University Women, and is an active member of the International Association for Women, and is an active member of the International Association for Music and Medicine, an organization researching proof of the healing power of music.

She completed an orientation and observation at Beth Israel Hospital in New York including the Louis Armstrong Center for Music and Medicine, where stroke and pulmonary patients singing in a choral group to improve their lung capacity, improve brain cell repair and pronunciation of words.

Hartman recently completed her composition, The Music of Mental Illness, that includes education about the illnesses depicted in the suite. It was composed with the purpose of helping to fight the stigma of mental disorders.

Program Notes


My Child was inspired by the composer’s own son, from infancy to adulthood. Beginning with a recorded infant heartbeat, Infancy portrays the energy and activity of an elementary school-aged child. The second movement, Adolescence, embodies this time by moving from sweetness to rebellion in sudden and dynamic changes.

Adulthood begins with remnants of adolescence being confronted by the realities of adult life. The confidence grows and the original theme returns before the work ends with vigor and volume.

Piano Concerto No. 3 in C Major, Op. 26 (1921) Sergei Prokofiev (1891-1953) notes by Alyssa Wells

Born in Ukraine and educated in Saint Petersburg, Russia, Prokofiev’s incredible skill as a pianist defined much of his early compositional output. Prokofiev sketched some of the melodic ideas in 1913. He returned to it some eight years later in 1921, using the sketches to complete his third piano concerto while living in southern France. With a reputation for being harrowingly difficult, Prokofiev’s Piano Concerto No. 3 in C Major is perhaps the most well-known of his works for piano. Prokofiev balanced virtuosity with emotional passion in this concerto, allowing the soloist to display their incredible technical and expressive skills.

Scheherazade Op. 35 (1888) Nikolai Rimsky-Korsakov (1844-1908) notes by Alyssa Wells

Rimsky-Korsakov drew inspiration from the Indian, Persian, and Arabic folk tales described in One Thousand and One Nights (also known as The Arabian Nights) for Scheherazade. In this text, the distrustful Sultan Schahriar weds a new bride every day, only to have her beheaded in the morning. That is, until he marries Scheherazade. The new bride uses her storytelling abilities to leave the Sultan on the edge of his seat each night, eager to hear what the next night’s story would hold. After 1,001 nights of cliffhanger endings, the Sultan deems Scheherazade worthy of being his queen. Scheherazade is a symphonic suite in four movements. Rimsky-Korsakov denied any direct connections between musical motives and the characters of Scheherazade’s stories. He did concede, however, that the recurring solo violin symbolizes Scheherazade as she captivates the stern Sultan.
Philharmonic Phright Night

Saturday, October 22, 2022, 7:00 pm
Plymouth Arts & Recreation Complex Gym, Plymouth

Toccata in D Minor, BWV 565  
Johann Sebastian Bach  
(1685-1750)

Overture to Die Fledermaus ("The Bat") (1874)  
Johann Strauss II  
(1825-1899)

Phantom Regiment (1951)  
Leroy Anderson  
(1908-1975)

Pirate Dance (1958)  
Leroy Anderson  
(1908-1975)

To Kill a Mockingbird (1962)  
Elmer Bernstein  
(1922-2004)

Highlights from Wicked (2003)  
Stephen Schwartz  
(b. 1948)

How to Train Your Dragon (2010)  
John Powell  
(b. 1963)

Music from Coco (2017)  
Germaine Franco  
(b. 1962) & Robert Lopez  
(b. 1975)

Music from Spider-Man (2002)  
Danny Elfman  
(b. 1953)

Symphonic Highlights from  
Pirates of the Caribbean: At World’s End  
Hans Zimmer  
(b. 1957)

Who doesn’t love a spooky fun time? Well now you can again experience some haunting good music as the Phil unleashes our beloved Halloween performance featuring some of the scary classics from Bach and Strauss and a freaky long list of fun movie themes and highlights, from “Spider Man” to “Coco” and even Michael Jackson’s “Thriller.”

The Michigan Phil and PARC are important to our community and make our lives more fulfilling.

- the Soenen’s Grandkids
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Peter Whorf
Michigan Philharmonic Youth Orchestra Sinfonia
(side-by-side)
Old American Songs (1952)
[The Little Horses; Ching-a-Ring Chaw; The Golden Willow Tree; Simple Gifts] Aaron Copland (1900-1990) arr. John Moss

In Memoriam: The Colored Soldiers Who Died for Democracy (1944) Peter Whorf, narrator

Lincoln Portrait (1942) Aaron Copland (1900-1990)

Cold Mountain Suite (2022) Jennifer Higdon (b. 1962)
Three Dance Episodes from On the Town (1945) Leonard Bernstein (1918-1992)

MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

A Veterans’ Tribute — Our American Heroes
Friday, November 11, 2022, 7:30 pm
Saint Kenneth Church, Plymouth

Peter Whorf, narrator
Michigan Philharmonic Youth Orchestra Sinfonia
(side-by-side)

We come together for a very special Veterans Day tribute, featuring music from all American composers and honoring our nation’s heroes across many generations, including soldiers, generals and presidents. Aaron Copland’s portrait of Abraham Lincoln includes mesmerizing readings from his great speeches, while African-American soldiers are remembered in a moving memoriam, and a newly commissioned piece celebrates the Pulitzer Prize winning novel “Cold Mountain.”

Tune in weekdays to hear Whorf play the hits and share musical insights with some of the top artists in classical music today. Recent conversations have included interviews with Hilary Hahn, Alisa Weilerstein, Sharon Isbin, Nicola Benedetti, Nicola Benedetti, DSO President Arnie Parsons, DSO Music Director Jader Bignamini and MOT President Wayne Brown.

Whorf has also spent some time with Detroit Mayor Mike Duggan and Arts and Culture Director Rochelle Riley. And you’ll see him occasionally on Detroit Public Television’s One Detroit, where he serves as an arts and culture contributor.

Jennifer Higdon

Jennifer Higdon is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and, most recently, a 2020 Grammy for her Harp Concerto. Higdon’s first opera, Cold Mountain, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. Most recently, she was inducted into membership in the American Academy of Arts and Letters. Higdon enjoys several hundred performances a
Program Notes

Old American Songs (1952)
Aaron Copland (1900-1990)
notes by Alyssa Wells

On the request of British composer Benjamin Britten, Copland arranged two sets of American folk songs. “Simple Gifts” was among five of the songs he selected for the 1950 Aldeburgh Festival. Inspired by the positive reception, in 1951 Copland selected five more songs to arrange. This second set included “The Little Horses”, “Ching-a-Ring Chaw”, and “The Golden Willow Tree”. With melodies that shine through with light and clear accompaniment, Copland’s compositional style is evident in each of these songs.

In Memoriam: The Colored Soldiers Who Died for Democracy (1944)
William Grant Still (1895-1978)
notes by Alyssa Wells

William Grant Still’s music embodies the goals of the Harlem Renaissance. Composed in 1930, In Memoriam: The Colored Soldiers Who Died for Democracy was premiered on January 5, 1944 by the New York Philharmonic. In In Memoriam, Still balances mournful melodies rooted in the blues scale (minor pentatonic) with subdued brass fanfares. The work thus portrays the bitter irony in Black and African American soldiers being hailed as war heroes in a Jim Crow America.

Lincoln Portrait (1942)
Aaron Copland (1900-1990)
notes by Andrew Kohler

Lincoln Portrait was composed in 1942, at the height of World War II, for a commission by André Kostelanetz and the Cincinnati Symphony Orchestra. Halfway through the piece a narrator enters. While some of the narration describes Lincoln’s background, mostly it quotes some of the most memorable passages of Lincoln’s great speeches, ending with the celebrated Gettysburg Address. Copland notes that the speaker should take care not to deliver the text in an overly theatrical manner: “The words are sufficiently dramatic in themselves; they need no added ‘emotion’ in order to put them across to an audience….It is the composer’s wish that the Speaker depend for his effect, not on his ‘acting ability, but on his complete sincerity of manner.”

Cold Mountain Suite (2022)
Jennifer Higdon (b. 1962)
from the composer’s notes

Jennifer Higdon’s opera, Cold Mountain, was a hit that sold out performances across the country, garnering 2 Grammy nominations and winning the International Opera Award for Best New Opera. Higdon has composed a suite using dramatic musical themes from the opera to highlight the emotional throes of love, war, and the journey of a soldier making his way back home to Cold Mountain. This project was made possible through New Music for America and a consortium of three dozen commissioning orchestras, including Michigan Philharmonic.

IT’S A WONDERFUL LIFE A LIVE RADIO PLAY
adapted by Joe Landry
Nov. 17-Dec. 18, 2022
Previews Nov. 17-18 | Opening Nov. 19
Wed. Matinees Nov. 23, Nov. 30, Dec. 14
Sat. Matinees Nov. 26, Dec. 10

THE LIGHT
by Loy A. Webb
Jan. 26-Feb. 19, 2023
Previews Jan. 26-27 | Opening Jan. 28
Wed. Matinee Feb. 1 | Sat. Matinees Feb. 11, Feb. 18

STEEL MAGNOLIAS
by Robert Harling
Apr. 19-May 14, 2023
Previews Apr. 13-14 | Opening Apr. 15
Wed. Matinees Apr. 19, Apr. 26, May 3, May 10

GAME, SET, MATCH!
by Tracy L. Spada
June 15 - July 9, 2023
Previews June 15-16 | Opening June 17
Wed. Matinee June 28, July 5 | Sat. Matinees June 24, July 8

Three Dance Episodes from On the Town (1945)
Leonard Bernstein (1918-1990)
notes by Alyssa Wells

Three Dance Episodes from On the Town gives audiences a taste of this Broadway musical. The first episode is Dance of the Great Lover, depicting the romantic dreams of a sailor who has fallen asleep on the subway. Pas de Deux is the second episode and is set to the tune of Lonely Town. Finally, the third episode is Times Square Ballet, which depicts sailors enjoying a night out in Times Square. The infamous New York, New York, It’s a Helluva Town appears in this third episode.

see insert for complete program notes
MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Holiday Pops with the Phil
Thursday, December 8, 2022, 6:00 & 8:00 pm
Penn Theatre, Plymouth

Brooks Barnes & George Troia, Jr., trombones

Christmas on Broadway
[It's Beginning to Look Like Christmas, Pine Cones and Holly Berries, Toyland, March of the Toys, My Favorite Things, We Need a Little Christmas, God Bless Us Everyone]
Alfred Reed

Brazilian Sleigh Bells
Percy Faith

A Home Alone Christmas
John Williams

Christmas Eve/Sarajevo 12/24
Paul O’Neill
(Trans-Siberian Orchestra)

Home for the Holidays
Al Stillman & Robert Allen
Brooks Barnes & George Troia, Jr., trombones

Jingle Bells Forever
J. Pierpont & J.P. Sousa
Brooks Barnes & George Troia, Jr., trombones

Christmas Sing-Along
[Joy to the World, O Come All Ye Faithful] J. Fred Coots & Haven Gillespie
Let it Snow!
Jule Styne & Sammy Cahn
(8PM only)

Hallelujah Chorus Sing-Along
George Frederick Handel
(8PM only)

Ring in the holidays with our traditional Holiday Pops performances at the Penn Theatre in beautiful downtown Plymouth. These two joyous performances, also feature our trombone players, and will lift your spirits like only the wonder of holiday music can. And don’t forget to bring your best voice as we always wrap up the evening with a traditional holiday sing along.”

Brooks Barnes
Brooks Barnes was born and raised in Ann Arbor. In high school he studied with Joseph Skrzynski, second trombone of the Detroit Symphony. He received a bachelor’s degree in music education from Northwestern University, where he studied with Frank Crisafulli, and earned a master’s in trombone performance from the University of Michigan.

Barnes is currently second trombone in the Adrian Symphony Orchestra as well as principal trombone of the Michigan Philharmonic. He has performed with the Flint, Saginaw, and Traverse symphony orchestras and also enjoys playing chamber music and jazz. He has been trombonist in the Liberty Brass Quintet, the Burton Brass Quintet and currently in the Michigan Philharmonic Brass.

George Troia
George Troia, Jr., BM University of Michigan, MM Wayne State University, has been performing for more than 50 years as a low brass performer with ensembles including the Detroit Symphony Orchestra, Michigan Opera Theatre, Fisher Theatre Orchestra as well as the Michigan Philharmonic.

He has recorded and toured with artists such Aretha Franklin, The Temptations, The Four Tops, Paul Anka and many more. He currently serves as President of the Detroit Federation of Musicians AFM Local 5.
First Merchants was founded on a principle: banks should help their communities thrive. Over 125 years ago, a group of business owners created First Merchants to ensure our neighbors had a trusted place for their money. Today, we continue to serve with a dynamic and passionate spirit. For our clients and our communities, we are focused on solutions.

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Over the years we have showcased masterpieces of all shapes and sizes, and this year is no exception. Our popular mini-masterpiece series takes us on a musical, magical journey with an extraordinary Mahler symphony featuring the beautiful voice of Audrey Kline while also showcasing themes of dance with a jazzy flair created by an award-winning Peruvian composer.

Audrey Kline
Audrey Kline is excited to return to the Michigan Philharmonic after performing Samuel Barber’s Knoxville: Summer of 1915 with them in 2015. Hailed “with the ability to grow into a nationally known opera star” (Metropolitan Arts Review), Kline most recently performed with the Michigan Opera Theater in Cavellaria Rusticana and Sweeney Todd as well as past productions of La Traviata and Aida.

When previously located in the metro Washington D.C. area, she has sung onstage with the Washington National Opera Chorus in their most recent productions of Alcina and Don Carlo. Praised as being “vocally stunning-rich and lush with clear diction” (DC Metro Theater Arts), she gave a “thoroughly persuasive and vocally vibrant portrayal!” (The Baltimore Sun) of the role debut of Betty June Binnicker in the world premiere of Frances Pollock’s opera Stinney.

Kline has performed with Loudoun Lyric Opera as Rosina in The Barber of Seville, with and Minnesota Opera as Cio-Cio-San in Madama Butterfly, and with Portland Ovations as Cio-Cio-San in Madama Butterfly. Her opera roles include the soprano soloist in Handel’s Messiah, Saint-Saëns’ Christmas Oratorio, Rutter’s Requiem and Faure’s Requiem.

Kline is a graduate of Westminster Choir College with a Master of Music in Voice Performance and Pedagogy. While at Westminster Choir College, she studied with renowned coloratura Sally Wolf. Prior to Westminster Choir College, she attended the University of Michigan, where she studied with dramatic soprano, Martha Shiel. Kline is currently singing and teaching voice in Metro Detroit, Michigan.

Jimmy Lopez Bellido
An “undeniably exciting composer” (Opera News), with “a brilliant command of orchestral timbres and textures” (Dallas Morning News) and “a virtuoso mastery of the modern orchestra” (The New Yorker), Jimmy Lopez has created works performed by leading orchestras around the world and in prestigious venues such as Carnegie Hall, Sydney Opera House, Gewandhaus Leipzig, Kennedy Center, Vienna’s Musikverein, Concertgebouw, Konzerthaus Berlin, Nordic Music Days, the Singapore 2010 Youth Olympic Games, the Lima 2019 Pan American Games, and the London 2012 Olympic Games. In 2019, the Minnesota Orchestra performed his American Inaugural Symphony on their tour of the United States. Lopez is the winner of the 2020 Shapiro Award for Excellence in Composition from the Atlantic Music Festival. His music has been performed on four continents, and his compositions have been performed on countless occasions around the world.”
Jerry Herman: The Broadway Legacy Concert • February 11, 2023

MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Jerry Herman

The Broadway Legacy Concert

Saturday, February 11, 2023, 7:30 pm
O’Leary Performing Arts Center, Garden City

Debbie Gravitte, Klea Blackhurst, Ron Raines, Jason Graae, Scott Coulter, vocalists
John Boswell, piano

All Music and Lyrics by Jerry Herman (1931-2019)

Selections to include:

Jerry Herman Overture ORCHESTRA
It’s Today! (“Mame”) COMPANY
Wherever He Ain’t (“Mack and Mabel”) DEBBIE GRAVITTE
Look What Happened to Mabel (“Mack and Mabel”) KLEA BLACKHURST
Let’s Not Waste a Moment (“Milk and Honey”) RON RAINES
You I Like (“The Grand Tour”) JASON GRAEE
Shalom! (“Milk and Honey”) COMPANY
It Only Takes a Moment (“Hello, Dolly!”) SCOTT COULTER
Love Look in My Window (“Hello, Dolly!”) KLEA BLACKHURST
If He Walked Into My Life (“Mame”) DEBBIE GRAVITTE
Mame (“Mame”) COMPANY

—Intermission—

Movies Were Movies (“Mack and Mabel”) JOHN BOSWELL
The Best of Times (“La Cage aux Folles”) COMPANY
With You on My Arm (“La Cage aux Folles”) Guest Artists Hello, Dolly! (“Hello, Dolly!”) SCOTT COULTER
Song on the Sand (“La Cage aux Folles”) JASON GRAEE
Kiss Her Now (“Dear, World”) SCOTT COULTER
World Take Me Back (“Hello, Dolly!”) KLEA BLACKHURST
I Won’t Send Roses (“Mack and Mabel”) RON RAINES
Time Heals Everything (“Mack and Mabel”) DEBBIE GRAVITTE
I Am What I Am (“La Cage aux Folles”) JASON GRAEE
Before the Parade Passes By (“Hello, Dolly!”) COMPANY

Debbie Gravitte
One of Broadway’s biggest personalities, Debbie Gravitte has found herself in demand from the Broadway Stage to the concert stage and beyond. She won the prestigious Tony Award for Best Featured Actress in a Musical for her performance in Jerome Robbins’ Broadway, along with a Drama Desk Award Nomination and New York Showstopper Award.

Gravitte has performed her nightclub act worldwide, from New York’s Rainbow and Stars, 54 Below to London’s Pizza on the Park and back home again to Atlantic City, where she’s had the honor of performing with Jay Leno, Harry Anderson and the legendary George Burns.

A favorite with symphony audiences, she has sung with over 100 orchestras around the world.

On television, she co-starred on the CBS series “Trial and Error,” and was seen on NBC’S “Pursuit of Happiness.” She has starred in several specials for PBS and has three solo CDs.
Gravitte has sung with the New York City Ballet at Lincoln Center and appeared with Better Milder. She can be heard as one of the voices in Disney’s “Little Mermaid.”

Klea Blackhurst

Blackhurst is an actress, singer and comedienne known for her award-winning tribute to Ethel Merman, “Everything The Traffic Will Allow.” Most recently she starred in the highly acclaimed production of “Hello, Dolly!” at the Goodspeed Opera House and “The Nutty Professor,” which premiered in Nashville, directed by legendary comedian, Jerry Lewis and featuring a score by Marvin Hamlisch and Rupert Holmes.

Blackhurst also played Rose in Orny Drain Chicago’s Gypsy, garnering rave reviews in 2012. She’s performed with symphony orchestras and in theatrical productions across the country and abroad including the London Palladium presentation of Jerry Herman’s Broadway with Angela Lansbury, the recent Pittsburgh Symphony Orchestra tribute to Marvin Hamlisch, The Atlanta Symphony Orchestra, 15 Mabel Mercer Foundation Cabaret Conventions, New York’s Town Hall, Jazz at Lincoln Center, Carnegie Hall, New York’s 52nd Street Y Lyrics & Lyricists, the Chicago Humanities Festival and as Ado Annie in the BBC Proms concert of “Oklahoma!” in London’s Royal Albert Hall.

Theatre credits include: New York – A Tree Grows In Brooklyn, Annie in the BBC Proms concert of “Oklahoma!” in London’s Royal Street Y Lyrics & Lyricists, the Chicago Humanities Festival and as Ado Annie in the BBC Proms concert of “Oklahoma!” in London’s Royal Albert Hall.


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Ron Raines

A Tony Award nominee for the acclaimed production of Follies, Raines has had an illustrious international career spanning musical theatre, opera, concert, and television. Born and raised in Texas, he attended Oklahoma City University and The Juilliard School. He was a three-time Emmy and Soul Opera Digest Award nominee for his role as villain Alan Spaulding on CBS’s longest running daytime drama Guiding Light. He has appeared on Elementary and Person Of Interest. He starred on Broadway in “Annie,” “Newsies,” “Chicago” and “South Pacific.”

He has delighted audiences around the world with his memorable starring roles in virtually every major American musical and operetta. He has sololed with over 50 major American and international orchestras, including the Boston Pops, The Pops, the BBC Concert Orchestra, the Jerusalem Symphony, and the Israel Philharmonic, and has performed at Carnegie Hall, Tanglewood, the London Palladium and Royal Festival Hall. He has appeared on four PBS “Great Performances,” and has made two solo recordings.

Jason Graae

The New York Times recently said, “Nowadays, probably no other performer could infuse (that song) with the manic mischief that Jason Graae, a frisky clown with a real tenor, pumped into it...” Street & Grave has featured Jason on Broadway in “A Grand Night For Singing,” “Falsettos,” “Stardust,” “Snoopy,” “Do Black Patent Leather Shoes Really Reflect Up?” Off- Broadway shows include “Forever Plaid,” “Olympus on My Mind,” “All in the Timing,” “Hello Muddah, Hello Fadduh (Drama Desk Nomination- Best Actor in a Musical)” and more.

Graae made his Metropolitan Opera House debut as the male vocalfalsetto role of the “Lovesick Gnome” in Leonard Bernstein’s “The Emperor of Atlantis,” with Amanda Grice and the Atlanta Symphony Orchestra.

Graae has performed his one man show all over the country from Rainbow and Birdland in NYC to Feinstein’s and the Plush Room in L.A. and San Francisco, winning four Bistro Awards and a N.Y. Nightlife Award, also making TimeOut NY’s Top Cabaret shows of the year. His current critically acclaimed show with Faith Prince, “The Prince and the Showboy” was recently seen at 54 Below and the pair won a 2nd Nightlife Award for Best Duo.

In Los Angeles, he recently won his second L.A. Drama Critics Circle Award – the 2008 Joel Hirschhorn Award for Outstanding Achievement in Musical Theatre. He won an Ovation Award for “Forbidden Broadway Y2K!” an Artistic Director’s Achievement Award for “Fully Committed” and a Santa Barbara Indie Award for “High Button Shoes.” Jason originated the role of “Houdini” in the L.A. production of “Ragtime” at the Shubert Theater.

On television, he has appeared on many shows including “Six Feet Under,” “Rude Awakening,” “Friends,” “Frasier,” “Sabrina the Teenage Witch,” “Living Single,” “Caroline in the City,” “Providence,” etc. On PBS, he was a guest soloist twice with the Boston Pops and once with Marin Hamlisch and the National Symphony on “Holiday for the Troops at The Kennedy Center” and “In Words and Music by Jerry Herman.”

Movie appearances include the title role in “Sunshine Barry and the Disco Worms” (2008 Toronto and London Film Festivals), Disney’s “Home on the Range,” “On Edge,” “Gepetto,” “The Dukes of Hazzard in Hollywood” and “Wakening of Spring.”

He has recorded over 45 CDs, including original cast albums, concerts, compilations, and his two solo CDs, “You’re Never Fully Dressed Without a Smile – Jason Graae Sings Charles Strouse,” and “Jason Graae LIVE at The Cinegrill.”
MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Music in 3-D — Dvořák, Dai and Draughn!

Sunday, March 19, 2023, 2:00 pm
First United Methodist Church, Plymouth

Maurice Draughn, harp
Dai Wei, composer

Invisible Portals
(2022)
Dai Wei
(b. 1989)

Concertino for Harp and Orchestra
(1927)
Germaine Tailleferre
(1892-1983)

Symphony No. 7 in D Minor Op. 70
(1885)
Antonín Dvořák
(1841-1904)

Maurice Draughn, harp
— Intermission —

Hold on to your seat as we take you through three dimensions of sound and music, traveling with Dvořák, a European master of rhythm and folk music, then on to the modern, innovative music of a rising Chinese composer. Dai Wei as well as a legendary female French composer whose lovely concerto for harp features our own harpist Maurice Draughn.

Maurice Draughn
A native of Detroit, is an experienced and versatile musician. He has appeared as a soloist with several orchestras including the International Symphony, Rochester Symphony, Plymouth Symphony, Michigan Philharmonic and the Detroit Symphony Civic Orchestra. He also appeared in performance with legendary artists such as Aretha Franklin and Ray Charles. Maurice is an arranger and composer of music for harp. Past and current commissions include works for flute and harp, cello and harp, harp and organ as well as harp ensemble. His music is featured on harp.com and harpcolumnmusic.com.

Draughn is currently a freelance harpist performing with several orchestras and ensembles throughout Southeastern Michigan and Western Ontario including the Detroit Symphony Orchestra and the Michigan Opera Theatre. He has been heard on several CBC broadcasts in performance with the Windsor Symphony under the direction of Maestro John Morris Russell, present conductor of the Cincinnati Pops Orchestra. He performs regularly as a recitalist featuring the works of Carlos Salzedo.

He was a presenter and performer at the 2008 and 2014 National Conference of the American Harp Society and also a performer at the Lucile Lawrence Centennial Celebration Concert at Ball State University where he premiered his arrangement of George Gershwin’s Three Preludes arranged for two harps.

As a chamber musician, Draughn performs chamber music regularly at the Scarab Club in Detroit and other chamber music series throughout Metropolitan Detroit. He is a collaborative musician performing various genres of music including jazz, neo-soul and gospel and has recorded with notable artists from each respective genre. He is also a founding member of the Modern Harp Quartet. He recorded with the quartet in their debut recording entitled Pantomime featuring the works of Salzedo, Wickey, Ravel and Corea. In addition to being a harpist, Maurice is also a prize-winning organist and choral director. He began his harp studies at Cass Technical High School with Patricia Terry-Ross, Principal Harpist of the Michigan Opera Theatre. He continued his studies earning a Bachelor of Music in Harp Performance from Wayne State University and completed two summers of study with world-renowned harpist Lucile Lawrence at the Boston University Tanglewood Institute. He later earned a Master of Church Music with a concentration in Harp and Organ Performance from Southern Seminary where he also studied harp with Elaine Cook and Laura Byrne at the University of Louisville.
As an educator, Draughn is co-director of the Harp Instruction and Performance Program which provides harp instruction for elementary and middle school students in the Detroit area. He regularly performs for educational concert series with local and regional orchestras at schools and other community venues. He is a certified teacher having taught vocal music in the public school system for several years. He also taught in the Department of Music at Wayne State University as a member of the adjunct faculty and as academic advisor. He currently serves as the Director of Choral Activities at Cass Technical High School.

Dai Wei
Dai Wei is originally from China. Her musical journey navigates the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition. She often draws on the influences of her background as a calling that transcends genres, races, and labels. Her orchestral work, Samsaric Dance will be featured on New Jersey Symphony Orchestra’s Edward Cone Composition Institute in July 2022. Recently, Wei was featured in The Washington Post’s “22 for 22: Composers and Performers to Watch this year.” During a centralized quarantine, she wrote a piece for solo violin and electronics called Song for Shades of Crimson which was dedicated to people who have died with coronavirus. It is premiered by violinist Todd Reynolds at Bang on a Can 2020 Marathon. She served as Young Artist Composer-in-Residence at Music from Angel Fire and Composer Fellow at Intimacy of Creativity in Hong Kong.

Other projects include commissions and collaborations from orchestras and ensembles such as the Utah Symphony Orchestra, Los Angeles Chamber Orchestra, Curtis Symphony Orchestra, the Philharmonia Orchestra, Shanghai Dragon Television, Radio Television Hong Kong, and Qantai Television. Wei collaborated with the Chamber Orchestra of Philadelphia under the direction of Dirk Broosé for two consecutive years, where she performed herself as the vocalist and premiered at Kimmel Center in Philadelphia. She has also performed her own compositions in various venues, such as Bang on a Can Summer Festival, New York City Electroacoustic Music Festival, International Computer Music Conference, World Saxophone Congress, and North American Saxophone Alliance.

Wei is currently pursuing her doctorate in Music Composition at Princeton University as a Naumburg Fellow. She holds Artist Diploma at the Curtis Institute of Music. After she finished her B.A. in Music Composition at the Xinghai Conservatory of Music in China, she came to the United States and earned an M.M. in Music Composition at the University of North Carolina at Greensboro.

Invisible Portals (2022)

Program Notes

Invisible Portals (2022)

notes by the composer

When I was in Tibet, I was told that there was a legendary realm of peace and prosperity, governed by wisdom and passion. This place is called Shambhala. It is said that at the bottom of Potala Palace, there is a secret tunnel to the Shambhala. This immediately reminds me of the mandala thangka, where geometric patterns are constructed on a series of concentric squares or circles with numerous entrances. In Invisible Portals, my hope is that it opens up adventurous portals to a place that does not come only from the West or the East; a place where multicultural and multidimensional conversations interweave beyond time and space. Ultimately, it takes me to the Shambhala I carry inside.

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Yazaki is proud to sponsor Michigan Philharmonic Music Education Program sponsoring 4th graders in Canton, Plymouth, and Taylor schools.

Yazaki North America, Inc. supplies vehicle power and data solutions to the automotive industry internationally. It offers connectors and electrical distribution systems, such as wire harnesses and data networks. The company also provides high voltage components and systems. The company was founded in 1966 and is headquartered in Canton, Michigan. Yazaki North America, Inc. operates as a subsidiary of YAZAKI Corporation.

We will pay tribute to our humble planet Earth, during this very special Earth Day performance with an evening alive with the sounds and styles of several modern composers, focused on the natural world, from mighty pine forests to creatures, both great and small, including the humble wasp to the majestic eagle and the awe inspiring whale. This event includes another world premiere with the Philharmonic’s own oboist Chris Wheeler.

Chris Wheeler
Chris Wheeler is an oboist based in the mid-Michigan area, performing regularly with the Michigan Philharmonic and Adrian Symphony, and subbing with many other ensembles, including those in Lansing, Flint, Ann Arbor, and Southwest Michigan.

He is also active as a chamber musician and was a founding member of the Pure Winds woodwind quintet. As avid teacher, Wheeler is lecturer of Oboe at the University of Michigan-Flint, adjunct instructor of Oboe at Hillsdale College, maintains a studio of students in both the metro Detroit and Lansing areas, and is oboe instructor at the Flint Institute of Music and Oakland University Community Music.

He is also an MSBOA Solo & Ensemble Adjudicator and works as an oboe clinician and chamber music coach for many band programs. He completed Master’s degrees in both oboe performance and chamber music, studying with Nancy Ambrose King at the University of Michigan and studied with Allan Vogel, former principal oboe of the Los Angeles Chamber Orchestra, at the California Institute of Arts (CalArts) for his Bachelor of Fine Arts in oboe performance. While at CalArts, he was also an exchange student at the Royal Conservatoire of Scotland, studying oboe with Stephen West and composition with Gareth Williams. His other major oboe teachers include Gretchen Morse and Stuart Horn.

Raised in rural Michigan, Wheeler has been surrounded by music of all types for as long as he can remember. He started his musical journey at the age of five with piano lessons, and in 6th grade, a funny instrument called the oboe entered the picture by a chance encounter.

A summer session at Blue Lake Fine Arts Camp was the catalyst in deciding to pursue music as a career and the following
Erik Santos is a composer, multi-instrumentalist, singer, producer, and teacher, who is active in many musical genres, from rock and jazz, to classical, to electronic, world music, and music for theater and dance. He is the Chair of the Composition Department at the University of Michigan School of Music, Theatre & Dance. As the first-born son of Rong and Rosendo Ejecito Santos, Jr., mother Harriet, brothers Nathan and Jason — music has always been at the core of his life practice, both as a profession and hobby.

Santos has received commissions, prizes, fellowships, and other recognitions for his concert music, including the prestigious 2020 Sousa-ABA-Ostwald Prize from the American Bandmasters Association, the Charles Ives Scholarship, and the Charles Ives Fellowship from The American Academy of Arts and Letters, awards from Broadcast Music Incorporated (BMI), the MacDowell Colony, the Bozeman Symphony, the Civic Orchestra of Chicago, the Rackham Graduate School of U-M, and the Music Teachers National Association (MTNA).

But, in recent years, Santos has become increasingly preoccupied with presenting music in venues other than the classical concert hall — dance clubs, street corners, radio, theater, churches, museums, cafes, car stereos, movies, Internet, and more — where there is more emphasis given to the interaction of music with other spontaneous sensory elements, involving listeners at the hub of a trans-dimensional experience. This interest flourished in 2002 when he was invited to join the pioneering and internationally celebrated Japanese butoh company Dairakudakan: Temputenshiki (avant-garde performance company) as a composer and performer, and they were inspired by the shadowy spirit of the legendary Greek god of the wilderness, half-human half-goat, Pan. Pan, Pan, Pan. Pan, Pandemic. Panic. Pandemonium. Panopticon. Pan.

When Chris Wheeler asked me to compose a piece for oboe and orchestra, the word “Pan” was in the air, and I heard it from all directions: Pandemic. Panic. Pandemonium. Panopticon. Pan. In 1924, the legendary Greek god of the mountains, half-human half-goat, was the son of Hermes, the trickster god of change. Pan was a tremendous musician, who mainly played pipes, and he was also an expert hunter, a shepherd, and a passionate lover. In this piece, I invoke the shadowy spirit of Pan, and slowly crescendo towards a wild tarantella (music played to help a sick person dance out the poison). I’ve always found music to be a universal medicine, a panacea, and I wrote this music for upbeat Chris Wheeler, and conductor Nan Washburn, and the Michigan Philharmonic, in hopes that we may face the darkness with dance.

Program Notes

The Wasps Overture (1909)

Ralph Vaughan Williams (1872-1958)

arr. Brendan McBrien

notes by Alyssa Wells

British composer Ralph Vaughan Williams was commissioned to provide incidental music to a Greek play, Aristophanes “The Wasps”. Vaughan Williams’ music for the play depicts his personal style more clearly than the content of the play. This tuneful work contains many of his stylistic features, such as pentatonic melodies and lyrical melodies. The year before he wrote The Wasps, Vaughan Williams spent three months in Paris studying with Maurice Ravel, whose influence is apparent in the middle section. Although The Wasps may reflect something of Ravel, the outer sections are quintessentially Vaughan Williams. Except for the opening buzzing, the piece has little to do with wasps or with ancient Greece.

The Eagle Tree (2018)

Jessica Hunt (b. 1987)

from the composer’s notes

Inspired by Hunt’s slow, quiet childhood summers at her grandparents’ home on Guemes Island in the Pacific Northwest, The Eagle Tree is sectioned into three parts. A joyful fanfare opens the work, followed by a hymn in remembrance and yearning. In the final section, Hunt juxtaposes the island’s playful charm with the bittersweet twilight beauty that now inhabits her memories. The Eagle Tree is a companion piece to her string quartet, Images of Guemes, and is dedicated to the memories of Verdon and Opal Spurlock, and to the spirit of the island.


Alan Hovhaness (1911-2000)

notes by Alyssa Wells

Hovhaness grew up in New England, the son of an Armenian father and Scottish mother. In And God Created Great Whales, Hovhaness celebrates the mystery and greatness of whales. He uses actual recordings of whales and simulations to depict these giant creatures. Despite the modern use of recordings, Hovhaness’ compositional style remains grounded in older symphonic styles and sonorities.

PAN for Piano and Orchestra (2022) (world premiere)

Erik Santos (b. 1967)

notes by the composer

When Chris Wheeler asked me to compose a piece for piano and orchestra, the word “PAN” was in the air, and I heard it from all directions: Pandemic. Panic. Pandemomium. Panopex. Pan. Pan, the legendary Greek god of the mountains, half-human half-goat, was the son of Hermes, the trickster god of change. Pan was a tremendous musician, who mainly played pipes, and he was also an expert hunter, a shepherd, and a passionate lover. In this piece,
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