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PHILHARMONIC

Nan Washburn, Music Director & Conductor



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in music

2022-2023 • 77th Season

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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.



Nan Washburn, Music Director & Conductor



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Michigan Philharmonic performance dates, times and locations are subject to change as well as all of the State of Michigan's health and safety guidelines.

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

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Letter from the Season Sponsor

For more than 11 seasons the Bank of Ann Arbor has proudly supported the Michigan Philharmonic as it enriches the community through culture, music, the arts and especially the wonderful sounds of classical music.

With all of the challenges our communities have had to overcome over the past few years, it is exciting for us to see so many still strongly supporting such a great organization as the Michigan Philharmonic. Our own investment in this wonderful 77th season of the Philharmonic known as "Together in Music" is just one way we seek to give back to the community.

We are committed – as always – to this community, to cultural jewels like the Philharmonic and to you the men and women who make this region such a powerhouse for culture, business, education, faith and leadership.

Here's to a great season ahead. Enjoy!

Tim Marshall, President and CEO



Letter from our President

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 is really all about you. I can only humbly thank each and every one of you for being a part of our joyous 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.

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 also are 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 Executive Director

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, volunteers, 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 24rd 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 Crain's Notable LGBTQ in Business leaders for 2021.

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, Dubuque, Perrysburg, 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 Phlox Orchestra.

The Plymouth resident first came to national attention as a co-founder, the artistic director and associate conductor of the San Francisco-based Women's Philharmonic from 1980 to 1990, during which time she became one of the leading authorities on

and advocates for orchestral works of women composers. In addition, she created some of the orchestra's most successful projects, such as their educational concerts and the New Music Reading Sessions and was also Musical Producer of their first CD. She continues serving on the board of directors for the Women's Philharmonic Advocacy.

Since 2016, she has held the position of music director and conductor of the National Women's Music Festival Orchestra which performs at the annual festival each July in Madison, Wisconsin. In 1994, she had also guest conducted the NWM Festival Orchestra and Chorus in the premiere and CD recording of Kay Gardner's large-scale work, "Ouroboros."

Nan earned her bachelor of music with highest honors from the University of California at Santa Barbara, receiving the Chancellor's Scholar Award, and earned her master's degree in performance from New England Conservatory of Music. She received the Alan Marlowe Memorial Woodwind Award while attending the Music Academy of the West.

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 Vermel. In addition, she has participated in several masterclasses, working with Daniel Lewis, Gustav Meier, Donald Thulean, 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 Awards 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 Arts producers of the National Women's Music Festival.

"With the full support of our board and musicians I am proud to say that the Michigan Phil has and will remain focused on diversity, equity and inclusion as our core values and a key aspect of our mission," says Nan. "For more than 40 years I have loved promoting, programming and performing works by underrepresented composers. We have truly shown the music community how to do it by performing 70 works of 48 different women composers."

As the first – and only – woman conductor of the Michigan Philharmonic Nan remains a community icon, well deserving of all the praise for her ongoing accomplishments and her efforts to mold the Philharmonic into a community jewel, for now and long into the future.



For Our Young Musicians

The Michigan Philharmonic Youth Orchestra (MPYO)

The Michigan Philharmonic Youth Orchestra (MPYO) provides a unique, 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.



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 & 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" - is a perfect introduction to our popular youth ensembles.

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

CLASSical Music Outreach

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: nancyd@michiganphil.org



Michigan Philharmonic Youth Orchestra Schedule 2022-2023:

Friday, November 11, 2022 • MPYO side-by-side
Saint Kenneth Church, Plymouth

Tuesday, December 6, 2022 • MPYO Winter Concert
PARC Jack Wilcox Theater, Plymouth

Saturday, April 22, 2023 • MPYO side-by-side
Salem High School Auditorium, Canton

Tuesday, May 2, 2023 • MPYO Spring Concert
PARC Jack Wilcox Theater, Plymouth

Tuesday, June 6, 2023 • MPYO Pops
Kellogg Park, Plymouth



**Daniel Winnick,
Co-Concertmaster**

Daniel Winnick moved to Michigan from New Jersey in 2005 and since then he has built a career as a violinist in metro 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, Kalamazoo Symphony Orchestra, Ann Arbor Symphony Orchestra, and APEX Contemporary Ensemble. He has previously served as concertmaster for Arbor Opera Theatre and assistant/acting concertmaster for the Dearborn Symphony Orchestra.



In addition to his work with orchestras, Daniel performs regularly with the CutTime Simfonica of former Detroit Symphony Orchestra bassist Rick Robinson. He is a member of the Troubadours, a musical storytelling group representing the Flint Institute of Music. Other chamber music appearances have included guest performances with the Burdick-Thorne String Quartet of the Kalamazoo Symphony Orchestra. Formerly a member of the indie-folk band The Thornbills, Daniel has joined string sections for recordings by nationally-known artists, including the R&B singer Kem in sessions led by the legendary Motown musician Paul Riser. He has appeared with the Trans-Siberian Orchestra, Mannheim Steamroller, and a national tour of the musical "Chicago."

Daniel teaches violin and viola lessons for Cultural Art Strings in Manchester and also maintains his own private studio. He has taught for the Sphinx Organization's Overture Program in Flint, and 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 Popowycz,
Co-Concertmaster**

Yuri Popowycz is a violinist living in Russell Woods, Detroit. He received his training through the Suzuki Strings of Madison, Interlochen Arts Academy, and the Oberlin Conservatory. He was raised in a house of music and enjoys carrying on the tradition of performing and teaching. He serves as co-concertmaster of the Michigan Philharmonic, as well as performs regularly around southeast Michigan; playing with the Michigan Opera Theatre, Orchestra Sono, Dearborn, Toledo, and wherever else his strings take him.



Alongside averaging 90 performances a year since his move to Detroit in 2015, Yuri records for local groups around the city, as well as produces electronic music, and manages music labels of his own. On occasional weekends, you can find him behind the mixing desk in his home studio, running his "Studio Sunday" sessions, which see collaboration from artists across many genres.

Yuri teaches violin through the Sphinx organization at elementary schools within Detroit, as well as with Compás in the southwest area of the city, and operates a small private studio. He plays on a 1941 violin by Piero Parravicini, and his bow is a David Samuels.

**Hektor Qyteti,
Principal Second Violin**

Hektor Qyteti served as the assistant concertmaster for the Michigan Philharmonic for the seven years before being promoted to his current position of principal second violin. He is also the assistant concertmaster of the Grosse Pointe Symphony as well as playing in the violin section of numerous other Detroit area orchestras, including symphonies in Dearborn, Warren, Rochester and Pontiac.



Prior to moving with his family to the U.S., he had a five-year tenure as concertmaster of Korce Philharmonia Orchestra in Albania, during which time he performed as soloist on the Mendelssohn, Tchaikovsky, Beethoven and other major concertos. A dedicated and highly sought-after teacher, Hektor maintains a busy schedule teaching violin and chamber music privately at PARC and Evola Music Center. He has also served on the faculty of Steppingstone School for the Gifted in Farmington. He now serves as the artistic director and principal conductor of the Michigan Philharmonic Youth Orchestra, directing the Strings, Sinfonia and Youth Symphony ensembles.

For 10 years in Albania, he was the Music Director of the Board of Education at the prestigious Korce Tefta Tashko School, the equivalent of magnet/pre-conservatory schools in the U.S. He received a performance and teaching degree from the Academy of Arts in Albania and later continued with advanced studies in teaching at Oakland University.

**Jessica Lipon
Principal Viola**

Violist Jessica Lipon is an active performer and teacher based in Detroit, Michigan. After time spent in Boston and Chicago, she returned to her hometown in 2020, and serves as Principal Violist with the Michigan Philharmonic and Co-Principal with Dearborn Symphony Orchestra, while continuing her work as a member of the Chicago based Fermi String Quartet.



Jessica holds a Bachelor of Arts degree from Wayne State University and a Master of Music and Performance Diploma from Boston University. Her primary teachers were Patricia Reiter, Caroline Coade and Michelle LaCourse. While living in Boston, Jessica performed with New Bedford Symphony, Plymouth Philharmonic, Cape Cod Symphony, Boston String Players, and Serenata Chamber Musicians.

During her time in Chicago, Jessica taught at The People's Music School while performing with Northbrook Symphony, Civic Orchestra of Chicago, Rockford Symphony, and Peoria Symphony.

**Amy Curas,
Principal Cello**

Amy Curas was born and raised in New York, where she studied cello at Manhattan School of Music, Chautauqua Institute and the Downeast Chamber Music Program. She studied music performance as an undergraduate at Northwestern University and has a Master's Degree from the University of Michigan in landscape architecture. Before her retirement, Amy had a dual career serving also as a landscape architect and the planner for the City of Ann Arbor along with her position as the principal cellist for the Michigan Philharmonic. She has played with several symphonies around southeast Michigan, including the Ann Arbor Symphony and the Adrian Symphony and regularly freelances in the area. She also enjoys playing chamber music in and around Ann Arbor.



**Andy Monefeldt,
Principal Bass**

Andy Monefeldt originally began his music studies on violin, which he played throughout high school, adding electric bass his senior year, since the jazz band was in need of a bassist. He didn't begin his college studies as a music major, but after two years switched to music education, eventually transferring to the University of Wisconsin and completing his bachelor's in music education there, studying with Richard Davis. He taught in the Madison area for several years and moved to Michigan to continue his bass studies at the University of Michigan where he earned a master's degree in music performance, studying with Diana Gannett and DSO assistant principal bass, Stephen Molina. Andy currently is contracted to play with three Michigan orchestras. He also maintains a bass studio of local middle and high school students, both jazz and classical players.



**Dennis Carter,
Principal Flute**

Dennis Carter is a busy freelancer in the Detroit area, serving as principal flutist for the Michigan Philharmonic and the Dearborn Symphony, and as an additional musician with the Michigan Opera Theater, the Flint Symphony, and the Detroit Symphony Orchestra. He is a well-known soloist in the area, performing concerts with the Dearborn Symphony and the Rochester Symphony as well. Active in theater orchestras, he serves as the principal flutist for the Fisher Theater Orchestra, the Bijou Orchestra, and the R4Revue, and has toured the United States with the New York Gilbert and Sullivan Players, the New Sigmund Romberg Orchestra, and the Carl Rosa Opera Company (UK). He also is a part of the Sphinx Organization, serving as an assistant in their Overture



Strings Program and as Principal of the Sphinx Orchestra, which recently was on tour at the Napa Valley Music Festival in California. He taught for many years as an assistant music teacher in the Southfield Public School system, taught at Henry Ford Community College, and currently has a studio of private students. He holds a B.M. in music performance from Wayne State University where his teachers were Ervin Monroe and Clement Barone.

**Chris Wheeler,
Principal Oboe**

Chris Wheeler is an oboist based in the mid-Michigan area, performing regularly with ensembles including the Michigan Philharmonic and Adrian Symphony, and has subbed with many others, including the Lansing Symphony and Southwest Michigan Symphony. He is also active as a chamber musician, performing with the Pure Winds quintet and Shift Ensemble Detroit. In addition to performing, Chris also maintains a private studio for oboe students in both the metro Detroit and Lansing areas. He completed master's degrees in oboe performance and chamber music, studying with Nancy Ambrose King at the University of Michigan and received his bachelor of fine arts in oboe performance from the California Institute of Arts (CalArts), studying with Allan Vogel. While at CalArts, he was an exchange student at the Royal Conservatoire of Scotland, studying oboe with Stephen West and composition with Gareth Williams. Though classically trained, Chris's other musical interests lie in expanding the boundaries and genres of his musical influences via his own original compositions and songs. In this vein, he's recorded and released an album of original music, "Day by Day."



**Ryan King,
Principal Clarinet**

Ryan King holds a bachelor's of music in clarinet performance from the University of Michigan, where he studied with Daniel Gilbert. He has studied with many notable musicians, including Joaquin Valdepenas and Bill Jackson at the Aspen Summer Music Festival, Steve Cohen at the Brevard Music Festival, and the Imani Winds at their Chamber Music Festival in New York City. Ryan has performed and recorded with many notable ensembles, such as the Detroit Symphony Orchestra, the River Raisin Ragtime Revue, the Dearborn Symphony, and the Cut-Time Players. In addition to his classical performance, Ryan has a strong presence in the Michigan rock scene. As a founding member of Ypsilanti-based progressive jam band Stormy Chromer, Ryan has spent years touring the Midwest's rock clubs and bars. Though his role is primarily that of bassist and songwriter, every now and again the clarinet will make a guest appearance.



Continued on next page

**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 premiers of new works with the Peabody Camerata New Music Ensemble. As a member of the Washington Chamber Orchestra, he has recorded with Centaur 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, Fisher Theatre Orchestra, Oakland Symphony Orchestra, among 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 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. Brooks 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.



**Neal Campbell,
Principal Tuba**

Neal Campbell is Tuba Artist-in-Residence for Custom Music International and is a B&S Perantucci 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 Symphony 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 Woodwind 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 Byrne 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 one of 15 members 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 music and doctor of musical arts degrees in piano performance, all from Michigan State University. He and his wife live in their hometown of Lansing.

**Ray Riggs,
Principal Timpani**

Ray Riggs grew up in Detroit, graduating from Cass Tech High School. He studied percussion with Norman Fickett and Salvatore Rabbio, both of the Detroit Symphony. He attended the Eastman School of Music in Rochester New York where he studied with John Beck, and at Wayne State University in Detroit, resuming his studies with Salvatore Rabbio. Ray received a bachelor's of music from Wayne State in percussion performance. While at Eastman, Ray became interested in emergency work, became certified as a New York State Emergency Medical Technician and began working for the EMS system in Rochester. Upon returning to Detroit, he was the timpanist with Michigan Opera Theater (1978-80) as well as playing many other freelance jobs, including extra and substitute with the Detroit Symphony. Ray was hired by the West Bloomfield Fire Department in 1979 as a firefighter/paramedic. He rose through the ranks, retiring from the fire department in 2009 as the assistant fire chief in charge of emergency operations. He continued an active musical performing schedule during his time with the fire department.



Currently, in addition to his position as timpanist with the Michigan Philharmonic, Ray is principal percussionist with the Birmingham/Bloomfield Symphony, percussionist with the Dearborn Symphony, timpanist with the Rochester Symphony, and a member of the Golden Rain Percussion Ensemble. Ray is married to Tracey, an active freelance violist and middle school orchestra teacher. They have three grown children and two grandsons.

**Kristen Tait,
Principal Percussion**

Kristen Tait earned her bachelor's degree from Kent State University and master's and doctoral degrees from the Eastman School of Music. She has performed throughout the United States, Canada, and Japan, as well as in Germany and Indonesia. She often tours the Midwest with the New York Gilbert and Sullivan Players. As the duo known as Musica Batteria, Kristen and fellow Michigan Philharmonic percussionist Lynn Koch present educational programs and perform concerts throughout Michigan. Having taught at both Adrian and Olivet Colleges, Kristen now teaches at Oakland University and Macomb Community College. She is also the head of the circulation department for the Baldwin Public Library in Birmingham.



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Follow us on



Enchanting Nights

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

My Child Suite for Orchestra (2020)
(world premiere)

Dianne Hartman

Infancy
Adolescence
Adulthood

Piano Concerto No. 3 in C Major, Op. 26 (1921)

Sergei Prokofiev
(1891-1953)

Andante – Allegro
Tema con variazioni
Allegro, ma non troppo

Anastasia Rizikov, piano

—Intermission—

Scheherazade Op. 35 (1888)

Nikolai Rimsky-Korsakov
(1844-1908)

The Sea and Sinbad'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

Special thanks to **Schoolcraft College**
for sponsoring our piano for this performance.

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 (Spain), the Jaén Piano Competition (Spain), and the Maria Canals Competition- amongst many others ; all before turning 20. In 2016, she released her CD "Piano Recital" Laureate Series with NAXOS records, as part of her prize at the Jaén Competition.

Rizikov has been featured as a soloist with over 50 orchestras such as the National Philharmonic of Ukraine, Granada Symphony Orchestra, and Orchestra Nova Scotia, and worked with such great conductors as Peter Oundjian, Emmanuel Ax, and Bernhard Gueller.

Opening Night

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



Dianne Hartman

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 Nationale 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



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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 Kos-Anatolsky and Stanyslav Lyudkevich, in the hopes of "preserving Ukrainian culture" and "introducing to the world the vibrant, temperamental 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.

Fluent 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 Jaén 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 musicals 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

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 sing in a choral group to improve their lung capacity, improve brain cell repair and pronunciation of words.

Hartmann 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: A Suite in 3 Parts – Infancy, Adolescence, and Adulthood (2020)
(world premiere)
Dianne Kasprzyk Hartman
from the composer's 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.

see insert for complete program notes



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MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Philharmonic Phright Night

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

- | | |
|---|---|
| Toccata in D Minor, BWV 565
(keyboard solo) | 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 |
| To Kill a Mockingbird (1962) | Elmer Bernstein
(1922-2004) |
| Highlights from Wicked (2003)
[No One Mourns the Wicked, The Wizard and I,
Dancing Through Life, Popular, Defying Gravity, For Good] | Stephen Schwartz
(b. 1948) |

—Intermission—

- | | |
|--|--|
| How to Train Your Dragon (2010)
[Coming Back Around, This is Berk] | John Powell
(b. 1963) |
| Music from Coco (2017)
[Remember Me, Un Poco Loco, La Llorona,
Proud Corazon] | Germaine Franco (b.1962)
& Robert Lopez (b. 1975) |
| Music from Spider-Man (2002)
[Main Title and Farewell] | Danny Elfman
(b. 1953) |
| Symphonic Highlights from (2007)
Pirates of the Caribbean: At World's End
[Hoist the Colors, Drink Up Me Harties, I See Dead People in Boats,
Up is Down] | Hans Zimmer
(b. 1957) |
| Michael Jackson's Thriller (1982) | Rod Temperton
(b. 1947) |



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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)

Old American Songs (1952)

[The Little Horses; Ching-a-Ring Chaw;
The Golden Willow Tree; Simple Gifts]

Aaron Copland

(1900-1990)
arr. John Moss

MPYO Sinfonia side-by-side

**In Memoriam: The Colored Soldiers
Who Died for Democracy (1944)**

William Grant Still
(1895-1978)

Lincoln Portrait (1942)

Aaron Copland
(1900-1990)

Peter Whorf, narrator

—Intermission—

Cold Mountain Suite (2022)

Jennifer Higdon
(b. 1962)

Three Dance Episodes from On the Town (1945)

Leonard Bernstein
(1918-1990)

I. The Great Lover
II. Lonely Town: Pas de Deux
III. Times Square: 1944



VETERANS TRIBUTE
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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 memorial, and a newly commissioned piece celebrates the Pulitzer Prize winning novel "Cold Mountain."



Peter Whorf

Peter Whorf

Peter Whorf came home to Detroit in 2019 when he joined WRCJ as host of Midday Music. In a broadcasting career that has spanned three decades, he has hosted and produced music and news shows and held leadership positions at commercial and public radio stations across the country.

These include WFMT and WBEZ in Chicago, WNYC in New York City and WXXI in Rochester, NY, where he earned his degree in violin performance from the Eastman School of Music. Whorf has also served in managerial and on-air roles at the University of Missouri's KBIA and as station manager at Michigan State University's WKAR where his team earned the Michigan Association of Broadcasters Public Radio Station of the Year Award for 2018.

Musically, a lot has happened with Whorf over the last couple years. He is now a member of the Grosse Pointe Symphony Orchestra and has joined the string faculty at MSU's Community Music School in Detroit.



Special thanks to our sponsor Jacob Matthew Jewelers

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, DSO President Anne 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

year of her works and her works have been recorded on more than seventy CDs. Her music is published exclusively by Lawdon Press.

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.

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



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Holiday Pops with the Phil



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 Rocks at the Pops arr. Ralph Ford

Around the World at Christmas Time arr. Bruce Chase
[O Tannenbaum, Infant Holy Infant Lowly, What Child is This?, O Sanctissima, Hanukkah Song, Rush of Wings, Go Tell It on the Mountain]

Russian Christmas Music Alfred Reed

Chanukah Festival Overture arr. Calvin Custer

Sonata in E minor for 2 Trombones, Strings and Continuo (8PM only) František Tůma
Adagio - Allegretto
Brooks Barnes & George Troia, Jr., trombones

Christmas on Broadway arr. John Higgins
[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]

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

Christmas Sing-Along arr. Bob Cerulli
[Joy to the World, O Come All Ye Faithful]

Santa Claus is Comin' to Town J. Fred Coots & Haven Gillespie
(6PM only)

Let it Snow! Jule Styne & Sammy Cahn

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



George Troia, Jr.

Brooks Barnes

Brooks Barnes was born and raised in Ann Arbor. In high school he studied with Joseph Skrzyński, 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 as 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.

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MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Miniature Masterpieces: Magical Mahler

Sunday, January 22, 2023, 2:00 pm
The Inn at St. John's Chapel, Plymouth

Audrey Kline, soprano

Jimmy López Bellido, composer

Three Arabian Dances (1920)

Amanda Aldridge
(1866-1956)
arr. Nan Washburn

Caravan
By the Fountain
Bedouin

Avec Swing for Chamber Ensemble (2010)

Jimmy López Bellido
(b. 1978)

—Intermission—

Symphony No. 4 in G Major (1900)

Gustav Mahler
(1860-1911)
arr. Iain Farrington

Bedächtigt, nicht eilen (Moderately, not rushed)
In gemächlicher Bewegung, ohne Hast
(Leisurely moving, without haste) – scherzo and trio
Ruhevoll, poco adagio (Peacefully, somewhat slowly)
Sehr behaglich (Very comfortably)

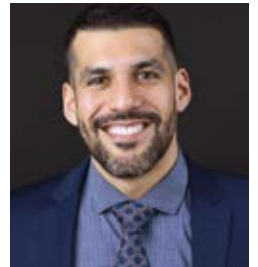
Audrey Kline, soprano



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



Jimmy López Bellido

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 *Il barbiere di Siviglia*, Maryland Lyric Opera in *Roméo et Juliette*, Victorian Lyric Opera Company in their performances of the *Robin Hood* (Maid Marian) and *Haddon Hall* (Dorothy) and with Bel Cantanti Opera (Fairy Spirit) in *Cendrillon*. Concert performances include

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 Sheil. 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 López 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 Aspen, Tanglewood, and Grant Park music festivals.

“Fiesta!”, one of his most famous works, has been performed over 100 worldwide making it one of the most performed contemporary orchestral works. “Bel Canto”, a full-length opera commissioned by Lyric Opera of Chicago as part of the Renée Fleming initiative and based on Ann Patchett’s bestselling novel, premiered in December 2015 to wide critical acclaim and was broadcast U.S. nationwide on PBS’ Great Performances. “Dreamers,” an oratorio which he wrote in collaboration with Pulitzer Prize-winning Playwright Nilo Cruz, was premiered by Ana María Martínez, Esa-Pekka Salonen, and the Philharmonia Orchestra in 2019.

“Aurora & Ad Astra,” his most recent album featuring Andrés Orozco-Estrada, Leticia Moreno, and the Houston Symphony was released in January on Pentatone.

López completed his three-year tenure as the Houston Symphony’s Composer-in-Residence in the spring of 2020. A native of Lima, he studied at the city’s National Conservatory of Music prior to graduating from the Sibelius Academy in Helsinki with a Master of Music degree. López completed his Ph.D. in Music at the University of California-Berkeley.

Program Notes

Three Arabian Dances (1920)
Amanda Aldridge (1866-1956)
(arr. Nan Washburn)
notes by Alyssa Wells

Amanda Aldridge was an Afro-British composer who attended the Royal College of Music in London, studying voice under Jenny Lind

(“the Swedish Nightingale,” who is portrayed in the film *The Greatest Showman*). After completing her studies, Aldridge worked as a concert singer, piano accompanist, and voice teacher. A throat condition ended her concert appearances, and she turned to teaching and composing, publishing about thirty songs between the years 1907 and 1925. Aldridge composed under the pseudonym Montague Ring. *Three Arabian Dances* embodies Aldridge’s characteristic use of light themes and popular melodies.

Avec Swing (2010)
Jimmy López Bellido (b. 1978)
from the composer’s notes

López’s *Avec Swing* is a fresh and unprejudiced approach to contemporary music composition that embraces popular culture. In this work, López explores the jazz and popular elements he observed himself unintentionally using during the compositional process.

Symphony No. 4 in G Major (1900)
Gustav Mahler (1860-1911)
(arr. Iain Farrington)
notes by Alyssa Wells

Mahler’s 4th symphony quotes and uses themes from the songs and poems of “Das Knaben Wunderhorn,” an anthology of German folk music and folklore. This symphony is uncharacteristic of Mahler because of its light scoring that does not emphasize brass instruments. Mahler intended for the listener to enjoy this symphony without any programmatic guidance. According to arranger Iain Farrington, arrangements of Gustav Mahler’s music for small ensembles have existed since Arnold Schoenberg founded his Society for Private Musical Performances in Vienna in 1918. Farrington’s arrangement consciously avoids recreating Schoenberg’s instrumentation and instead aims to create a full orchestral picture from only fifteen players, using the instruments in Mahler’s score. The original soprano part is retained without alteration.

see insert for complete program notes

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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 GRAAE
- 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
- Hellio, Dolly!** (“Hello, Dolly!”) SCOTT COULTER
- Song on the Sand** (“La Cage aux Folles”) JASON GRAAE
- 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 GRAAE
- Before the Parade Passes By** (“Hello, Dolly”) COMPANY



We are Broadway bound for this once-in-a-lifetime journey into the music of a Broadway legend, composer Jerry Herman.

This legacy tribute program pairs the Philharmonic with a cast of New York’s top Broadway and concert performers, celebrating the songs and stories of a true giant of the theater, with classics from shows like “Hello Dolly,” “Mame,” and “La Cage Aux Folles.”



Debbie Gravitte



Klea Blackhurst



Ron Raines



Jason Graae

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.

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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

Klea 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 Drury Lane 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 92nd 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, "Bingo, By Jupiter, Radio Gals, Oil City Symphony; Regional - Call Me Madam, Chicago, the Great American Trailer Park Musical, Red Hot and Blue, Anything Goes. Her albums are on the Ghostlight Records label and she's featured on "Jule Styne in Hollywood"

on PS Classics; the original cast recordings of Bingo and Radio Gals; "Lost in Boston IV," "Unsung Irving Berlin," and "The Best of Off Broadway." Klea is a Distinguished Alumna of The University of Utah and a member of Trinity Boxing Club NYC.

Debbie Gravitte

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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."

Ron Raines

A Tony Award nominee for the acclaimed production of Follies, Raines has had an illustrious international career spanning musical

theater, 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 Soap 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 "Show Boat."

He has delighted audiences around the world with his memorable starring roles in virtually every major American musical and operetta. He has soloed with over 50 major American and international orchestras, including the Boston Pops, the Philly 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..."

Jason Graae has starred on Broadway in "A Grand Night For Singing", "Falsettos", "Stardust", "Snoopy!", "Do Black Patent Leather Shows 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 many more.

Graae made his Metropolitan Opera House debut as the male vocalist in Twyla Tharp's "Everlast" with American Ballet Theatre. Jason has performed his one man show all over the country from Rainbow and Stars 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 Hirschorn Award for Outstanding Achievement in Musical Theatre. He won an Ovation Award for "Forbidden Broadway Y2KLA!", 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 Theatre.

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 Marvin 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 "Awakening of Spring."

Graae 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."

Jerry Herman Letter

I have been so blessed to be able to spend my creative life in the theatre and to give musical voice to such wonderful characters as Dolly Levi (Hello, Dolly!); Georges and Albin (La Cage Aux Folles); and Mame Dennis (Mame). I always wrote for specific characters and specific situations. To know that my songs could also have a life outside of their respective shows was always a welcoming surprise to me.

When The ASCAP Foundation approached me about presenting a new program consisting of nationwide concerts featuring my songs with symphony orchestras and a series of master classes targeting university/college students in writing and performing for the musical theatre I was thrilled. And I couldn't have asked for a more sterling cast to sing my songs. They are some of Broadway's most acclaimed talents: Debbie Gravitte, Ron Raines, Jason Graae, Klea Blackhurst and Scott Coulter.

I am delighted to have them representing my musical legacy and bringing my songs to you this evening. Clearly, for me, the "Best of Times is Now."

Jerry Herman

Michael Kerker / ASCAP Letter

I have been so blessed to be able to spend my creative life in the Jerry Herman's love affair with musical theatre began as a very young child when his parents took him to see Irving Berlin's Annie get your Gun. Jerry was so engaged by the musical's score that when he returned home from the theatre he went straight to the piano and was able to play some of the songs from the show.

Knowing that he wanted to be a songwriter, Jerry Herman could not have asked for a better master teacher than Irving Berlin. Mr.Berlin's influence is clearly evident when you listen to the songs of Jerry Herman. Like Mr.Berlin, Jerry's songs couple deeply heartfelt lyrics with gorgeous strong melodies. They go straight to the listener's ear with a heft of emotion and sincerity. This accounts for the love affair that audiences have with the music and lyrics of Jerry Herman.

This evening's concert features many of those Jerry Herman classics that are certain to have you beaming with the recognition of meeting an old friend. These will be the songs from his biggest hit musicals: Hello, Dolly!; Mame; and La Cage Aux Folles. We also wanted to possibly introduce you to a few songs from musicals you may not have seen: Dear World; Milk and Honey; Mack and Mabel; and The Grand Tour.

All these shows represent the golden legacy that account for the durability and timeless quality of Jerry's enormous catalogue of songs. These shows and songs have earned Jerry virtually every award imaginable: Tonys' Grammys; the Richard Rodgers Award; the Johnny Mercer Award; the Oscar Hammerstein Award; and the richly deserved Kennedy Center Honors.

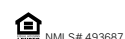
I have known Jerry Herman for over 30 years. I can tell you for a fact that the joy and love that is in his musical legacy is also in the man himself. His musical genius and his stature as one of the most beloved Broadway icons is what we are celebrating this evening!

Michael A. Kerker (Associate Producer)



A home is more than a roof over your head or a backyard to play in. It's fertile ground for imagination to come to life. It's a space ship, a packed stadium, or a stage with screaming fans. A home is a space where dreams take shape and fantasies take form.

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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)

Allegretto
Lento
Rondo

Maurice Draughn, harp

—Intermission—

Symphony No. 7 in D Minor Op. 70 (1885)

Antonín Dvořák
(1841-1904)

Allegro maestoso
Poco adagio
Scherzo: Vivace – poco meno mosso
Finale: Allegro



Dvořák, Dai and Draughn!

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 concertino for harp features our own harpist Maurice Draughn.



Dai Wei



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 can be 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.

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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 in the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition. She often draws from eastern philosophy and aesthetics to create works with contemporary resonance, and reflect an introspection on how these multidimensional conflicts and tension can create and inhabit worlds of their own.

Her artistry is nourished by the Asian and Chinese Ethnic cultures in many different ways. Being an experimental vocalist, she performs herself as a Khoomei throat singer in her recent compositions, through which are filtered by different experiences and backgrounds as a calling that transcends genres, races, and labels. She was awarded CANOA Commission (Composing a New Orchestra Audience) from the American Com-poser Orchestra Underwood New

Music Reading and her newly composed chamber orchestra Invisible Portals which is conducted by Marin Alsop is premiered at Carnegie Hall in March 2022.

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, San Diego Youth Symphony, Aizuri String Quartet, and the Rock School of Ballet in Philadelphia. Her compositions were broadcast by WRTI, Performance Today, WHYY, Shanghai Dragon Television, Radio Television Hong Kong, and Qinghai Television. Wei collaborated with the Chamber Orchestra of Philadelphia under the direction of Dirk Brossé 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 Com-position 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.

Program Notes

Invisible Portals (2022)

Dai Wei (b. 1989)

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.

Concertino for Harp and Orchestra (1927)

Germaine Tailleferre (1892-1983)

notes by Judith Rosen and Robyn Bramhall

Tailleferre began composing at a young age. Her talent was evident and she entered the Paris Conservatory at only 12 years old—despite the protests of her father. Her compositional output was marked by her quest for new musical expression away from Wagnerian romanticism and Debussian expressionism. She is among the group of six similarly minded composers dubbed Les Six by a French journalist. The *Concertino for Harp and Orchestra* is emblematic of French Impressionism. The harp provides a variety of impressive accompaniments in the first movement, creating a rhythmic tension that continues through the second movement. Rich glissandi bring about the soft, yet frantic ending of the second movement. The work closes with a Rondo that resembles a classical march, save for the tunefully prominent harp.

Symphony No. 7 in D minor, Opus 70 (1885)

Antonín Dvořák (1841-1904)

notes by Andrew Kohler

Dvořák is perhaps the best-known Czech composer. His reputation was so great that the American patroness, Jeanette Thurber paid Dvořák to come to the U.S. to aid her in establishing a nationalist tradition of its own. Despite seeing tremendous success with his Symphony No. 9, (the "New World" symphony), Dvořák ultimately disappointed some of his patrons by encouraging American composers to turn to African American and Indigenous American musical traditions. His Symphony No. 7, however, predates his American travels. Dvořák opens the first movement with allusions to Beethoven's 9th Symphony. Listeners familiar with Dvořák's 9th Symphony might recognize similar melodic motion in the second movement of this symphony. The third movement is lively and ends with aggressively repeated chords. The finale enters with a long introductory section that brings the listener into an ambiguous tonal space before it concludes with a sudden shift into the major mode.

see insert for complete program notes

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OVERTURE FOR OUR EARTH



MICHIGAN PHILHARMONIC
Nan Washburn, Music Director & Conductor

Overture for Our Earth

Saturday, April 22, 2023, 7:30 pm
Salem High School Auditorium, Canton

Chris Wheeler, oboe
Erik Santos, composer
Jessica Hunt, composer

Michigan Philharmonic Youth Orchestra side-by-side
Plymouth-Canton Educational Park Band Brass Players

The Wasps Overture (1909) **Ralph Vaughan Williams**
(1872-1958)
arr. Brendan McBrien
Michigan Philharmonic Youth Orchestra side-by-side

The Eagle Tree (2018) **Jessica Hunt**
(b. 1987)

And God Created Great Whales, Op. 229, No. 1 (1970) **Alan Hovhaness**
(1911-2000)

—Intermission—

PAN for Oboe and Orchestra (2022) **Erik Santos**
(world premiere) (b. 1967)
Chris Wheeler, oboe

Pines of Rome (1924) **Ottorino Respighi**
(1879-1936)
The Pines of the Villa Borghese – Allegretto vivace
Pines Near a Catacomb – Lento
The Pines of the Janiculum – Lento
The Pines of the Appian Way – Tempo di marcia

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



Erik Santos



Jessica Hunt

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. An 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

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summer saw him touring Europe with Blue Lake's International Youth Orchestra before starting his undergraduate studies at CalArts.

Though classically trained, Wheeler's other musical interests lie in expanding the boundaries and genres of his musical influences via his own original compositions and songs. In this vein, he recorded and released an album of original compositions and songs, "Day by Day."

Erik Santos

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 in a family of musicians – father Rosendo Ejercito 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, theaters, 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 dance/theater), as a resident composer—a potent collaboration that continues to this day.

In 2005, Santos and artist/singer Toko Shiiki formed an upbeat band called October Babies, which has performed a large variety of original multi-cultural and multi-lingual dance songs in America and Japan. They affiliated with the local Ann Arbor music label/collective Oddfellow Music, which later became Willis Sound. Having completed five albums, along with music videos and documentaries with October Babies, Santos and Shiiki became interested in filmmaking, and this led to the full-length movie *Threshold: Whispers of Fukushima* in 2015. This project focuses on the lives of several musicians who have chosen to live in their homeland of Fukushima, Japan, despite the devastation of earthquake and tsunami, the threat of the failing nuclear reactor, and even persecution by fellow human beings.

By 2019, they completed three more films inspired by creative relationships they formed in Fukushima (*Over the Sky*, *Passing the Baton*, and *Up the Mountain*), as well as the film *We Women Weave*, about the Moonseed Movement Troupe.

The creative relationships formed in the making of *Threshold* have continued to grow. In 2016, Santos and Shiiki co-organized a partnership with the University of Michigan Center for World Performance Studies, the Center for Japanese Studies, and SMTD, to invite the fiery Japanese youth drum ensemble Yamakiya Taiko to

perform at the University of Michigan for the Fukushima Tribute Concert/Residency. The ensemble premiered a new work Santos wrote for them and a cadre of U-M student drummers, called "Armadillo Flow."

Santos has been on the Michigan local original music scene for years, with bands October Babies, The Crossed Lines, 16 More Miles, and Citygoat, and he's hosted several long-running Open Mic stages in the area. These days, he's possessed by a fresh passion for practicing – learning, unlearning, all day every day – memorizing poetry, investigating inventions of Bach and Bruce Lee, and Vince Gilligan, enjoying sound.

Jessica Hunt

Jessica Hunt's vibrant and harmonically rich music has been hailed as "rhetorically powerful" (The Philadelphia Inquirer), "blazing" (concertonet.com), "exhilarating" (classicalsource.com), and "beguiling" (The Chestnut Hill Local).

Hunt has been commissioned by the Philadelphia Orchestra (Climb), the Annapolis Symphony Orchestra (Resonance | Rush | Ride), the San Francisco Chamber Orchestra (HEAT), the Ann Arbor Symphony Orchestra (The Eagle Tree), the Gaudete Brass Quintet (seven works), Detroit Chamber Winds and Strings, The Michigan Lighthouse Landmark Legacy Project, Access Contemporary Music, and many others.

In her work as a composer, Hunt's primary goal is to seek emotional resonance in the rhetorical dialogue between herself, the audience, and the performer by creating eclectic works that explore the aural and syntactical intersections between theatre, narrative, sound, truth and fiction, weaving her wide-ranging musical influences into a unified aural tapestry.

As such, she has a particular focus on works engaging with the interpretation of text and identity, ranging from her opera-in-progress *Thurso's Landing* based on the lengthy narrative poem by Robinson Jeffers, to Philadelphia Orchestra commission *Climb* which explores Hunt's physical experiences with disability and chronic illness.

As a scholar and educator, Hunt presently serves as an assistant professor of Music Theory at The Peabody Institute of the Johns Hopkins University where her research interests include the phonetic and articulatory phenomena of sung text, harmonic vocabulary and syntax in musical theater, and expanding the canon through creative analysis and curricular development focusing on the works of under-represented composers.

Hunt has previously served as the 2018 Boontling Community Fellow at the Gabriela Lena Frank Creative Academy of Music, a current Fellow of the inaugural season of Composing Earth (GLFCAM's climate arts initiative), and as the 2017-18 Young Composer in Residence with the Detroit Chamber Winds and Strings; and was awarded a Regents Fellowship at the University of Michigan, where she completed her doctoral studies in 2019.

Hunt was born on a small cattle ranch in the desert mountains of eastern California during a blizzard. Most of her childhood and adolescence were spent in Vancouver, Washington, after which she transplanted to the midwest. Hunt holds degrees from Columbia College Chicago (BM '09), DePaul University (MM '16), and the University of Michigan (DMA '19). She presently lives in Baltimore, MD, with her life partner and high-school crush, Mark.

Hunt is a member of both ASCAP and the American Composers Forum, and is published exclusively by Just A Theory Press.

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 far 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 quintessential 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 in three parts. A joyful fanfare opens the work, followed by a hymn of 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.

And God Created Great Whales, Op. 229, No. 1 (1970)

Alan Hovhaness (1911-2000)

notes by Alyssa Wells

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

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

Erik Santos (b. 1967)

notes by the composer

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. Pan, the legendary Greek god of the wilderness, 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 oboist Chris Wheeler, and conductor Nan Washburn, and the Michigan Philharmonic, in hopes that we may face the darkness with dance.

Pines of Rome (1924)

Ottorino Respighi (1879-1936)

notes by Jessica L. Getman

Respighi was a successful violinist from a young age, playing with groups in St. Petersburg and teaching in Rome. Respighi's vibrant and colorful compositional style illustrates grand historical artifacts, art works, and natural monuments. *Pines of Rome* is the second in Respighi's Rome trilogy, a series of three tone poems that include *Fountains of Rome* (1917) and *Roman Festivals* (1928). In *Pines of Rome*, Respighi depicts scenes of life around the trees. The first movement, *The Pines of the Villa Borghese*, hints at children's songs, including the Italian version of "Ring Around the Rosy" before transitioning to the mournful second movement. The second movement *Pines Near a Catacomb* conveys the stillness of the tombs with a Gregorian-inspired chant. Then, the third movement, *The Pines of the Janiculum* shifts to a contemplation of the night sky. Finally, *The Pines of the Appian Way* depicts the grandness of Rome's most important roads.

see insert for complete program notes



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