

MICHAEL SCHACHTER

1900 Dunmore Rd., Ann Arbor, MI 48103 – (508) 277-7275 – michael.schachter@gmail.com

Curriculum Vitae

EDUCATION

- 2018 (expected) **PhD, Music Theory and Composition:** University of Michigan (Ann Arbor, MI)
Dissertation (two-part): *The Black Clown*: vaudeville oratorio for Bass-Baritone, chorus, and orchestra (composition); *On Musical Knowledge*: scholarly monograph (theory)
Committee: Ramon Satyendra (theory chair), Bright Sheng (composition chair), Kevin Korsyn, Michael Daugherty, Ezra Keshet, Mark Clague
- 2012 **MA, Music Composition:** University of Michigan (Ann Arbor, MI)
Regents' Fellow
Thesis: *Freylekhe Tanzen*: original composition for symphony orchestra
- 2009 **BA, Music:** Harvard University (Cambridge, MA)
Summa Cum Laude, Phi Beta Kappa, John Harvard Scholar
Thesis: *The Ten Plagues*: ten-movement suite for jazz ensemble, with scholarly preface
Hoopes Prize winner (one of the top senior theses at Harvard)

SCHOLARLY PUBLICATIONS

- 2017 “Review: Keith Jarrett’s *A Multitude of Angels*,” *Music and Literature* (forthcoming)
- 2015 “Structural Levels in South Indian Music,” *Music Theory Online* 21, no. 4.
- 2013 “‘Autumn Leaves’: Intricacies of Style in Keith Jarrett’s Approach to the Jazz Standard,” *Indiana Theory Review* 31: 115–67.

CONFERENCE PRESENTATIONS

- 2016 Invited talk: “Multistable Hierarchies and Analytical Fictions,” Keynote Address, Bowling Green State University Graduate Conference (Bowling Green, OH)
- 2015 “Structural Levels in South Indian Music,” Society for Music Theory National Meeting (St. Louis, MO)
- 2015 “A Closer Look at Harmonic Prolongation in Jazz Performance,” Special Session on Jazz Harmony, Society for Music Theory National Meeting (St. Louis, MO)
- 2014 “Wittgenstein’s ‘Family Resemblances’ and Musical Values,” Music Theory Midwest (Appleton, WI)
- 2013 “Harmony, Counterpoint, and Form in Keith Jarrett’s ‘Autumn Leaves,’” Music Theory Midwest (Norman, OK)
- 2011 “The Well-Tempered Clavier Tuner: Piano Technology Influencing Composition” (with Garrett Schumann), Midwest Composers Symposium (Bloomington, IN)

RECENT COMPOSITION COMMISSIONS and PREMIERES

- 2016 **American Repertory Theater**
Commissioned vaudeville oratorio *The Black Clown* (based on Langston Hughes poetry) for mainstage production; premiere in 2018
- 2016 **Knoxville Symphony**
Commissioned violin concerto; premiere in 2018 (TBD)
- 2016 **University of Michigan Concert Band**
Along with consortium of 10 additional universities, commissioned new work for chamber winds; premiere and subsequent performances in 2017–18 (TBD)
- 2016 **Cabrillo Festival Orchestra**
Commissioned new orchestration of *Five-Six-Seven-Eight* for premiere at 2016 Cabrillo Festival of Contemporary Music (celebrating Marin Alsop’s 25th season as music director)
- 2015 **New York Youth Symphony**
Commissioned *Sonata da Camera* for chamber for premiere at Carnegie Hall and Symphony Space, New York, in April–May 2016
- 2015 **Harvard University**
Commissioned new work for Band and Chorus for 2017 Commencement exercises
- 2015 **Minnesota Orchestra**
Freylekhe Tanzen for Orchestra featured on “Future Classics” concert, broadcast live on NPR; Michael interviewed by “Performance Today” host, Fred Child
- 2014 **The Concord Chorus**
Commissioned *Uriel* for Chorus and Orchestra for 70th Anniversary 2015-2016 season
- 2014 **The Naples Philharmonic**
Commissioned orchestral adaptation of *Five-Six-Seven-Eight*; performances across Southwestern Florida in Winter/Spring of 2015
- 2014 **VocalEssence Ensemble Singers**
Commissioned *My River Runs to Thee* for SATB Chorus for 2014–15 Tour; culminating concert on Minnesota Centennial Showboat
- 2014 **Alarm Will Sound**
Commissioned *Five-Six-Seven-Eight* for Sinfonietta; premiered at 2014 Mizzou International Composers Festival
- 2014 **The New York Virtuoso Singers**
Premiered *Three Wallace Stevens Songs* for SATB Chorus (2013 BMI Student Composer Award winner) in Merkin Hall, New York
- 2013 **University of Michigan Gershwin Initiative**
Commissioned *Rhapsody in Maize and Blue* (“hybrid” composition combining *Rhapsody in Blue* and *Hail to the Victors*) for announcement of Gershwin Initiative; composer appeared as piano soloist with the University Symphony Orchestra in Hill Auditorium

SELECT AWARDS for MUSIC COMPOSITION

- 2016 Cabrillo Festival of Contemporary Music – *fellow*
- 2016 Brehm Prize in Instrumental Composition – *winner*
- 2015 NYYS First Music Commission – *winner*
- 2015 18th Street Singers Composition Competition – *winner*
- 2014 Mizzou International Composers Festival – *fellow*
- 2014 2015 Minnesota Orchestra Composer Institute – *fellow*
- 2014 ASCAP Rudolf Nissim Prize – *special distinction*
- 2013 BMI Student Composer Award – *winner*
- 2013 American Composers Forum “Essentially Choral” – *invitee*
- 2013 Berkeley Community Chorus and Orchestra Competition – *winner*
- 2012 Indianapolis Symphony Glick Competition – *finalist*
- 2012 ASCAP Morton Gould Award – *honorable mention*
- 2012 ASCAP Young Jazz Composer Award – *honorable mention*
- 2011 NY Youth Symphony Jazz Competition – *honorable mention*

ACADEMIC FELLOWSHIPS and GRANTS

- 2012–17 Doctoral Fellowship, University of Michigan
- 2016 Rackham Summer Fellowship, University of Michigan
- 2013–15 3 Rackham Conference Travel Grants, University of Michigan
- 2010–12 Regents’ Fellowship, University of Michigan
Fully funded MA in Music Composition
- 2011 Rackham Research Travel Grant, University of Michigan
Fieldwork in Chennai, India
- 2009–10 John Knowles Paine Fellowship, Harvard University
Funded academic year studying South Indian classical music in Chennai, India
- 2008 Alice Mary Longfellow Fellowship, Harvard University
Summer study in German language and music composition in Vienna, Austria
- 2007 McKinley Entrepreneurial Grant, Harvard University
- 2006 Alice Mary Longfellow and Isobel Briggs Fellowships, Harvard University
Summer study of music composition in Paris, France

TEACHING EXPERIENCE

- 2015–16 Basic and Advanced Keyboard Harmony, University of Michigan
Undergraduate and graduate music majors. Primary instructor
- 2015–16 Aural Skills, University of Michigan
Second-year music majors. Primary instructor
- 2014–15 Writing Skills I and II, University of Michigan
Tonal harmony for first-year music majors. Primary instructor
- 2012–14 Basic and Advanced Keyboard Harmony, University of Michigan
Undergraduate and graduate music majors. Primary instructor
- 2012–14 Aural Skills, University of Michigan
First-year music majors. Primary instructor
- 2011–12 Music Composition for Non-Majors, University of Michigan
Undergraduate liberal arts majors. Graduate student assistant: delivered lectures, developed course materials, advised students, taught private lessons
- 2013– Music Theory Instructor, Piano Pedagogy Laboratory Program, University of Michigan
Teach theory classes for advanced elementary, middle, and high-school students
- 2010– Private Music Instructor, Ann Arbor, MI
Private studio of 15 students in classical piano, jazz piano, composition, and music theory

LANGUAGES

German – reading and writing: advanced; speaking: conversational

Spanish – reading and writing: advanced; speaking: proficient

Tamil – speaking: functional

PROFESSIONAL AFFILIATIONS

ASCAP (American Society of Composers, Authors, and Publishers)

Society for Music Theory

Music Theory Midwest

College Music Society

American Composers Forum

PROFESSIONAL REFERENCES

Bright Sheng

Leonard Bernstein Distinguished Professor of Composition
University of Michigan
(734) 647-9413

Ramon Satyendra

Associate Professor of Music Theory
University of Michigan
(734) 647-9898

Kevin Korsyn

Professor of Music Theory
University of Michigan
(734-764-5578)

Michael Daugherty

Professor of Composition
University of Michigan
(734) 764-5594

Ezra Keshet

Associate Professor of Linguistics and Philosophy
University of Michigan
(734) 764-0353

Thomas F. Kelly

Morton B. Knafel Professor of Music
Harvard University
(617) 495-2791