

MICHAEL SCHACHTER  
*Curriculum Vitae*

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ACADEMIC APPOINTMENTS

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2019— **Harvard University**  
Junior Fellow, Harvard Society of Fellows

EDUCATION

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2019 (expected) **University of Michigan**  
Ph.D., Composition and Music Theory  
Dissertation (2-part): *The Black Clown*, music-theatrical work (composition)  
“On Musical Reasoning,” document (music theory)

2012 **University of Michigan**  
M.A., Music Composition  
Thesis: *Freylekhe Tanzen* for symphony orchestra

2009 **Harvard University**  
B.A., *summa cum laude*, Music  
Thesis: *The Ten Plagues* for jazz septet (Hoopes Prize winner)

**Principal composition teachers**

Bright Sheng, Paul Schoenfield, Evan Chambers, Kristin Kuster, Michael Gandolfi, Elliott Gyger, Julian Anderson, Alla Elana Cohen

PUBLICATIONS

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Articles

“Structural Levels in South Indian Music,” *Music Theory Online* 21, no. 4 (2015).

“‘Autumn Leaves’: Intricacies of Style in Keith Jarrett’s Approach to the Jazz Standard,”  
*Indiana Theory Review* 31 (2013): 115–67.

Reviews

“Review: Keith Jarrett’s *A Multitude of Angels*,” *Music and Literature*, 2 Mar. 2017,  
[www.musicandliterature.org/reviews/2017/3/2/keith-jarretts-a-multitude-of-angels/](http://www.musicandliterature.org/reviews/2017/3/2/keith-jarretts-a-multitude-of-angels/).

**In Progress**

- “Categories, Ambiguity, and Hybridity in Music Analysis” (from dissertation)
- “Wittgenstein’s ‘Family Resemblances’ and Musical Values” (from dissertation)
- “Beyond ‘Rule’-Oriented Voice-Leading: A Corpus-Based Approach” (with Ezra Keshet, Associate Professor of Linguistics and Philosophy at the University of Michigan)

**PRESENTATIONS**

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**Invited Talks**

- 2019      Lecture on my music, Central Michigan University (forthcoming)
- 2017      Lecture on my music, University of Tennessee
- 2 pre-concert talks on my music (with Aram Demirjian), Knoxville Symphony
- “‘The Black Clown’: Realizing Hughes,” lecture-demonstration on *The Black Clown* (with Davóne Tines), Beinecke Library, Yale University
- 2016      “Multistable Hierarchies and Analytical Fictions,” Keynote Address, Bowling Green State University Graduate Conference
- Lecture on my music, Boise State University
- 2 pre-concert talks on my music (with Aram Demirjian), Boise Symphony
- 2014      Mizzou International Composers Festival: Lecture on my music

**Conference Papers**

- 2015      “Structural Levels in South Indian Music,” Society for Music Theory National Meeting (St. Louis, MO)
- “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)

**Departmental Talks**

- 2018      Featured artist, “Arts Bites” at Office of the Arts, Harvard University  
             Invited guest, Carol Oja’s seminar on music theater, Harvard University
- 2017      Pre-concert talk on my music, University of Michigan Concert Band  
             Guest lecture, graduate wind conducting studio, University of Michigan  
             Panel discussion on *The Black Clown* (with Davóne Tines, Kathleen Kelly, and Ryan McKittrick), Stamps Auditorium, University of Michigan  
             Lecture-demonstration on Langston Hughes and *The Black Clown* (with Davóne Tines), Institute for the Humanities, University of Michigan  
             Panel discussion on creating *The Black Clown* (with Davóne Tines and Ryan McKittrick), University of Michigan EXCEL Program  
             Lecture-demonstration on *The Black Clown* and *Porgy and Bess*, (with Davóne Tines, Diane Borger, and Ryan McKittrick), University of Michigan
- 2015      “Structural Levels in South Indian Music,” Music Theory Department Colloquium, University of Michigan
- 2013      “Harmony, Counterpoint, and Form in Keith Jarrett’s ‘Autumn Leaves,’” Music Theory Department Colloquium, University of Michigan

## GRANTS AND FELLOWSHIPS

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- 2019-22    Junior Fellowship, Harvard Society of Fellows, Harvard University
- 2018-19    Rackham Predoctoral Fellowship, University of Michigan
- 2017-18    Institute for the Humanities Fellowship, University of Michigan
- 2017      Rackham Graduate Student Research Grant, University of Michigan
- 2016      One-term Dissertation Fellowship, University of Michigan  
             Rackham Summer Research Fellowship, University of Michigan
- 2013-16    Rackham Conference Travel Grants (4x), University of Michigan
- 2012-17    Regents Fellowship, University of Michigan
- 2011      Rackham Research Travel Grant, University of Michigan
- 2010-12    Regents Fellowship, University of Michigan
- 2009-10    John Knowles Paine Fellowship, Harvard University
- 2008      Alice Mary Longfellow Fellowship, Harvard University
- 2007      McKinley Entrepreneurial Grant, Harvard University

2006 Alice Mary Longfellow and Isobel Briggs Fellowships, Harvard University

#### COMPOSITION AWARDS AND HONORS (2008–present)

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2016 Cabrillo Festival of Contemporary Music | Composer fellow  
Brehm Prize in Instrumental Composition (U of Michigan) | Winner

2013–16 ASCAP Morton Gould Young Composer Award | Finalist (4x)

2015 Minnesota Orchestra Composer Institute | Composer fellow  
New York Youth Symphony First Music Award | Commission recipient  
18<sup>th</sup> Street Singers Composition Competition | Finalist

2013–15, '18 ASCAP Plus Awards | Recipient (4x)

2014 Mizzou International Composers Festival | Composer fellow  
ASCAP Rudolf Nissim Prize | Special distinction

2013 BMI Student Composer Award | Recipient  
American Composers Forum “Essentially Choral” | Composer fellow  
Berkeley Community Chorus and Orchestra Competition | First prize

2012 Indianapolis Symphony Glick Competition | Finalist  
ASCAP Morton Gould Young Composer Award | Honorable mention  
ASCAP Young Jazz Composer Award | Honorable mention

2011 New York Youth Symphony Jazz Competition | Honorable mention

2009 Thomas Temple Hoopes Prize (Harvard) | Recipient  
Francis Boott Prize (Harvard) | Winner  
John Harvard Scholarship | Honoree

2008 Hugh F. MacColl Prize (Harvard) | Winner

#### COMPOSITION COMMISSIONS

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2021–22 American Repertory Theater | *OJ* (150'), grand opera

2020 Knoxville Symphony Orchestra | *Violin Concerto* (30'), for soloist Tessa Lark

2019 Harvard-Radcliffe Collegium Musicum | New work (6'), for SATB chorus

- 2018 American Repertory Theater | *The Black Clown* (80'), music-theatrical work  
Big Ears Festival | *Were You There* (45'), orchestration for voice and strings
- 2017 University of Michigan Concert Band | *Karnatakamalika* (18'), for chamber winds  
American Modern Opera Company | *Were You There* (45'), multimedia theater piece for voice, piano/electronics, and mixed media  
Knoxville Symphony Orchestra | *Knoxville Overture* (6'), concert overture  
Harvard University | *To the River Charles* (5'), anthem for band and choir  
Emmett Rapaport | *Variations on a Hebrew Melody* (10'), for saxophone and piano
- 2016 Cabrillo Festival Orchestra | *Five-Six-Seven-Eight* (8'), expanded orchestration  
New York Youth Symphony | *Sonata da Camera* (10'), for clarinet, violin, cello, and piano  
Concord Chorus | *Uriel* (21'), dramatic oratorio for tenor, chorus, and orchestra
- 2015 Naples Philharmonic | *Five-Six-Seven-Eight* (8'), symphonic orchestration  
Minnesota Orchestra | *Freylekhe Tanzen* (8'), revised/expanded orchestration
- 2014 VocalEssence Ensemble Singers | *My River Runs to Thee* (4'), for SATB chorus  
Aurea Silva Trio | *Trio* (18'), for flute, bassoon, and piano  
Alarm Will Sound | *Five-Six-Seven-Eight* (8'), for sinfonietta
- 2013 University of Michigan | *Rhapsody in Maize and Blue* (4'), for piano and orchestra  
University of Michigan Department of Dance | *Moving from the Inside Out* (23'), modern dance piece for clarinet, violin, and cello
- 2012 Harvard University Choruses | *Sed Virtutum Gradibus* (8'), for SATB chorus  
University of Michigan Symphony Orchestra | *Freylekhe Tanzen* (8'), for orchestra  
University of Michigan Cello Studio | *Capriccio* (5'), for two cellos  
Edward Goodman | *Five Short Pieces* (18'), for saxophone and piano
- 2011 Jeremy Crosmer | *Fiddle Suite* (16'), for cello and piano  
Davóne Tines | *Pierrot [Heart]* (4'), for bass-baritone and piano  
Church of Our Savior, Brookline, MA | *Prelude and Toccata* (12') for organ
- 2010 Mount Holyoke College Choruses | *Hodo al-Eretz* (6'), for SSAA chorus
- 2009 Harvard-Radcliffe Collegium Musicum | *Oseh Shalom* (9'), for chorus and strings

- 2008 **Harvard-Radcliffe Contemporary Music Ensemble** | *Concertino* (12'), for piano and sinfonietta  
**Symphony Pro Musica** | *Rhapsody* (9'), for orchestra
- 2007 **Harvard-Radcliffe Contemporary Music Ensemble** | *A Dickinson Dirge* (25'), one-act opera for soprano, tenor, and mixed ensemble

## SELECT VENUES

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Carnegie Hall, Merkin Hall, Symphony Space, Roulette, School for Strings (New York, NY)  
 American Repertory Theater, Sanders Theater, Paine Hall, Lowell Hall, Brown Hall (MA)  
 Hill Auditorium, Stamps Auditorium, Britton Recital Hall (Ann Arbor, MI)  
 Orchestra Hall, Minnesota Centennial Showboat (Minneapolis/St. Paul, MN)  
 Castleton Festival (Castleton, VA)  
 Tennessee Theatre (Knoxville, TN), Missouri Theatre (Columbia, MO)  
 Auer Hall (Bloomington, IN)  
 San Francisco Center for New Music, Santa Cruz Civic Auditorium, Ojai Festival (CA)  
 Smithsonian Institute, Historic 6<sup>th</sup> & I Synagogue (Washington, DC)  
 Salle Cortot (Paris, France)  
 Brhaddhvani (Chennai, India)

## TEACHING EXPERIENCE

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### University

- 2012–17 **Primary Instructor**, University of Michigan  
 Advanced Keyboard Harmony & Score Reading (4 semesters)  
 Basic Keyboard Harmony & Score Reading (3 semesters)  
 Music Theory: Writing Skills I & II (2 semesters)  
 Music Theory: Accelerated 1<sup>st</sup>-year Aural Skills (2 semesters)  
 Music Theory: 2<sup>nd</sup>-year Aural Skills (2 semesters)
- 2011–12 **Teaching Assistant**, University of Michigan  
 Composition for Non-Majors (2 semesters; designed syllabus, taught lessons)

### Community

- 2013–16 **Music Theory Instructor**, University of Michigan

- Piano Pedagogy Laboratory Program (primary and secondary students)
- 2010– Private Music Instructor, Ann Arbor, MI  
Private studio of ~15 students in composition, theory, and classical/jazz piano

## SERVICE

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### Professional

- 2017 Producer, *Black Clown* workshop in Ann Arbor (partnership between American Repertory Theater and University of Michigan)
- 2014–15 Juror, Harvard-Radcliffe Collegium Musicum Composition Competition
- 2012 Organizer, Karaikudi S. Subramanian residency at University of Michigan
- 2011 Co-organizer and University of Michigan liaison, Midwest Composers Symposium

### Community

- 2011– Co-founder, Chennai Children Foundation, Inc. (non-profit raising funds to support school fees, uniforms, living expenses for human trafficking victims)
- 2010– Music lesson donor, Ozone House Youth and Family Services, Ann Arbor, MI

## SELECTED MUSICAL PERFORMANCE ACTIVITY

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- 2017–19 Piano and electronics in mixed-media theater piece *Were You There* with vocalist Davóne Tines, at Resonant Bodies Festival (New York), American Repertory Theater (Cambridge), Big Ears Festival (Knoxville, TN), Rockport Chamber Music Festival (Rockport, MA); Hearing the Future Festival (San Diego, CA)
- 2016–17 Piano for many lecture-recitals, demonstrations, and excerpts of *Black Clown* with vocalist Davóne Tines and American Repertory Theater artistic team
- 2016 Piano for *Fiddle Suite* (with Aleks Tengesdal, cello), Bowling Green State University Graduate Conference (part of role as invited keynote speaker)
- 2015–16 Regular engagement as jazz pianist, The Earle (historic Ann Arbor restaurant)
- 2013–14 Dance class pianist, University of Michigan Department of Dance  
Piano soloist on *Rhapsody in Maize and Blue*, University of Michigan Symphony
- 2013 Piano four-hands partner for Stravinsky's *Rite of Spring*, University of Michigan
- 2012–14 Rehearsal pianist/score reader, University of Michigan conducting studio

- 2011–13 Singer, UMS Choral Union (partner choir of the Detroit Symphony Orchestra)
- 2010 *Veena* debut performances at Ramakrishna Mutt and Brhaddhvani, Chennai, India
- 2006 Piano soloist on *Peace Pieces (or Piece Peaces)*, Salle Cortot, Paris

## LANGUAGES

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- English (native)
- German (excellent reading and writing, intermediate speaking)
- Spanish (excellent reading and writing, intermediate speaking)
- Tamil (elementary speaking)
- Hebrew (basic reading and writing)

## OTHER SKILLS

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### Computing

- Software: Sibelius, Finale, Logic, Pro Tools, Audacity
- Programming: HTML, CSS, Javascript, Python, Music21 (music-aided musicology toolkit)

### Mechanical

- Piano tuning, maintenance, basic repairs and rebuilds (apprenticeship with Robert Grijalva)

## PROFESSIONAL AFFILIATIONS

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- ASCAP (American Society of Composers, Authors, and Publishers)
- American Composers Forum
- Society for Music Theory (Jazz, World Music, and Philosophy Interest Groups)
- Music Theory Midwest
- Society for Music Research, University of Michigan
- Aesthetics Discussion Group, University of Michigan



REFERENCES

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## Scholars

**Ramon Satyendra**

Associate Professor of Music Theory  
 University of Michigan  
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**Kevin Korsyn**

Professor of Music Theory  
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**Ezra Keshet**

Associate Prof. of Linguistics and Philosophy  
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**Karen Fournier**

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## Composers

**Bright Sheng**

Leonard Bernstein Distinguished Professor  
 of Composition  
 University of Michigan  
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**Kristin Kuster**

Professor and Chair of Composition  
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**Kevin Puts**

Composition Faculty  
 Peabody Institute, Johns Hopkins  
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**Evan Chambers**

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