

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 University of Michigan  
Ph.D., Composition and Music Theory  
Dissertation (2-part): *The Black Clown*, music-theater work (composition);  
“On Musical Reasoning: A Garland of Three Articles” (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, Julian Anderson, Alla Elana Cohen

AWARDS AND HONORS (2009–present)

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2019 Elliot Norton Award for Outstanding Musical Production | Winner  
2016 Cabrillo Festival of Contemporary Music | Composer fellow  
2016 Brehm Prize in Instrumental Composition (Michigan) | Winner  
2013–16 ASCAP Morton Gould Young Composer Award | Finalist (4x)  
2015 Minnesota Orchestra Composer Institute | Composer fellow  
2015 New York Youth Symphony First Music Award | Commission recipient  
2015 18<sup>th</sup> Street Singers Composition Competition | Finalist  
2013–15, ‘18 ASCAP Plus Awards | Recipient (4x)  
2014 Mizzou International Composers Festival | Composer fellow  
2014 ASCAP Rudolf Nissim Prize | Special distinction  
2013 BMI Student Composer Award | Recipient  
2013 American Composers Forum “Essentially Choral” | Composer fellow  
2013 Berkeley Community Chorus and Orchestra Competition | First prize  
2012 Indianapolis Symphony Glick Competition | Finalist  
2012 ASCAP Morton Gould Young Composer Award | Honorable mention  
2012 ASCAP Young Jazz Composer Award | Honorable mention  
2011 New York Youth Symphony Jazz Competition | Honorable mention  
2009 Thomas Temple Hoopes Prize (Harvard) | Recipient  
2009 Francis Boott Prize (Harvard) | Winner  
2009 John Harvard Scholarship | Honoree

## 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  
 2016 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 (music study in India)  
 2006, '08 Alice Mary Longfellow Fellowship, Harvard University (study in Paris and Vienna)  
 2007 McKinley Entrepreneurial Grant, Harvard University

## SELECTED COMMISSIONS/PREMIERES

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American Repertory Theater, American Modern Opera Company, Minnesota Orchestra, Knoxville Symphony, Naples Philharmonic, Cabrillo Festival Orchestra, Ann Arbor Symphony, New York Youth Symphony, Concord Chorus and Orchestra, University of Michigan Symphony, Symphony Pro Musica, Alarm Will Sound, New York Virtuoso Singers, VocalEssence Ensemble Singers, the Jameson Singers, Big Ears Festival, Harvard-Radcliffe Collegium Musicum, Memorial Church at Harvard University, Office of the Arts at Harvard University, University of Michigan Concert Band, Aurea Silva Trio, Converge Quartet, Contemporary Directions Ensemble, University of Michigan Cello Studio, Church of Our Savior (Brookline, MA), Harvard-Radcliffe Contemporary Music Ensemble, Mount Holyoke College Choruses, Davóne Tines, Emmett Rapaport, Edward Goodman, University of Michigan Dance Department

## SELECTED VENUES

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

## SELECTED PERFORMANCE ACTIVITY

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- 2010– Piano soloist, accompanist, and chamber partner, at venues including: 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), Bowling Green State University (Bowling Green, OH), Hill Auditorium and Britton Recital Hall (Ann Arbor, MI), Castleton Festival (Castleton, VA)

- 2005–16 Regular engagements as jazz pianist/bassist, Boston, MA and Ann Arbor, MI areas  
 2013–14 Dance class pianist, University of Michigan Department of Dance  
 2012–14 Rehearsal pianist/score reader, University of Michigan conducting studio

## MEDIA COVERAGE

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### Profiles/Interviews

*New York Times, New Yorker, Boston Globe, Harvard Magazine*

### Radio

NPR, WQXR (NY), WGBH (Boston), Minnesota Public Radio, Knoxville Public Radio

### Reviews

*New York Times* (Ben Brantley, Anthony Tommasini), *New York Magazine*, *Wall Street Journal*,  
*New York Stage Review*, *Boston Globe*, *Los Angeles Times*, *WGBH Boston*, *Boston Herald*,  
*Theater Mirror*, *Edge Media Network*, *Arts Knoxville*

## SCHOLARLY RESEARCH

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### Publications

- 2021 “Andrew Killick’s ‘Global Notation’ and the Paradox of Universal Specificity.”  
*Analytical Approaches to World Music*, 8/2: 324-331.  
 2017 “Review: Keith Jarrett’s *A Multitude of Angels*.” *Music and Literature*, 2 Mar 2017.  
 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.

### In Progress

- “Beyond ‘Rule’-Oriented Voice-Leading: A Corpus-Based Approach” (article, with Ezra Keshet,  
 Associate Professor of Linguistics and Philosophy at the University of Michigan)  
 “Categories, Ambiguity, and Hybridity in Music Analysis” (article, from dissertation)  
 “On Musical Reasoning” (book project, outgrowth of dissertation project)  
 “*Varali*” (book project, invited for forthcoming Routledge series in honor of Harold Powers)

## SCHOLARLY PRESENTATIONS

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### Conference Talks

- 2020 “‘Batter my Heart’: John Adams’ *Doctor Atomic* and the Slippery Art of ‘Standing  
 For’,” American Musicological Society National Meeting (Virtual)  
 2016 “Multistable Hierarchies and Analytical Fictions,” Keynote Address (invited),  
 Bowling Green State University Graduate Conference  
 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)

#### Other Invited Talks

- 2020 Lecture on my music, Amherst College
- 2018 “Arts and Eats” talk, Office of the Arts, Harvard University
- 2018 Guest lecture on music-theater, Carol Oja’s seminar, Harvard University
- 2017 “‘The Black Clown’: Realizing Hughes,” lecture-demonstration on *The Black Clown* (with Davóne Tines), Beinecke Library, Yale University
- 2017 Lecture on my music, University of Tennessee
- 2017 2 pre-concert talks on my music (with Aram Demirjian), Knoxville Symphony
- 2016 Lecture on my music, Boise State University
- 2014 Mizzou International Composers Festival: Lecture on my music

#### Departmental Talks

- 2017 Pre-concert talk on my music, University of Michigan Concert Band
- 2017 Guest lecture, graduate wind conducting studio, University of Michigan
- 2017 Panel discussion on *The Black Clown* (with Davóne Tines, Kathleen Kelly, and Ryan McKittrick), Stamps Auditorium, University of Michigan
- 2017 Lecture-demonstration on Langston Hughes and *The Black Clown* (with Davóne Tines), Institute for the Humanities, University of Michigan
- 2017 Panel discussion on creating *The Black Clown* (with Davóne Tines and Ryan McKittrick), University of Michigan EXCEL Program
- 2017 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

#### LANGUAGES

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

#### PROFESSIONAL AFFILIATIONS

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- American Society of Composers, Authors, and Publishers (ASCAP)
- American Composers Forum (ACF)
- Society for Music Theory (Jazz, World Music, and Philosophy Interest Groups)

REFERENCES

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## Composers

Bright Sheng  
 Leonard Bernstein Distinguished Professor  
 of Composition  
 University of Michigan  
 1100 Baits Drive  
 Ann Arbor, MI 48109  
 (734) 647-9413 | bsheng@umich.edu

Kevin Puts  
 Composition Faculty  
 Peabody Institute, Johns Hopkins  
 1 East Mount Vernon Place  
 Baltimore, MD 21202  
 (917) 232-1675 | kevinmputs@gmail.com

Kristin Kuster  
 Professor and Chair of Composition  
 University of Michigan  
 1100 Baits Drive  
 Ann Arbor, MI 48109  
 (734) 763-4068 | kkuster@umich.edu

Evan Chambers  
 Professor of Composition  
 University of Michigan  
 1100 Baits Drive  
 Ann Arbor, MI 48109  
 (734) 764-2527 | evankc@umich.edu

## Scholars

Kevin Korsyn  
 Professor of Music Theory  
 University of Michigan  
 1100 Baits Drive  
 Ann Arbor, MI 48109  
 (734) 764-5578 | kkorsyn@umich.edu

Ezra Keshet  
 Associate Prof. of Linguistics and Philosophy  
 University of Michigan  
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Thomas Forrest Kelly  
 Morton B. Knafel Professor of Music  
 Harvard University  
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 (617) 495-2791 | tkelly@fas.harvard.edu

Alexander Rehding  
 Fanny Peabody Professor of Music  
 Harvard University  
 3 Oxford Street  
 Cambridge, MA 02138  
 (617) 495-2791 | arehding@fas.harvard.edu

## COMPLETE LIST OF WORKS

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### Opera/Theater

- 2018 *The Black Clown*, opera/musical theater (75')
- 2017 *Were You There*, meditation for solo Voice, Piano, and Electronics or Strings (40')
- 2008 *A Dickinson Dirge*, one-act opera for Tenor, Soprano, and Chamber Ensemble (25')

### Orchestra

- 2020 *Cycle of Life*, concerto for Solo Violin and Orchestra (30')
- 2017 *Overture to Knoxville* for Symphony Orchestra (6')
- 2014/16 *Five-Six-Seven-Eight* for Sinfonietta or Symphony Orchestra (8')
- 2013 *Rhapsody in Maize and Blue* for Solo Piano and Symphony Orchestra (4')
- 2011 *Freylekhe Tanzen* for Symphony Orchestra (9')
- 2009 *Concertino* for Piano and Chamber Orchestra (12')
- 2008 *Rhapsody* for Symphony Orchestra (9')

### Wind Ensemble

- 2017 *Karnatakamalika* for Chamber Winds (18')

### Choral/Vocal

- 2019 *As I Went in a Mery Mornyng* for SATB Chorus (5')
- 2019 *Orchot Tzadikim* for SATB Chorus (5')
- 2017 *A-Ma-Zing Grace* for Solo Voice and String Quartet (5')
- 2016 *To the River Charles* for SATB Chorus and Winds or Organ (5')
- 2015 *Uriel* for Tenor, SATB Chorus, and Orchestra (20')
- 2014 *My River Runs to Thee* for SATB Chorus (4')
- 2014 *Four Miniatures of Hafiz* for SATB Chorus (8')
- 2013 *Wallace Stevens Songs* for SATB Chorus (12')
- 2012 *Sed Virtutum Gradibus* for SATB Chorus (7')
- 2012 *Herbst* for SATB Chorus (6')
- 2011 *Pierrot [Heart]* for Bass-Baritone and Piano (4')
- 2011 *Ego Flos Campi* for SATB Chorus (14')
- 2010 *Hodo al-Eretz* for SATB Chorus (5')
- 2008 *Oseh Shalom Bimromav* for SATB Chorus and Strings (6')

### Chamber

- 2020 *Corona-Canons* for any number of performers (15')
- 2017 *Variations on a Hebrew Melody* for Alto Saxophone and Piano (12')
- 2015 *Sonata da Camera* for Clarinet, Violin, Cello, and Piano (8')
- 2006/15 *Cantorial Airs* for String Quartet (10')
- 2013 *Trio* for Flute, Bassoon, and Piano (16')
- 2012 *Five Short Pieces* for Tenor Saxophone and Piano (18')
- 2012 *Capriccio* for Cello duet (4')
- 2012 *Fiddle Suite* for Cello and Piano (16')
- 2011 *Prelude and Toccata* for Organ (12')
- 2006 *Peace Pieces (or Piece Peaces)* for Solo Piano (8')

### Dance

- 2013 *Moving from the Inside Out* for Clarinet, Violin, and Cello (23')

### Jazz/Electronic

- 2009 *The Ten Plagues* for Jazz Septet (50')
- 2008 *Little Children* for Jazz Quintet (6')