

Jackal Songs: a musical offering presented in conjunction with the Kelsey Museum exhibit, *Death Dogs: The Jackal Gods of Ancient Egypt*

Kelsey Museum Lecture Hall, 434 South State Street

Wednesday, April 1, 2015

performance starts promptly at 6:30 pm

Mezzo-soprano Deanna Relyea will sing from the ancient Egyptian *Book of Coming Forth By Day*, also known as *Book of the Dead*, interlaced with modern poems by Wislawa Szymborska and Erica Wright.

Music by Piotr Michalowski, James Cornish, Abby Alwin, Ben Willis and Jordan Schug.



complete performance information is at www.lsa.umich.edu/kelsey/



LSA

KELSEY MUSEUM
OF ARCHAEOLOGY
UNIVERSITY OF MICHIGAN

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Death Dogs: The Jackal Gods of Ancient Egypt

Host Department: Kelsey Museum of Archaeology

Date: 04/01/2015

Time: 6:30 pm

Location: Kelsey Museum Lecture Hall

Description:

Mezzo-soprano Deanna Relyea will sing from the ancient Egyptian Book of Coming Forth By Day, also known as Book of the Dead, interlaced with modern poems by Wislawa Szymborska and Erica Wright.

Music by Piotr Michalowski, James Cornish, Abby Alwin, Ben Willis and Jordan Schug.

James Cornish is a third generation Detroiter, composer and instrumentalist. He is the recipient of state and national arts grants, and was recently selected to compose a series of works for dance in Detroit parks. He is the curator of the Radicals Sounds Detroit series at Detroit Contemporary gallery.

Piotr Michalowski, who holds a professorship in ancient Near Eastern civilizations at UM, also performs as an improvising saxophonist and clarinetist. He plays regularly in the Ann Arbor / Detroit area, often in tandem with James Cornish. He has also shared the stage with Jason Kao Hwang, Fred Lonberg-Holm, Vinny Golia, Mike Khoury and many others.

Deanna Relyea is the Founder/Executive Director of the Kerrytown Concert House (KCH) in Ann Arbor named one of the world's best 160 jazz venues by Downbeat Magazine. Ms. Relyea, a mezzo soprano, has an impressive and varied career as a performer. Because of her interest in new music and improvisation, many composers have written compositions especially for her. Performances include a one-woman cabaret show at the Niagara-On-The-Lake International Chamber Music Festival in Ontario, as soloist in the Ann Arbor Symphony's performance of Verdi's Requiem, and a performance at The Stone in New York City with Jason Kao Hwang.

Abigail Alwin, cellist & improviser, serves the community in the capacity of a public-school orchestra director, with a 13-year tenure with the Ann Arbor Public Schools. In addition to her classroom teaching, Abigail co-directs the AAPS Comprehensive Outreach Music Program in collaboration with the Community Music School of Ann Arbor and serves as the assistant conductor of the Dexter (MI) Community Orchestra. She also works frequently in collaboration with Detroit composers, improvisers & choreographers, focusing on improvisatory and contemporary idioms as well as the folk traditions of Bulgaria & Greece.

Ben Willis is a bassist, improviser, and composer whose affinities lie in collaborative projects, new music, improvisation, and the merging of cross-disciplinary elements. His solo bass project, Egret/Flatlander, will be released on the experimental label Signal Dreams, and he will be presenting the project at the 2015 International Society of Bassists conference in Fort Collins, CO.

Bassist and cellist Jordan Schug studied music at the University of North Texas on scholarship from 2000-2005, studying under Lynn Seaton. For the past two years Jordan has played bass in 5ths tuning, following in the footsteps of bassist Red Mitchell. He graduated from the University of Michigan School of Music in 2014 where he studied under Robert Hursts and now plays professionally in many different contexts.