

2017
KRESGE EMINENT ARTIST

Patricia Terry-Ross



Velma Froude, standing right, with harp students in East Lansing, Michigan, during the Michigan State Youth Music summer program, 1962.

The Kresge Eminent Artist Award

honors an exceptional artist in the visual, performing or literary arts for lifelong professional achievements and contributions to metropolitan Detroit's cultural community. **Patricia Terry-Ross is the 2017 Kresge Eminent Artist. This monograph commemorates her life and work.**



Patricia Terry-Ross, photographed at her home in Highland Park, Michigan, January 2017. Photo by Cybelle Codish.



Photo by Julie Pincus.

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Foreword



Patricia Terry as a 10-year-old piano student at the Detroit Conservatory of Music, where she studied with pianist Maxine Zeitz, one of her most influential music teachers. Detroit, 1957.

As our 2017 Kresge Eminent Artist, Patricia Terry-Ross reminds us of the depth of artistry in our community, and of the passion and commitment of our artists. Her story, as you will read in these pages, reminds us, too, of how we all benefit from the power of art as a kind of cultural connective tissue, binding us to what's beautiful, to what's true – and to one another.

Artistic traditions connect, likewise, the past and the future. Pat is clear about the debt she owes to her grandparents – particularly the grandmother who explained the terms of her musical “gift” – and to her encouraging parents. She is likewise clear about the importance of the teachers who shaped her as an artist, those whose shoulders she stands on. Her own students, many of whom have gone on to exceptional careers – clearly see her in the same light of greatness.

Throughout her career as an educator, Pat's commitment to outstanding service has been recognized, particularly her three decades directing the Harp & Vocal Ensemble at Detroit's Cass Technical High School. It was at that unique institution where Pat was introduced to the instrument as a student herself. In a wonderful example of cultural baton-passing, her high school instructor, at retirement, tapped Pat for the position; at her own retirement, Pat left the program in the hands of an exceptional student and mentee.

To highlight Pat's contributions as a teacher, however, is not to diminish her stature as an artist. She has given her all to both the small stage of the classroom and the grand stage of the concert hall. Yet, as a hyphenated artist-educator, Pat may be the least known of the nine Kresge Eminent Artists we've honored since 2008.

But she has been well heard for decades by audiences of the Michigan Opera Theatre and the Detroit Symphony Orchestra. In the world of pop music, Pat is even more widely heard – and rarely heard of. Only the most ardent students of the Motown sound recognize the name of a harpist who added glissandi to the shimmering strings behind Marvin Gaye, Stevie Wonder and the Temptations.

We're proud to be able to sing the praises of this largely unsung hero.

Among our core beliefs at Kresge is that a thriving arts and cultural community enriches our quality of life in numerous ways. We believe that a key way to support that community is by directly supporting its artists. We do that annually through Gilda Awards for emerging artists, through Kresge Artist Fellowships and through the Eminent Artist, who is chosen on our behalf by the Kresge Arts in Detroit Advisory Council.

In Patricia Terry-Ross, the council has recognized an artist whose artistry, conviction and generosity have made her a role model for those who have come into her sphere. Her life of quiet inspiration can serve as a model for more of us still.

RIP RAPSON
President and CEO
The Kresge Foundation

Artist's Statement

THE IMPORTANCE OF THE ARTS AND THEIR CONTRIBUTION TO A HUMANE SOCIETY BEGINS WITH **EDUCATION**.

It is not enough for us to lament the loss of arts education in so many schools. We must strive to preserve those which we can and create alternate pathways to expose our children to this very necessary part of life.

When I am asked which do I enjoy more, performing or teaching, my answer is "both!"

For me, they are inseparable.

I must practice what I teach and teach what I practice. Both disciplines require problem-solving, which has always been extremely important to me.

I stand on the shoulders of many giants, both family and teachers, and I continue to learn from my students. They all have inspired me to be my best.

As I have often said to every interviewer who would listen, my maternal grandmother told me, sometime after I began formal piano lessons at age five, **"You have been given a gift but it's not a gift unless you can give it away."**

And that is just what I continue to strive to do.

PATRICIA TERRY-ROSS, 2017



In rehearsal with the Michigan Opera Theatre Orchestra at the Detroit Opera House, Detroit, 2017. Photo by Julie Pincus.

Sharing the Gift

By Sue Levytsky

PATRICIA TERRY-ROSS, THE 2017 KRESGE EMINENT ARTIST, TAKES CENTER STAGE IN RECOGNITION OF HER LIFELONG CONTRIBUTIONS TO DETROIT AS BOTH MUSICAL PERFORMER AND MUSIC EDUCATOR.

“IT’S NOT A GIFT UNLESS YOU GIVE IT AWAY.”

It is unusual that a child of six years old should take such advice to heart.

But the precociously talented Patricia Terry-Ross found her grandmother’s words profound and somehow understood they would ultimately shape her destiny.

“It was a pivotal moment for me,” acknowledges the renowned harpist and educator.

Terry-Ross would grow up to honor her grandmother’s directive and bequeath Detroit and its cultural, artistic and educational communities with a unique legacy spanning more than four decades of music education and harp performance.

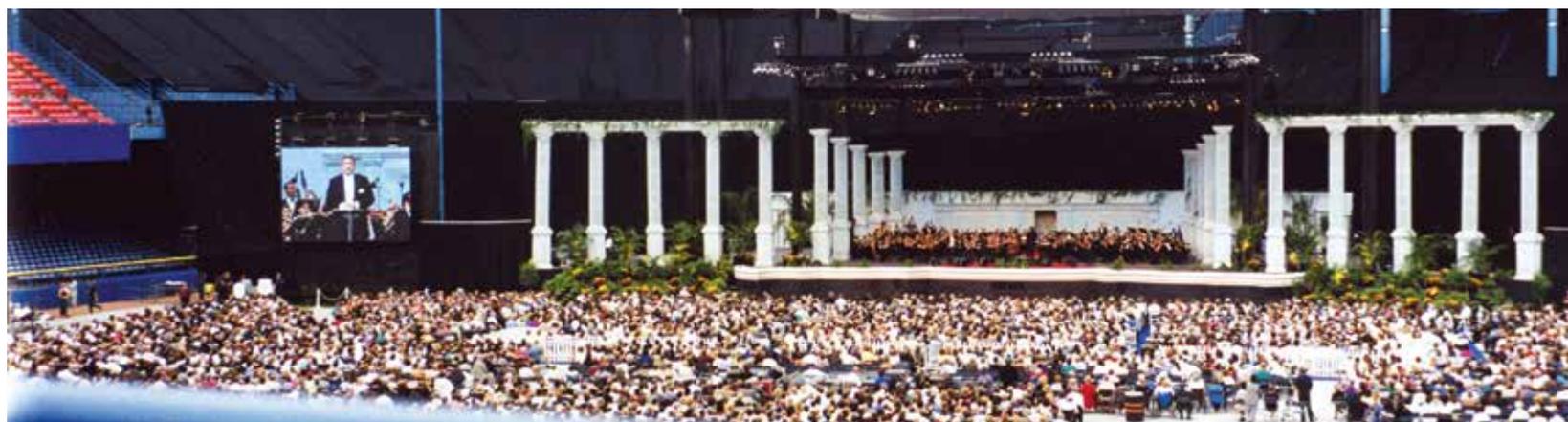
Through her work as an educator, Terry-Ross has empowered generations of Detroit’s students to become influential artists and educators in their own right, among them jazz violinist and MacArthur “Genius Grant” winner Regina Carter and American soprano Janet Williams.

She is especially proud of her 31 years as music teacher and director of the legendary harp and vocal programs at Cass Technical High School and 37 years as adjunct associate professor of harp, choral conducting and vocal music education at Wayne State University.

She has been a teacher, conductor and consultant for the University of California’s Young Musicians Program, where she established a harp program in 2006 and remains an adviser for the Young Musicians Choral Orchestra in Berkeley, California.

Terry-Ross has shared her extraordinary talents with Detroit’s classical music audience through performance with its major orchestras, and more recently with her chamber group, the Eason Trio. In 2017, she began her 40th year as principal harpist with the Michigan Opera Theatre (MOT) Orchestra and 39th year as a substitute harpist with the Detroit Symphony Orchestra.

Terry-Ross has played for presidents, cabinet members, foreign ministers and diplomats. She has played with the stars, recording for Motown Records with legends such as Smokey Robinson & the Miracles, Gladys Knight and The Pips, Diana Ross and The Supremes and Marvin Gaye. And she has played under the stars, accompanying Luciano Pavarotti and the Three Tenors live at the former Tiger Stadium, and with the Queen of Motown Soul, Aretha Franklin, at DTE Energy Music Theatre in metro Detroit.



Patricia Terry-Ross was one of the orchestra members accompanying Luciano Pavarotti and The Three Tenors during their concert at Detroit’s Tiger Stadium, 1999.

At age 70, she was named the ninth Eminent Artist, joining eight other metropolitan-area artists who have received the award in recognition of their contributions and dedication to the cultural community of Detroit and its people.

“Patricia Terry-Ross is an unsung musical hero in Detroit,” says Kresge President and CEO Rip Rapson. “She is the exemplar of artist-teachers in our community, those who both create at the highest level while nurturing the gifts of others to carry the torch forward.”

“The harp is such a unique instrument to which to dedicate your life,” says jazz drummer Gayelynn McKinney, a member of this year’s Kresge Arts in Detroit Advisory Panel. “Patricia Terry-Ross has not only performed very successfully in her own right but has taught and motivated others to go on to very successful careers of their own. It is her turn to be recognized for all of her efforts.”

CHILD PRODIGY IN DETROIT

Now retired from teaching at Cass Tech, the warm and energetic Terry-Ross lives with her husband, Frank Ross, in Highland Park’s historic district, in a house that was built by Henry Ford’s official photographer. It is clearly the home of a professional musician – her original Lyon & Healy Style 23 Concert Grand harp commands the living room, where it is joined by her console piano, still in service from childhood.

“When I turned 5, my parents decided I was ready to begin formal music lessons,” says Terry-Ross. “So, we went to Grinnell Brothers on Woodward Avenue and we rented a piano with the option to buy. And there it is. Same piano.”

The anecdote brings home how much Terry-Ross attributes her success to her family for laying the groundwork for an



Making her debut television appearance on “Auntie Dee Show.” Detroit, 1954.

estimable career. Prodigies, which Pat clearly was, tend to evoke strong support from their parents – and the Terrys were no exception.

“The piano lessons began after my mother realized I could sing exactly – note for note – songs I heard on the radio. Here I was a young child, and somehow, I was matching what the notes should sound like,” says Terry-Ross.

Glimpses of this musical gift had evinced themselves even earlier, “when Pat was a baby,” according to her 96-year-old mother, Elizabeth Terry. “Pat started singing when she began to talk. She would vocalize and dance in her crib when I turned on *Jack the Bellboy*, the popular radio program.”

Terry-Ross made her television debut at age 7 on WXYZ’s *Auntie Dee Show*, playing Albert Ellmenreich’s *The Spinning Song* on the piano. She remembers being completely unrattled by the experience. “It just felt like what I was supposed to do,” she says.

The Terrys soon shaped their lives to provide the nurturing environment they understood their daughter would need to fully develop her musical gifts. They joined forces with Elizabeth Terry’s parents – Pat’s maternal grandparents – when she began second grade, moving to Detroit’s Boston-



Above: Patricia Terry-Ross, front center, with mother Elizabeth Terry, left, maternal grandmother Bamma Williams, center, and paternal grandmother, Norma (Terry) Obanyoun, Detroit, early 1950s.



Left: Sweet 16: Patricia Terry-Ross celebrating her milestone birthday with parents Robert and Elizabeth Terry, Detroit, 1963.

Edison neighborhood, to share a two-family house on Glynn Court. (They lived across the street from the home of Bill Harris, who would also become an educator and a Kresge Eminent Artist in 2011.)

The arrangement allowed for a family member to be home with the young girl at all times.

“Never in my life did I have a baby sitter,” says Terry-Ross. Her parents continued working, her mother at Michigan Bell Telephone (now AT&T), her father for the US Army Corps of Engineers. But her grandmother retired from the Detroit Athletic Club so “I always had someone to come home to,” says Terry-Ross. “That’s how I was raised.”

FATHER KNOWS BEST

Aside from their full attention and nurturing support, Terry-Ross credits her family, in particular her father, with inspiring her drive to master her material and pay attention to details – further hallmarks of the child prodigy.

“My dad was the person who really taught me how to practice and how to work,” says Terry-Ross. “I’d be playing my songs and he would say, ‘Come and get me when you can play this song without stopping. Because if you stop, I will throw a tomato at you.’ He didn’t say when you can play it perfectly but when you can play it without stopping.”

His attitude encouraged her to work through the difficult parts in her music, an important and valuable lesson for any young musician.



While formally studying choral music education at the University of Michigan, Patricia also found time to play the timpani in the university's concert band. She is shown here in rehearsal by photographer Alfred Eisenstaedt.



Harpist and educator Velma Froude.

“He didn’t say I had to be perfect, just that I had to play the whole thing through. I didn’t want the tomato so I learned I might make a mistake but I could keep going and that’s what performers have to do. To this day, I practice the same way – work through the tough spots first.”

EARLY MUSIC EDUCATION

Terry-Ross began her formal music education at the Detroit Conservatory of Music in 1954, advancing rapidly. At age 12, she was placed in the conservatory’s college-level music theory classes, where, she recalls, “I’m a girl, I’m black and everyone else is older and white.”

She was not intimidated, however, but highly confident in her talent. In part that was because of Maxine Zeitz, who was her private piano teacher for nine years. Zeitz realized Terry-Ross had perfect pitch – the ability to identify the pitch of a note or to produce any given note – and, says Terry-Ross, “she was the first person to let me know that I had musical talent. I loved my lessons because she made the subject matter come alive. Her positive qualities later became a part of my teaching philosophy.”

Along with her ability to learn easily, Pat was obsessed with music, a combination which brews high achievement. “I knew from age 7 that I was going to go into music,” she says.

Her proficiency and passion for music were additionally stimulated through what she describes as “the ‘phenomenal music education program’ available to students in Detroit’s public schools during the 1950s and ‘60s, a period when the city served as a national model for music and arts education. She was assigned to violin as an 8-year-old at Doty

Elementary School and to the timpani at age 12 at Durfee Junior High School. She would continue on the timpani at Cass Tech and added the harp in her sophomore year.

ZING WENT THE STRINGS OF HER HARP

Terry-Ross fully acknowledges she wouldn’t be playing the harp if it were not for the harp program at Cass Tech. She entered the high school in 1961 as a music major – Cass Tech was then (as it is now), a curriculum-based, highly selective four-year public school that requires entrance exams.

The school’s music programs in particular were famous wellsprings of talent – the harp department alone boasted graduates Dorothy Ashby, Alice Coltrane, Clara Walker, Velma Froude and the contemporary experimentalist Zeena Parkins.

Froude was the director of the harp program when Terry-Ross decided to try the instrument. “When I went to Cass, I played timpani in the band and the orchestra, I sang in the choir, and I was still taking piano lessons at the Detroit Conservatory of Music,” says Terry-Ross. “I was a music major and I could take harp – it was an elective in my curriculum.”

She remembers being smitten by what she describes as a “gorgeous looking instrument” and her fate was sealed when she touched the harp. “I heard that sound. I didn’t know what it was I was looking for but I wanted to keep playing.”

Terry-Ross played harp throughout the following three years at Cass Tech, as part of the Harp Ensemble, and she sang and played celeste and percussion in the Harp & Vocal Ensemble. She would return 12 years later to direct both programs professionally.



Percussion Ensemble

Row 1: Patricia Terry, Bennetta Moore, Mr. Rex Hall (Teacher), Samuel, Richard Otto
Row 2: Harlan Goldberg, Joseph Powell, Luther Rosemond, Peggy Udman, Lawrence Wolfe

Harp Ensemble

Row 1: Josef Powell, Patricia Terry, Susan Mazer, Onita Sanders, Barbara Greene, Dorothy Campbell



Harp and Vocal

Row 1: Cathy Noffert, Hedy Coblentz
Row 2: Peggy Udman, Millie Stepulla, Karen Krisel, Jacqueline Smith, Miss Velma Froude, Onita Sanders, Josef Powell, Patricia Terry, Merry Larson
Row 3: Kathy Chism, Audrey VanLoy, Marjorie McKibbin, Margaret Twigg, Carol Gross, Laura Johnson, Rhonda Ferguson
Row 4: Pat Rigas, Sue Mazer, Nancy Worthington, Frances Bernard, Sherrie Basham, Linda Curtis, Anne Dempster, Mary Lampe, Barbara Brightwell, Carolyn
Row 5: Joyce Chambers, Terri Smith, Martha Schuster, Barbara Green, Linda Cobb, Kathy Lentz, Sally Markey, Sandy Coffey, Ellen Baumgartner, Kathy Briand

Harp Class

Row 1: Susan Byrnes, Betty McCaster, Eddie Mae Huwitt, Anne Paxton, Dorothy
Row 2: Peggy Udman, Barbara Valutis, Sue Willner, Ellen Baumgartner, Lera Baker
Row 3: Karen Krisel, Bennetta Moore, Sherrie Basham, Josef Powell, Sandra Daughty, Aseneth Daniels
Row 4: Jacqueline Smith, Onita Sanders, Patricia Terry, Barbara Greene, Yvonne Thompson, Susan Mazer



Page from Patricia's 1964 Cass Tech yearbook, "The Triangle."

ADVANCED STUDY

Terry-Ross graduated from high school in 1964 and immediately enrolled in the University of Michigan School of Music in Ann Arbor, where she continued her harp studies with Ruth Dean Clark and vocal studies with Rosemary Russell.

Fellow Cass Tech alumna and celebrated harpist Dorothy Ashby played an important role in Terry-Ross' development as a harpist, opening her home and offering her own harp to Pat for practice during summers away from university. "I didn't own a harp yet and Dorothy, who lived five blocks from me, told me I could practice at her house every day," says Terry-Ross in a February 2017 interview with *Harp Column* magazine. "Ruth Dean Clark would send me home with music to learn, and I would walk over to Ms. Ashby's house and practice on her harp."



Master class reunion: acclaimed harpist Lucile Lawrence, seated front right, with former students Patricia Terry-Ross, Wayne State University harp professor, standing left; Elizabeth Richter, Ball State University harp professor, center; and Ruth Myers Brown, Eastern Michigan University harp professor, right, after conducting a master class at Detroit's Wayne State University in the mid-1990s. Brown's harp student Allegra Lilly, sits front left, next to Lawrence.

(Terry-Ross would purchase her own harp, a Lyon & Healy Concert Grand harp in 1969 for \$4,050; today the instrument retails for \$33,000.)

Terry-Ross earned a Bachelor of Music in choral music education with a piano principal in 1968. A fellowship allowed her to continue her studies at U of M's School of Music, all expenses covered. She had a double major, receiving a Master of Music in choral music education and in harp performance, and graduated in 1969.

In 1976, Terry-Ross pursued additional graduate studies at the Tanglewood Institute in Lenox, Massachusetts, with renowned harpist Lucile Lawrence. Lawrence was an associate of the influential harpist and educator Carlos Salzedo, whose method for harp instruction was taught by Froude at Cass Tech.

"A letter from Velma Froude secured my spot as a student with Lucile," remembers Terry-Ross. "It was a life-changing experience for me because Lucile took my technique to another level. Velda was an incredible influence on my musical life."

EDUCATOR AND PERFORMER: AN EXQUISITE BALANCE

It's not unusual for career musicians to teach while maintaining an active performance schedule.

Terry-Ross, however, is remarkable in her degree of commitment to her work as an educator and the concomitant scope of her professional activities as a harpist.

She has taught music at every level throughout her career – from elementary through university – while juggling evening recording sessions for Motown, performances with the MOT Orchestra as their principal harpist, and with the Detroit Symphony Orchestra.

Her commitments often added up to a brutal schedule, especially during MOT's fall and spring season, when she would wake at 4 a.m. to practice an opera part, begin teaching a full day of classes at Cass Tech at 8 a.m., practice more opera during lunch, teach at Wayne State in the late afternoon, grab a quick dinner before opera rehearsal at 7 p.m. and return home after an 18-hour day.

It was an astonishing balancing act which Terry-Ross found fulfilling and exhilarating.

She began her career as a music teacher in 1969 at Pattengill Elementary on Detroit's west side. The first year was challenging – she wasn't sure if she was capable of honoring the children with her finest efforts. "The kids really taught me how to be a better teacher. They always will if you listen to them," says Terry-Ross. "But you must take them from where they are to where you want them to go."

One of her early innovations was the introduction of opera scores into her lesson plans. She began with Puccini's *Madama Butterfly*.

"I would prepare them with the story of the Japanese geisha girl, how she marries the American military officer, who comes back to Japan with his real wife. I explain, 'Listen, she is singing the last aria, and you're going to hear where the knife falls on the floor as she kills herself.' The kids heard the knife drop ... wow! From then on, I could sell them on any piece of opera or classical music," laughs Terry-Ross, remembering the attentive faces of her fourth graders.

MOTOWN NIGHTS

While teaching at Pattengill, Terry-Ross also started gigging for Motown as a studio musician, thanks to a chance meeting with her former high school classmate and friend, Paul Riser.

They had played in the Cass Tech band together and he knew her as a timpanist. When she informed him she was now a harpist looking for professional engagements, he immediately recruited her for his recording sessions with Motown. Riser had vaulted from Cass Tech into the Motown studios, where he gained recognition first as a trombonist and later as composer and Grammy-winning arranger.

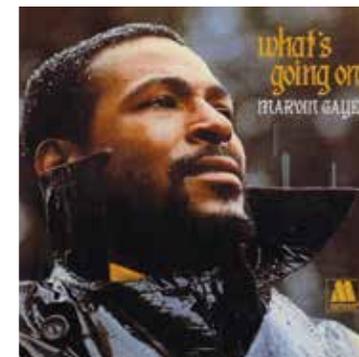
"I could stay up into the wee hours and still go teach my

elementary school kids in the morning," marvels Terry-Ross, reflecting on the frequent middle-of-the-night recording sessions that were part of the recording schedule for the classical strings.

Terry-Ross was one of four harpists who would rotate through Motown sessions but she quickly became Riser's go-to harpist for what he says was her "well-defined, pure touch."

"I recorded for The Temptations, Gladys Knight, Smokey Robinson & The Miracles," she says, and still receives royalties for her performance on *What's Going On*, Marvin Gaye's landmark hit album.

Terry-Ross loved recording for the label and seriously entertained the notion of moving to Los Angeles when Motown Records headquarters relocated to Hollywood, California, in 1972. "Motown's arrangers and producers told me that since I had a teaching degree, I could go to L.A., teach school and play the Motown sessions there," says Terry-Ross.



Released in 1971, Marvin Gaye's "What's Going On" was the first album in Motown's history to credit every musician who performed on the album, including the classical strings players. Patricia Terry-Ross, along with numerous former Detroit Symphony Orchestra members, continue to receive royalties from their contributions to the classic album.

was Froude's sole choice as successor to direct Cass Tech's renowned harp program and Harp & Vocal Ensemble.

BECOMING A LEGEND AT CASS TECH

Accepting Koerper's offer – and fulfilling Froude's wish – Terry-Ross began her highly distinguished tenure at Cass Tech in January 1976, where she taught harp, voice, piano, harmony, theory and directed the renowned Harp & Vocal Ensemble at Cass for 31 years, retiring in 2007.

During that time, Terry-Ross was recognized regionally and nationally on numerous occasions for her excellence as an educator. In 2004, she received the prestigious Maynard Klein Award, the highest honor given by the Michigan Chapter of the American Choral Directors Association, in recognition of her outstanding career as a choral conductor. In October 1999, she was one of 40 music teachers across the United States – and the only Michigander – to receive the "Music of the Heart" Award for her unwavering commitment to music education. Double honors came her way in 1993, when she was named Detroit Public Schools Teacher of the Year and as a finalist

for the state of Michigan Teacher of the Year award.

For many of Pat's students, the accolades only confirmed what they knew to be true: Terry-Ross was no ordinary teacher. She was a role model.

"She was this mythical creature, exuding grace and quality," remembers award-winning harpist Calvin Stokes. "Pat was the African-American person I looked at and went, 'Whoa! That's what I'm supposed to be!' She emitted the strong message that you can be black, you can like orchestra, you can like classical musical, you can aspire to be something greater than what society says you can be."

Integrity was ingrained into her curriculum.

"She never gave anything short of her very best with her students," says Lydia Cleaver, a Cass Tech harp program alum and now director of the renowned program. "When you were performing with her, we had to have something to contribute. It was a ton of responsibility, you had to own the process."

She believed in her students.

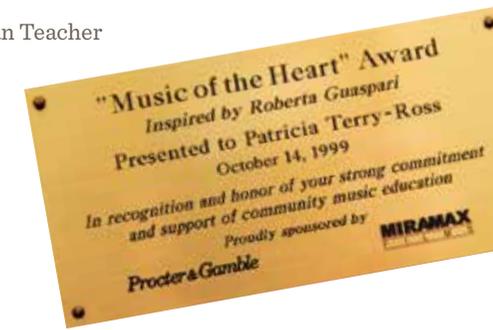
"One of the great things about the harp program under Pat, it's very intense training! I was glad she saw something in me to push me forward to be able to audition for college music programs, which is unusual for someone who started harp studies in high school," says Maurice Draughn, now a professional harpist and choral director.

Following in Froude's tradition, Terry-Ross chose Cleaver, one of her most advanced students, as her successor. Cleaver is now in her 10th year leading the program.

The Cass Tech Harp & Vocal Ensemble celebrated its 90th anniversary in November 2016. Terry-Ross was there, alongside current and former students, celebrating the oldest ongoing public school harp program in the country.

Joining her to celebrate the harp was the other great love of her life, her husband, Frank Ross, whom she also discovered at Cass Tech.

They met during a parent-teacher conference to review a poor grade earned by Frank's son, Franky, in the piano class he was taking with Terry-Ross. Franky, a chemistry major, improved his grades and became an anesthesiologist who today loves to play the piano.





David DiChiera's "Cyrano" and Richard Danielpour's "Margaret Garner" are but two of the hundreds of operas in which Patricia Terry-Ross has performed at the Detroit Opera House since starting with MOT in 1976. Photos courtesy of the collection of The Allesee Dance & Opera Resource Library, the official library and archive for Michigan Opera Theatre.

Kalamazoo, Dearborn, Warren, Wayne State University and former Michigan Chamber orchestras.



The Eason Trio: cellist Nadine Deleury, harpist Patricia Terry-Ross and violinist Velda Kelly. Photo by Doug Coombe.

THE EASON TRIO

Terry-Ross particularly enjoys playing in chamber with two MOT colleagues, violinist Velda Kelly and cellist Nadine Deleury, as part of the Eason Trio. The group is interested in contributing new music to the harp repertoire. In 2006, it commissioned and premiered *Naiades*, by University of Michigan professor Erik Santos and more

recently, in 2016, *Water Music* by Sally Lamb McCune. McCune was a Cass Tech student of Terry-Ross in the Harp & Vocal Ensemble and is now a lecturer on music theory, history and composition at Ithaca College in New York state.

NEW RECORDINGS

Terry-Ross remains in demand as a studio musician and still performs on recording projects for Paul Riser. Riser continues to love working with Terry-Ross for "her discipline and her willingness to create." In recent years, she has added sparkle to Kem's 2014 CD *Promise to Love* and to several songs for a gospel compilation featuring artist Derrick "Doc" Pearson, slated for release in 2017.

BRINGING THE GIFT FULL CIRCLE

Terry-Ross introduced the harp to Detroit's children through after-school harp programs at Brady, Angell, Clippert and McGraw Elementary Schools throughout the 1970s. Administered by the Detroit Public Schools, the program was funded by the federal government and became a feeder program for Cass Tech's Harp and Harp & Vocal ensembles.

A similar program has been recently introduced through a privately funded effort by two Cass Tech harp alums, Maurice Draughn and Lydia Cleaver. Dubbed HIP (Harp Instruction and Performance Program), it seeks to expose middle school-age children to the instrument and prepare them for later harp studies at Cass Tech.

Frank and Pat Terry-Ross were married on August 7, 1982 by the Rev. William Cunningham, (founder of Detroit's nonprofit civic organization, Focus: HOPE) at Detroit's Madonna Catholic Church. Frank's son, Franky, and his daughter, Kimberly, were part of the wedding party. The couple celebrate their 35th marriage anniversary in 2017.

ORCHESTRAL PERFORMANCE

The Michigan Opera Theatre was only five years old when Terry-Ross successfully auditioned to become the principal harpist for its orchestra in 1976. Today, she has been performing with MOT for 40 years, in concert with her friend, David DiChiera, MOT founder, impresario, composer and 2013 Kresge Eminent Artist. Memorable performances with MOT have included *A Little Night Music* with Cleo Laine, the opening of the Detroit Opera House in 1996 with Dame Joan Sutherland and the world premieres of Richard Danielpour and Toni Morrison's opera *Margaret Garner* and DiChiera's *Cyrano*.

"Hers is the most exquisite playing on that most difficult to play instrument," says DiChiera. "Her musicianship is impeccable and her harp solos are beautifully delivered. She's just a fabulous player and the longest serving member of the MOT Orchestra."

Terry-Ross's performances with the Detroit Symphony Orchestra took her to Carnegie Hall and the Kennedy Center in the late 1970s, where she was one of three harpists to play Brahms' *Ein Deutsches Requiem*. She was also one of three DSO harpists to perform on the Grammy-nominated recording of Stravinsky's *The Firebird Suite* in the early 1980s, during the tenure of conductor Antal Doráti. She has also performed under the batons of Neeme Järvi and current musical director Leonard Slatkin.

She has been a soloist with the DSO's Educational Concert Series and with several metro Detroit groups including the



Far Left: Patricia Terry-Ross in concert with Cass Tech's Harp & Vocal Ensemble at Michigan Technological University in the 1990s. Houghton, Michigan. Photo by Bill Fink.

Left: Frank Terry and Patricia Ross were attended by Frank's children, Kimberly and Frank Jr., when they married at Detroit's Madonna Catholic Church.

Terry-Ross, upon being named the 2017 Kresge Eminent Artist, expressed her pride in this effort and pledged to donate part of her Eminent Artist Award prize to HIPP.

Terry-Ross remains a mentor and colleague to many of her students, a role that gives her great satisfaction and pleasure. Many of her former students stay in touch, often calling to "talk about integrity – to your craft, to those you deal with and to yourself."

"Patricia's help and her support have been a mainstay in my entire life. She's one of the most influential people in my life. That she's being honored in such a way means so much to all of us who received so much from her," says the internationally lauded soprano Janet Williams, a former Cass Tech vocal student of Terry-Ross.

"I feel my time at Cass Tech was invaluable," says Terry-Ross. "Because music makes you humane. All the arts make you more humane. If you get to focus on something beautiful, like music, life improves."



LISTEN

Hear the Detroit Symphony Orchestra's recording of Stravinsky's *Firebird Suite* – with harpists Liz Ilku, Jane Rosenson and Patricia Terry-Ross – under "thekresgefoundation" account on Spotify. It's on the playlist "Performances of Patricia Terry-Ross" along with selections from *Dreamer: A Portrait of Langston Hughes* and *Strung Out* by Gordon Staples and the String Thing, a group of Motown session players.



Harp 101



The plucked string attached to a resonating box appears in many cultures throughout history. Harps have been known since antiquity in Asia, Africa and Europe, dating back at least as early as 3500 B.C., with several harps found in the burial pits and royal tombs of Ur, the ancient Mesopotamian city-state in what is now southern Iraq.

A descendent of such ancient harps, the instrument played by Patricia Terry-Ross is a concert pedal harp, also known as the double action harp, invented around 1810 by French instrument maker Sébastien Érard. Pedal harps use the mechanical action of pedals to change the pitches of the strings. The addition of pedals broadened the harp's capabilities, allowing its gradual entry into the classical orchestra in the 19th century.

Patricia Terry-Ross plays a large and mechanically modern pedal harp – the Lyon & Healy Style 23 Concert Grand harp. Seven layers of stainless steel linkage and more than 1,500 parts make up the instrument. The highly embellished floral carving found at the crown, top of the column, base and feet and a fleur-de-lis pattern at the bottom of the column exemplify the ornate Victorian style popular at the time of its design in 1890.

Considered both a string instrument and a percussion instrument as its sound originates in a “percussed” string – the harp is played solo, in chamber groups or with orchestras.

The average concert pedal harp weighs about 80 pounds and is approximately six feet in height.

TECHNIQUE

Technically and physically demanding, the harp is among the most difficult of musical instruments to master due to the required hand positions, fingering techniques and coordination demanded between the harpist's hands and feet on the strings and pedals. A harpist must be able to read and play both the bass and treble clefs.

The pedal harp is played with the fingertips of the first four fingers (thumb, index, middle and ring) of both hands. Plucking with varying degrees of force creates dynamics. Depending on the finger position on a string, different tones may be produced: a full sound in the middle of the string, and a nasal, guitar-like sound at the very bottom of the string. Tone is also affected by the skin of the harpist, i.e., its dampness, the amount of callous formation and callous surface texture.

THE SALZEDO METHOD

Patricia Terry-Ross is acknowledged as an exceptionally strong player with extraordinary control. She learned how to play the harp using the Salzedo method, a technical approach to harp playing developed by Carlos Salzedo (1885-1961), one of the influential figures of harp history in the 20th century. Born in France, Salzedo graduated from the Paris Conservatoire in his teens and moved to New York in 1909, where he was the first harpist of the Metropolitan Opera under conductor Arturo Toscanini. He established the harp department at Philadelphia's Curtis Institute of Music in 1924 and founded the Salzedo Harp Colony in Camden, Maine, in 1931.

Distinguishing characteristics of the Salzedo method include the encouragement of expressive gestures, with the elbows remaining parallel to the ground and comparatively stiff wrists. Neither arm ever touches the soundboard. The French method as taught in the United States by Marcel Grandjany advocated lowered elbows, fluid wrists and the right arm resting on the soundboard.



Tuning: The harp is an extremely sensitive instrument and must be tuned whenever it's moved, and before every performance.



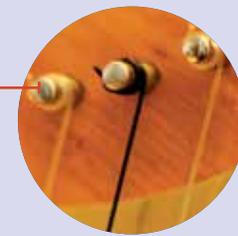
Tuning Key

Neck: The harmonic curve of the harp, connecting the column to the soundboard. The top of each string is secured on the neck of the harp, where each will have a tuning pin or similar device to adjust the pitch of that string. Made of hard maple.

Column: The longest side of the harp, the column (also known as the pillar) is made of hard maple and holds up the neck against the strain of the strings.

Strings: There are 47 strings. The strings are initially (before any pedals are activated) tuned to the scale of C flat major. The notes range from three octaves below middle C (or the D above that) to 3 1/2 octaves above, usually ending on G – a range of 6 1/2 octaves. The D, E, G, A, and B strings are colored white while the C strings are colored red and the F strings are colored either black or blue. The lowest strings are typically made of copper or steel-wound nylon, the middle-lower strings of gut, and the middle to highest of nylon or gut. The tension of the strings on the soundboard is roughly equal to 2,000 pounds.

Foot: The foot houses the pedal mechanism.



Tuning Pins: Tightened to adjust the distance between the tuning peg and the soundboard, as well as the tension and weight of the string, tuning pins are used to set the pitch of the string.

Knee: The harpist rests the knee on the right shoulder when playing the harp.

Body: Made of hard maple.

Soundboard: The soundboard is known as the voice of the harp and is considered the most important part of the instrument. The 21 5/8 inch-wide soundboard of the Lyon & Healy Style 23 Concert Grand is handmade of Sitka spruce and features a double rosewood inlay along its edges. Sitka spruce not only has one of the highest strength-to-weight ratios of any wood but is also responsive to the subtlest vibrations of sound. It has been used for centuries by the world's finest instrument makers.

Pedals: Crucial to the playing of the instrument, the pedals are foot-controlled devices which alternate the pitch of each string between flat, natural and sharp by moving between three individual positions. There are seven pedals – one for each note of the scale – which can alter the tuning of all strings in one-pitch class (i.e., all the C notes), making the instrument fully chromatic and thus able to play a wide selection of classical repertoire. Each pedal is attached to a rod or cable within the column of the harp, which then connects to a mechanism within the neck.

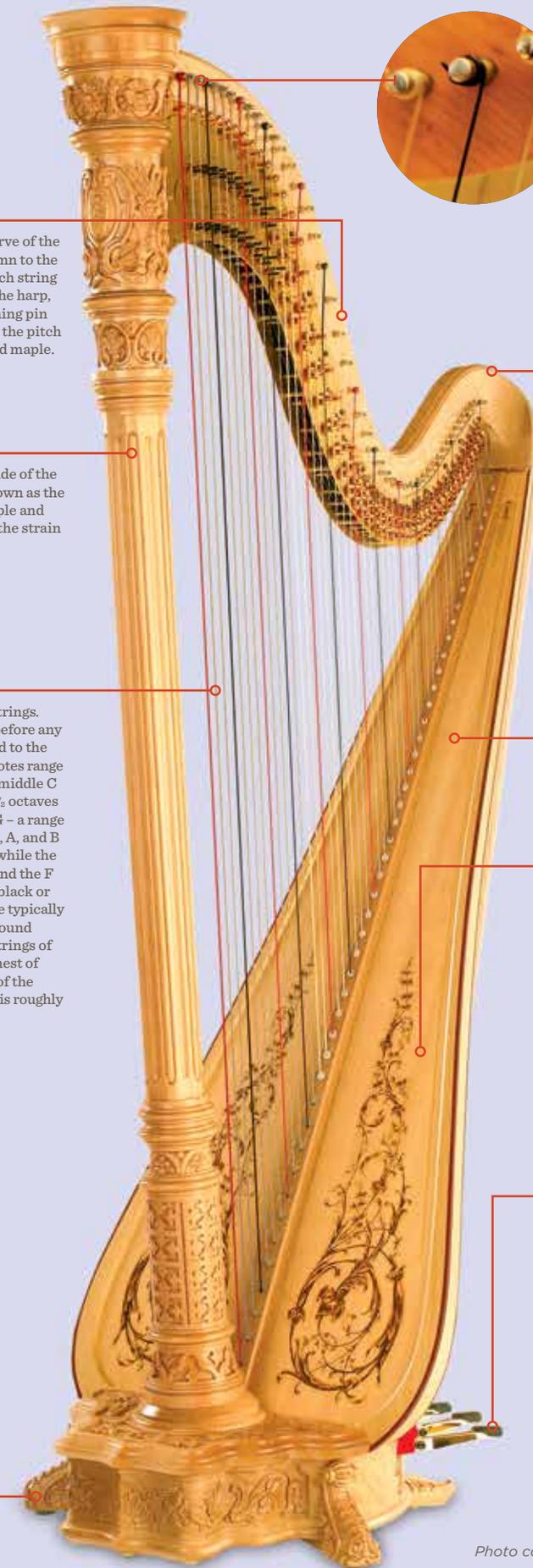


Photo courtesy of Lyon & Healy Harps, Chicago.

Patricia Terry-Ross Songlist

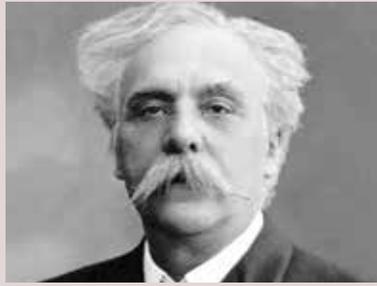
NOTABLE COMPOSITIONS FOR THE HARP SHOWCASING THE INSTRUMENT'S HISTORY, VERSATILITY AND BEAUTY.



Concerto for Flute, Harp and Orchestra in C Major

WOLFGANG AMADEUS MOZART

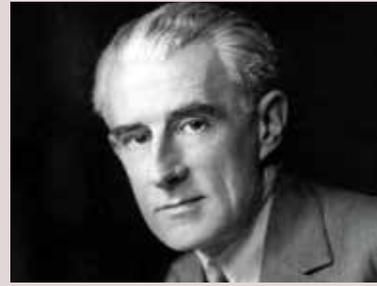
When Mozart wrote this concerto in 1778, the harp was not considered a standard orchestral instrument and the combination of flute and harp was extremely unusual. While it is Mozart's only composition for the harp, it has gone on to become one of the most popular concertos in the classical repertoire. Terry-Ross performed the piece to critical acclaim with the Detroit Symphony Orchestra in March, 1997 with flutist Marilyn Jones and conductor Robert Crisp.



Impromptu for Harp in D-flat major, Op. 86

GABRIEL FAURÉ

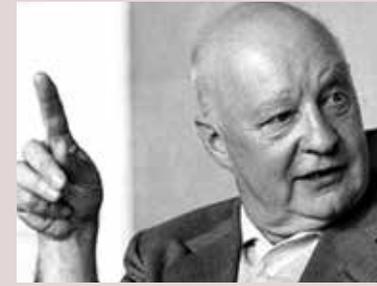
Composed in 1904, this piece is considered a classic within the harp solo repertoire, epitomizing the romantic and post-romantic period in which Fauré was composing. Terry-Ross considers the Fauré to be one of the most important harp solo works. "It's a large work, typically playing to a length of almost nine minutes. It's a grand piece with which to finish a concert," she says.



Introduction and Allegro

MAURICE RAVEL

Considered by many critics to be the first piece to explore and exploit the full resources of the harp as a solo instrument, Ravel's *Introduction and Allegro*, written in 1905 for harp, flute, clarinet and strings, is sometimes described as a miniature concerto but it is more typically classified as a genuine chamber music work. Although written as one long movement, it is an episodic composition that includes an extended harp cadenza. "It's a beautiful piece," says Terry-Ross, "one of the most significant and popular works ever composed for the harp."



Sonata for Harp

PAUL HINDEMITH

Hindemith composed his solo sonata in 1939, beautifully capturing the spirit of the harp. Terry-Ross considers it one of her absolute favorites for the individuality of its three movements, the first "moderately fast" and the second "lively." In the final movement - *Lied* - Hindemith creates a song based on a poem by Ludwig Christoph Heinrich Hölty.

Lied

*O my friends, when I am dead,
Hang the little harp there behind the altar
Where on the wall the shimmering
half-light catches
The funeral wreaths of many a
departed maiden.*

*Then the good sexton will show the
little harp
To visitors, stirring it to sound
As he touches the red ribbon that
hangs from the harp
And floats beneath the golden strings.*

*"Often," he says in wonder, "at sunset,
The strings unbidden murmur like
humming bees;
The children called hither from the
churtyard,
Have heard it, and seen the wreaths
a-quiver."*



Aria in Classic Style

MARCEL GRANDJANY

The Franco-American harpist and composer Marcel Grandjany, along with his colleague Carlos Salzedo, was considered one of the most influential harp teachers and performers of the 20th century. Grandjany was chairman

of the harp department at the Juilliard School of Music until his death in 1975 and was also a member of the faculty at the Manhattan School of Music. "Grandjany taught the traditional French method of harp," says Terry-Ross. "He was a graduate of the Paris Conservatoire, which produced the finest harpists. This piece is just gorgeous and I've played it so many times. It was originally written for organ and harp but it's since been arranged for strings and harp. It is a very significant piece." The composition is now considered a classic for chamber orchestra.



Scintillation

CARLOS SALZEDO

Carlos Salzedo was one of the two greatest French harpists, teachers and composers of the 20th century, along with Marcel Grandjany, to come to America from France. Until his death in 1961, he was chairman of the harp department at the Curtis Institute of Music. Salzedo wrote the solo piece *Scintillation* in 1936 after a trip to Mexico. "This is a brilliantly composed piece," says Terry-Ross. "It shows many of the effects the harp is capable of - lots of textures and colors - with the pedals making harmonic changes. I have often used a section of this piece to demonstrate the harp for young audiences because you can see and hear how the pedals can make the notes change."



Ennanga

WILLIAM GRANT STILL

"Ennanga" is an African word for harp, indicating the significance of the instrument in this 1956 work for harp, piano and string quartet by William Grant Still, the dean of African-American composers. Still's piece is one of the "most significant ever written for harp by an African-American composer," says Terry-Ross. *Ennanga* is in three movements: in the first, the harp and piano are more percussive in texture, offsetting the rhythmically charged statements from the strings; in the second, the harp's melancholy song is accompanied by the other instruments; and the third features the harp's characteristic glissandi.

Variations on a Theme in Ancient Style

CARLOS SALZEDO

Written by Salzedo in 1911, Terry-Ross counts this solo among her favorite pieces for teaching. "When you play it, it's a set of variations, all of which make you have to master a different point of technique. Something is trilled, chords jump around. The theme is first, and each variation does different things with the theme. I've always told my students, 'When you can play this piece, there's not much you won't know how to do.'"

LISTEN

Hear many of these selections on "Harp 101: A Listening Guide Curated by Patricia Terry-Ross" under "thekresgefoundation" Spotify account.



Praising Patricia's playing, Alwyn wrote to his friend, "Please congratulate the harpist, a very fine player with good strong fingers, essential for playing the harp, with a splendid technique. As I don't know whether Pat is Pat or short for Patricia, please use your diplomacy in shaking him firmly by the hand or kissing her firmly on the cheek. But by the plectrum-like strength of 'his' fingers, I should think 'she' is a man." - William Alwyn



Classical Motown

By Susan Whittall

MOTOWN RECORDS IS KNOWN

for its catalog of irresistible R&B hits, not to mention the glamor of the Supremes, the suave moves of the Temptations and Marvin Gaye's endless cool.

But what went largely unseen at the Detroit hit factory were the classically trained arrangers and musicians who helped create the intricate musical underpinnings on those soul and pop classics.

Violins, cellos and harps played by virtuoso musicians, including 2017 Kresge Eminent Artist Patricia Terry-Ross, added layers of emotion and drama to Motown songs. Label founder Berry Gordy Jr. described it as "the merging of the classical tradition and Motown funk."



The Tony Spina Collection, Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University.

As played by top Detroit musicians, the strings added dimension and richness to that funk.

David Ruffin and the Temptations weren't sure they liked Smokey Robinson's song *My Girl* when they first heard it. Founding member Otis Williams said it was only after they heard the cascading banks of strings arranged by Paul Riser, soaring above their voices and James Jamerson's bassline, that they knew it was a hit.

Before Temptations singer Dennis Edwards opens his mouth to sing on the group's 1972 classic, *Papa Was a Rollin' Stone*, just after the bassline starts, a flurry of violins murmur – at first hopeful, then ominous.

The long, instrumental prelude was arranged and conducted by Motown's Riser. Such a long introduction was unusual in a pop song, but it perfectly sets the mood for the vocals, and the story to come.

The chord structure remains the same throughout the beginning of the song, driven by Bob Babbitt's relentless bassline. It was funky and steady, but it could easily have been monotonous. Instead, with all the different string voicings Riser throws into the mix, it's gorgeous.

The crystalline chime of Patricia Terry-Ross's harp can be heard in that prelude, pulling beauty out of a fraught atmosphere of tension and pain. It's a musical dreamscape that offers surprises each time you hear it.

Riser, a product of Cass Tech's rigorous music program, created the "Papa" arrangements for the writer-producer duo Norman Whitfield and Barrett Strong.



Strings were frequently used to enhance the recordings of Motown's top performers, including Smokey Robinson and the Miracles, The Temptations and Diana Ross and The Supremes. Above Photos courtesy of the E. Azalia Hackley Collection of African-Americans in the Performing Arts, Detroit Public Library.

He'd started at Motown as a teenaged trombone player in the early '60s. Back then, he was just excited to stand next to his idol, trombonist George Bohannon, in the horn section. But Riser discovered dealing with the rhythm section would be rough.

The young musician found himself in "at least four" beefs with that rhythm section, better known as the Funk Brothers. "If I had any good sense about me, I would have been calmer," Riser says, laughing. "The Funk Brothers, they packed guns."

The classical musicians didn't get into fights or flash guns, and Riser quickly figured out that he preferred arranging for them.

On "Papa," Riser composed the string parts as if he were making a movie, as if the entire narrative was being expressed by violins, cellos and harp.

Terry-Ross and Riser knew each other at Cass Tech, although he was three years ahead of her, and he knew her as a percussionist. When she told him she'd gone through the school's famed harp program, had a degree from the University of Michigan in harp performance and was looking for gigs, he invited her to Motown. With two studios running sessions 24/7, they had a constant need for professional musicians.

With the help of two husky Motown employees, Terry-Ross would lug her 80-pound Lyon & Healy harp up the steep



Arranger and composer Paul Riser produced "Strung Out" for Motown in 1970. The album featured Detroit Symphony Orchestra Concertmaster, violinist Gordon Staples and "The String Thing" – nine violinists, five violists, four cellists, two harpists, including Patricia Terry-Ross, and one percussionist – playing original compositions in the Motown style and popular songs of the time, including Burt Bacharach and Hal David's "The Look of Love."

steps in front of "Hitsville," at 2648 W. Grand Blvd., through the main floor and then down the back stairs to the "Snakepit," the musicians' nickname for Motown's Studio A, which had dozens of microphone cords dangling snakelike from the ceiling. There she was squeezed into a narrow sound isolation booth.

Terry-Ross preferred sessions at the more spacious – and street level – Motown Studio B, the former Golden World Records recording studio a few miles north at 3246 W. Davison. Fewer steps.

In hundreds of sessions over the next few years, she played on tracks for Smokey Robinson, Whitfield and Marvin Gaye and on hit songs by Gladys Knight.

As a Detroit high school student, Terry-Ross knew Motown, she danced to those songs at parties. "Diana Ross – Diana graduated from Cass two years before me. These were our people," Terry-Ross said. "In the '60s, they were really starting to come into their own."

Motown wasn't the first R&B label to use strings on its records. Rhythm and blues songs had been sweetened that way since the 1950s, on records by the Platters, the Flamingos and Brook Benton, among others.

But what Motown was doing comprised an evolution. Strings were being used in more creative and unexpected ways.

For Terry-Ross, there is no lack of harmony between the classical tradition and Motown funk. "There was always a lyrical underpinning to what the voices were doing," she said. The strings could explore and amplify those voices, or in many cases, act as a melodic counterpoint, offering another texture of meaning.

Most of the Motown string section musicians came from the Detroit Symphony Orchestra, and were brought in by the gregarious, sharply dressed DSO concertmaster Gordon Staples. They quickly found out how different Motown was from the DSO.

Some would grumble about the pop music. Staples had played with the U.S. Navy Band in New Orleans, and he wasn't a snob about jazz or R&B, so he soon put a stop to that.

"Gordon was amazing, he could keep the symphony guys in line," said guitarist Dennis Coffey. "They sometimes resisted what they had to play, but they knew they'd have to deal with Gordon at symphony rehearsal the next day. That was his strategy, and it worked well!"

Some of the DSO's top musicians, such as violinist Felix Resnick, played regularly at Motown, and they enjoyed the side money.

The string players were paid but they didn't get credit. Gordy's policy was that individual musicians, whether the core rhythm group or session players, weren't named on Motown recordings. Coffey was surprised when producer Valerie Simpson of Ashford & Simpson credited him for a guitar solo – it was the first time.

Marvin Gaye was one of the first at Motown to insist that the individual musicians who played on his tracks be credited. Terry-Ross is among the many who still receive checks from playing on his *What's Going On* album sessions, thanks to its enduring popularity and frequent reuse on TV and in film.

Riser enjoyed working with the string players, who came to Motown with a more disciplined attitude than the rhythm players. And they were getting something important in return – a creative outlet.

"They would come into our sessions at Motown and they could let their hair down and

explore their personalities,” Riser said. “We had fun all around.”

The string players were used to watching a conductor, but at Motown they were expected to play to a rhythm track they heard through headphones, recorded by the Funk Brothers.

Riser would be in the studio offering direction, but “I’m the worst conductor,” he says with a laugh. “I’d just let the rhythm carry me. When the rhythm is really strong, they don’t need a conductor.”

That kind of looseness was not always comfortable for orchestral players. Thus Staples tended to call the same musicians back for sessions, those he could count on to be flexible about late nights, “creative” personalities and rhythmic challenges.

Even Riser had a period of adjustment. Until he started working at Motown, he “hated” R&B, he said with a laugh.

Terry-Ross had an advantage. Having grown up in Detroit dancing to R&B and Motown at parties, she understood the music and its rhythms. And she understood jazz

and improvisation from hearing these musical genres, her father’s favorite music.

“She had the personality of a real Detroit,” Riser said. “She was brought up in the heart of a city. Her parents were really down to earth. I used to go by and visit them.”

Coffey remembers a cellist, one of the DSO’s top musicians, as being “too rigid” for pop sessions. “He had no feel,” the guitarist complained.

“I’m sitting across from Marvin Gaye, this genius person, and he’s talking, like, this esoteric stuff and I’m eating eggs,” said Terry-Ross. “And then back to the recording studio we go.”

Most classical musicians were most comfortable reading music, Terry-Ross points out, rather than listening and getting a feel for the rhythm.

“They’d look at the rhythm literally, and not think of it in terms of the genre,” she said. “So it would be ‘a-one and a-two and a-...’ They’d say, ‘Well, that is the way it’s written.’ So there were times that the string people were instructed to take it a little looser.”

The string musicians had to think on their feet, and tell the arranger if something might not work for their instrument.

“Harp is one of the most difficult instruments to write for in the orchestra,” Riser said. “What I do is, I give them a sketch of what I want, but they mark their own parts.”

And so it was that a classically trained harpist found herself sitting in a soul food restaurant on Detroit’s west side with Motown’s moody crown prince, Marvin Gaye, in 1970. It was in the wee hours before dawn, and they were taking a break from recording album tracks for *What’s Going On*.

“I’m sitting across from Marvin Gaye, this genius person, and he’s talking, like, this esoteric stuff and I’m eating eggs,” said Terry-Ross. “And then back to the recording studio we go.”

Susan Whitall is a longtime Detroit music journalist, and the author of “Women of Motown” (Avon) and “Fever: Little Willie John’s Fast Life, Mysterious Death and the Birth of Soul” (Titan).

Trombonist, composer, arranger and producer Paul Riser. Photo by Jenny Risher.

Patricia Terry-Ross in performance with the Eason Trio in January 2017. Royal Oak, Michigan. Photo by Doug Coombe.

Harp to Harp

THE LEGACY OF CASS TECHNICAL HIGH SCHOOL'S HARP PROGRAM HAS FLOWED FROM ONE GENERATION OF HAND-SELECTED, ILLUSTRIOUS TEACHERS TO THE NEXT, FLOURISHING FOR MORE THAN 90 YEARS.



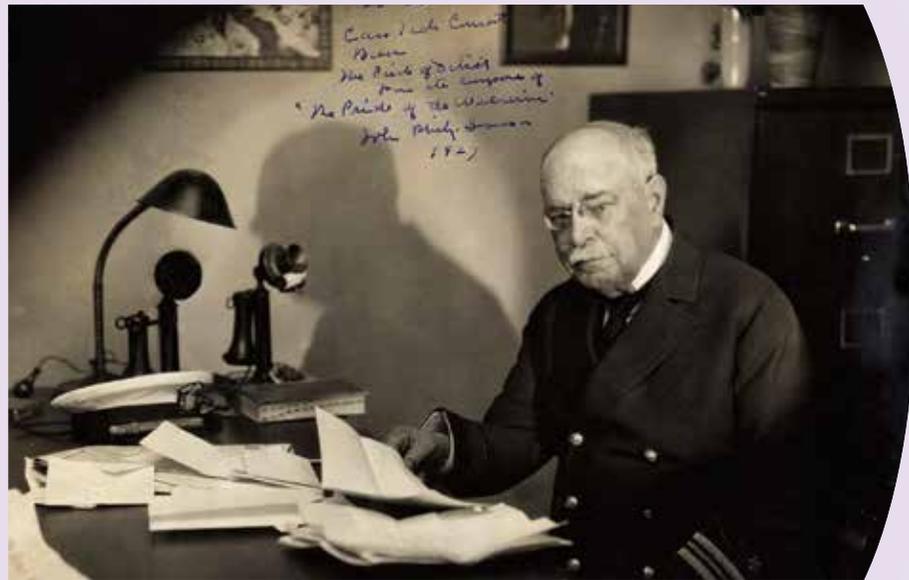
Cass Tech's Harp & Vocal Ensemble pictured in the fall of 1966. Seated second from right, Director Velma Froude sits in the front row, center. Patricia Terry-Ross is beside the celeste, on which she performed with the group. Photo courtesy of the Burton Historical Collection, Detroit Public Library.



Left: The historic Cass Tehnical High School in downtown Detroit was built in 1917. A new school opened on adjacent property in 2005, and the original building was demolished in 2011. Photo courtesy of Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University.

Bottom, left: Cass Tech harp class, 1936. Music Director Clarence Byrn is seated at the center harp. Photo courtesy of the Burton Historical Collection, Detroit Public Library.

Bottom, right: Bandleader and composer John Philip Sousa visited Cass Tech in 1927. Photo courtesy of the Burton Historical Collection, Detroit Public Library.



DETROIT’S CASS TECHNICAL HIGH SCHOOL

is recognized internationally as the wellspring of many of America’s finest musical artists. The school’s famous alumni include jazz harpist and composer Dorothy Ashby; violinist and conductor Joseph Silverstein; trumpeter Donald Byrd; jazz artist and harpist Alice Coltrane; rapper Big Sean; the most-recorded bassist in history, Ron Carter; Kennedy Center Honors recipient Diana Ross, and Grammy-winning rocker Jack White.

The who’s-who list of musicians is not surprising, given that Cass Tech is often considered the first performing arts high school in the United States. Named in honor of Lewis Cass, governor of the Michigan Territory from 1813 to 1831, Cass Technical High School was founded in 1907 as a training school for skilled industrial jobs (hence Cass Technical.) Along the way, the vocational school transformed into a four-year university-preparatory high school, with classes in everything from art and chemical biology to nuclear physics and harp instruction.

Founded in 1919, the school’s music department would grow under the direction of its department head, Clarence Byrn, whose philosophy held that Cass Tech should offer instruction and education in every musical instrument known to mankind, including the harp. In 1925, the school purchased five pedal harps from harp manufacturer Lyon & Healy, made them available to students who had studied piano, and introduced a harp program. It is the oldest harp program in a public school in the United States and serves as the model for many high school harp programs throughout the country.

PROGRAMS AND DIRECTORS

The Cass Tech Harp Program has been shepherded by only four directors over the course of its 92-year existence. The first, Laurietta Kenk, became ill early in her tenure and direction of the program was assumed in 1928 by Kenk’s most advanced student, Velma Froude. The program would grow in reputation and regard under Froude, who was introduced to the harp at age 14 when she first enrolled at Cass Tech.

VELMA FROUDE, LAYING THE FOUNDATIONS

Froude – a harp prodigy who had performed at Carnegie Hall by age 17 – would go on to great renown as a harpist and teacher, her impact upon her harp students echoing worldwide. Her impressive student performance resume – she played harp in an all-state and a national high school orchestra in addition to her studies at Cass Tech – and clear gifts as a harpist led Bryn, the head of Cass Tech’s music department, to request she assume the position of director of the harp program from Kenk.

The Cass Tech harp program regularly placed a high percentage of its students into the best music schools in the country, with many becoming professional harpists. The famous harpist Lucile Lawrence remembered the superb preparation of Froude’s students in a 1986

Detroit Free Press article, where she related the story of two of Froude’s students studying with her at Tanglewood, the summer home of the Boston Symphony: “Leonard Bernstein came in for an appearance with his World Youth Orchestra, which tours Europe. He had a piece of music the harpist in his orchestra couldn’t do. Both of Velma’s students jumped in and played it to his great satisfaction.”

Froude’s students were instructed according to the methods of Carlos Salzedo, one of the most influential harpists and harp teachers of the 20th century. (Froude herself had studied periodically with Salzedo from 1934 until his death in 1961.) Salzedo’s technique, which emphasizes aesthetically pleasing dramatic hand and arm gestures and a freer use of the hands to achieve a richer sound, was introduced to Cass Tech by Froude in the mid-1930s.

Froude had a remarkable career and was one of the foremost harp teachers in the United States. In addition to teaching at Cass Tech during the day, she found time to teach Cass evening school and became the harp instructor for Michigan State University in 1947.

Froude studied harp with Madame Djini Ostrowski and Helen Burr-Brand of the Detroit Symphony Orchestra. She graduated from Wayne State University in 1947.

Kenk founded Cass Tech’s Harp & Vocal Ensemble in 1926. Froude assumed direction of the ensemble early in her tenure and would instruct the group for more than four decades. The ensemble – a unique blend of female voices and harps – became known for high caliber musicianship and performance. Its alumni, who include the soprano Janet Williams, have performed in concert halls and opera houses around the world.



Velma Froude teaching a piano class at Cass Tech, 1964-1965. Detroit, Michigan. Photo courtesy of the Burton Historical Collection, Detroit Public Library.

Auditions remain required for entry into the prestigious group and rehearsals are still held daily, an unwavering requisite for students who plan to appear in the ensemble’s many local, regional and national concert appearances.

CASS TECH PAST AND PRESENT HARP DIRECTORS

Laurietta Kenk
(1925-1928)

Velma Froude
(1928-1976)

Patricia Terry-Ross
(1976-2007)

Lydia Cleaver
(2007-Present)

The values taught in the Harp & Vocal Ensemble have become character traits that are embedded in the everyday lives of alumni. “Velma was old school, very strict,” said Janet Williams in a recent interview. “If you missed one performance, you failed! There was no excuse. She taught us the meaning of professionalism through lots of tough love and discipline.”

PATRICIA TERRY-ROSS, UNWAVERING DEDICATION TO MUSICAL - AND PERSONAL- INTEGRITY

When Velma Froude retired in January of 1976, she requested that the Supervisor of Music for the Detroit Public Schools, William Koeper, appoint Patricia Terry-Ross (then Patricia Terry) to assume leadership of the Cass Tech harp program.

Terry-Ross, who earned her Bachelor of Music degree in choral music education and Master of Music degree in choral music education and harp performance at the University of Michigan in Ann Arbor, was contemplating a move to Los Angeles at the time. While teaching music at Detroit’s Pattengill Elementary School, Terry-Ross was also a frequent performer on Motown recordings, often working with her former classmate and friend, Motown arranger Paul Riser. Motown had moved its operations to the West Coast by the mid-1970s and Terry-Ross was tempted to follow suit and pursue her teaching and performing career in California.

But there was no thought of turning down Froude’s request. Terry-Ross had become a harpist because of the harp program at Cass Tech and was honored to follow in the footsteps of giants. “I remember saying to my mother when I was offered the director’s position, ‘How will I follow in Velma’s footsteps, how can I possibly fill her shoes?’” says Terry-Ross. “And mother said, ‘You’ll



Patricia Terry-Ross at the celeste, accompanying harpist Onita Sanders at Cass Tech. Photo courtesy of the Burton Historical Collection, Detroit Public Library.

take your own steps, in your own shoes.”

And that is what she did for 31 years, until her retirement in 2007, teaching harp, voice, piano and harmony and directing the Harp & Vocal Ensemble to great professional acclaim.

Terry-Ross’s style of teaching was different from Froude’s – “like a breath of fresh air,” says Janet Williams. “We wanted Ms. Terry to be proud of us! She made us feel we could do anything. The love and the excitement for singing and being at a rehearsal came from a commitment to being our best, to this particular group, to this form of music. We learned our talent really deserves time and dedication.”

“For me, it was always about the ‘I’ word: integrity,” says Terry-Ross today. “Integrity in your life, integrity in your work.”

LYDIA CLEAVER, CONTINUING THE TRADITION OF EXCELLENCE

Upon her retirement, Terry-Ross passed the baton of leadership to Lydia Cleaver, also a Harp & Vocal alumna, in 2007.

Cleaver was inspired to pursue a musical career that resembled that of Terry-Ross, her beloved instructor and mentor. From Cass Tech, she too went on to graduate from the University of Michigan, where she

earned an undergraduate degree in music education, a graduate degree in music and a specialist degree in harp performance.

Today, Cleaver is in her 10th year as director and finds that while the standards of the Cass Tech programs remain high, incoming music students often require more foundational preparation than those of previous generations.

Speaking to WDET’s Jerome Vaughn in 2016 on the occasion of the program’s 90th anniversary, Cleaver said, “Students that come now are often times not familiar with the process of learning music. When I was a student in Detroit public schools, we were one of the leaders in the field. The entire country looked to Detroit public schools as a model for music education. Changes have taken place in the district and we haven’t had the same support. Therefore, we haven’t had the caliber of musicians coming up through the feeder system.”

Cleaver intends to change this dynamic through the Harp Instruction and Performance Program (HIPP), a small-group program for middle school students in the metropolitan Detroit area. Cleaver’s fellow Cass Tech harp alum Maurice Draughn is her partner in the effort. Their hope is that HIPP will serve as a feeder for the harp program at Cass Tech.

“The legacy here is tremendous, and the expectation is high,” said Cleaver, in a 2008 feature article in *Harp Column*. “You see people around you who you expect to hold to a certain standard letting go, but you know that you have been entrusted with something that is big, something you cannot compromise.”

Today, after 92 years, Cass Tech’s harp program and its attendant Harp & Vocal Ensemble remain the vaunted music education programs they were intended to be.

Both are representative of public school arts education at its finest, capable of inspiring the highest levels of personal achievement and professional success among its students.

“This program is so important that every day since 1925, people have come to learn to play the harp at Cass Tech High School. There’s no other public school in the United States that I know of that has had a harp program that long,” says Terry-Ross.



Harp & Vocal Ensemble before a fall concert at Cass Tech, 1967. Photo courtesy of the Burton Historical Collection, Detroit Public Library.

Celebrated Harpists of Cass Tech



Coleridge-Taylor Harp & Vocal Ensemble, also known as the Black Harp & Vocal Ensemble. Founder Clara Walker is at the harp. Detroit, 1939.



DOROTHY ASHBY

The critically acclaimed jazz harpist and composer Dorothy Ashby studied harp at Cass Tech under Velma Froude and piano and music education at Wayne State University. She entered Detroit's jazz scene in the early 1950s and soon became one of the most influential jazz harpists in America, helping to establish the harp as an improvisational jazz instrument. Her recordings are primarily of the jazz genre, but she also played R&B, world music and other styles. Among her more noteworthy performances in contemporary pop music was playing the harp on "If It's Magic" on Stevie Wonder's 1976 album *Songs in the Key of Life*. Her music continues to be popular and is often sampled by major hip hop artists and avant-pop art bands.



ALICE COLTRANE

Internationally recognized jazz icon and spiritual jazz master Alice Coltrane first studied harp under Velma Froude at Cass Tech. Coltrane (née McLeod) – also known by her adopted Sanskrit name Turiyasangitananda or Turiya Alice Coltrane – was the second wife of legendary jazz saxophonist and composer John Coltrane. She is primarily known as a jazz harpist but was also a jazz pianist, organist, singer, and composer. Coltrane recorded many albums as a bandleader, beginning in the late 1960s and early 1970s for Impulse! Records. Her compositions featured a highly unusual blend of jazz, blues and Indian instruments and tonalities, a reflection of her life as a spiritual leader. The adventurous nature and spiritual import of Coltrane's recordings continue to influence generations of musicians, ranging from Björk to her great nephew, Stephen Ellison, also known as Flying Lotus.



ARCOLA CLARK

Arcola Clark studied with Velma Froude at Cass Tech and continued her music studies at Michigan State University. She later went on to successfully audition for the Vienna Symphony Broadcasting Orchestra in Austria, where she was the sole African-American member of the orchestra. She recently retired as the orchestra's principal harpist. She is also a former professor of harp studies at the University of Music and Performing Arts Graz in Graz, Austria. Clark resides in Vienna, where she continues to teach privately.



VELMA FROUDE

Velma Froude was the director of the renowned harp and Harp & Vocal Ensemble programs at Cass Tech for more than 49 years. She transformed the little-known harp curriculum into a nationally celebrated program. During her tenure, she mentored scores of later famous harpists, including Patricia Terry-Ross, Susan Mazer and Zeena Parkins. She also taught at Wayne State University, Michigan State University, Ferndale High School and Fordson High School in Dearborn. Froude studied privately with Carlos Salzedo and was also a student of Madame Djini Ostrowski and Helen Burr-Brand of the Detroit Symphony Orchestra. Froude graduated from Wayne State University in 1947.



ELLEN GRAFIUS

Ellen Grafius began her harp studies with Velma Froude at Cass Tech and continued her music studies at the Honor's College at Michigan State University, where she received a Bachelor of Music in music education. She has additionally studied with Patricia Terry-Ross at Wayne State University, Joan Holland at the University of Michigan and Alice Chalifoux at the Salzedo Harp Colony in Maine. Grafius is on the faculty at Albion and Kalamazoo Colleges. She has also taught at Blue Lake Fine Arts Camp and Michigan State University.



HARVI GRIFFIN

Detroit native Harvi Griffin graduated from Cass Tech, where he studied harp with Velma Froude. Griffin continued his music studies at Wayne State University, where he received Bachelor of Music and Master of Music degrees. He went on to further study with Lucile Lawrence at the Mannes School of Music in New York and later to the Eastman School of Music, where he studied with Eileen Malone. A revered and popular teacher, Griffin was a master of every type of music on the harp, from classical to country and western. A popular jazz harp performer, Griffin was also known as a vocalist.

NADIA MARKS

Harpist and private music instructor Nadia Marks began her harp studies at Cass Tech under Velma Froude. She is a graduate of the Curtis Institute of Music in Philadelphia where she studied harp performance with Carlos Salzedo.



RIZPAH LOWE

Jazz harpist Rizpah Lowe studied harp, piano and voice at Cass Tech with Patricia Terry-Ross and supplemented her school year classes with summer study at Interlochen Arts Camp and Tanglewood. Lowe received her Bachelor of Music in music education from the University of North Texas. She was the winner of the 2007 Lyon & Healy Harpfest Competition in the pedal harp division and performed as part of the 2010 Young Artists Concert at Carnegie Hall in New York. Lowe often cites fellow Cass Tech harp alum Susan Mazer as the inspiration for her continued study of the instrument.



SUSAN MAZER

Electro-acoustic harpist Susan Mazer is a pioneer in both developing the electro-acoustic harp and moving the harp into the jazz genre. A student of Velma Froude while at Cass Tech, Susan graduated from Wayne State University and completed her Master of Arts in musicology at Stanford University. She enjoyed a full-time career as a jazz harpist, performing with her husband, woodwind musician Dallas Smith, and such notables as Ahmad Jamal, Frank Sinatra and Julio Iglesias before turning to working in health care. She and her husband have been innovators in the intentional use of music in institutional and health care environments - Mazer is a popular speaker and blogger on the subject. Mazer and Smith's music has been featured on NPR, the Discovery Channel, and NOVA.



ZEENA PARKINS

Zeena Parkins is a multi-instrumentalist/composer/improviser and pioneer of contemporary harp practice and performance. Parkins plays standard harps as well as several custom electric harps; she also plays piano and accordion. She is active in rock music, free improvisation and jazz. Parkins has released several solo albums and has recorded or performed with a wide variety of musical artists, including Björk, Yoko Ono and the band Hole. She is currently a distinguished visiting artist and guest faculty member at Mills College in the graduate music department. Parkins first studied harp under Velma Froude at Cass Tech. She pursued her music studies at the University of Michigan and went on to earn her degree at Bard College, where she was a piano major.

ONITA SANDERS

Harpist and vocalist Onita Sanders performs in a variety of genres, including classical, popular, folk, church, electronic and smooth jazz. She is a graduate of Cass Tech where she studied harp with Velma Froude. She later received a Bachelor of Science in education from Wayne State University. In addition to her training with Froude, Sanders pursued harp study with Harvi Griffin, voice with Celeste Cole and Avery Crew, piano with Julius Chajas and Albert Filmore and jazz with Bess Bonnier and Matt Michaels. Sanders has been a performing educator with Wolf Trap Early Education, Omniarts and Young Audiences of Michigan. She is the featured harpist for Aretha Franklin's *I'll Fly Away* on the 1997 recording *Diana, Princess of Wales: Tribute*.



CLARA WALKER

Clara Walker studied harp under Velma Froude at Cass Tech and is primarily recognized for her formation, along with several Cass Tech African-American vocalists, of The Coleridge-Taylor Harp & Vocal Ensemble, also referred to as The Black Harp & Vocal Ensemble. The ensemble performed at many African-American churches and social organizations in metropolitan Detroit in the early and mid-1940s. The group was named for Afro-British composer Samuel Coleridge-Taylor, who is sometimes referred to as "The Black Mahler."

Mastering the Class(ics)

LESSONS LEARNED IN THE CASS TECH CLASSROOM OF ACCLAIMED EDUCATOR PATRICIA TERRY-ROSS RESONATE IN THE LIVES OF HER FORMER STUDENTS, MANY OF WHOM HAVE GONE ON TO MUSICAL GREATNESS THEMSELVES. TEN OF HER MOST PROLIFIC FORMER STUDENTS ARE PROFILED HERE, ALONG WITH THEIR STATEMENTS ABOUT TERRY-ROSS' IMPACT ON THEIR LIVES AND CAREERS.

Patricia Terry-Ross with former student, violinist Regina Carter on the stage of Detroit's Orchestra Hall, following Carter's March 2017 concert performance with the Detroit Symphony Orchestra. Photo by Julie Pincus.



REGINA CARTER

A 2006 recipient of a MacArthur Foundation “Genius Grant,” Regina Carter is considered the foremost jazz violinist of her generation. Carter has released 10 albums as a bandleader and worked with many renowned musical artists including Wynton Marsalis, Max Roach and Dolly Parton. Carter pursued her classical violin studies at the New England Conservatory of Music and graduated in 1985 from

Oakland University in Rochester, Michigan, where she studied jazz with 2009 Kresge Eminent Artist Marcus Belgrave. *“Pat Terry-Ross was my Harp & Vocal director and keyboard harmony teacher at Cass Tech in the 1970s. She was no-nonsense and expected her students to deliver on a very high level. She pushed us past our comfort zones, instilling many valuable lessons that have become an integral part of my life. For instance, ‘on time’ meant arriving and being set up at least 30 minutes prior to the actual scheduled time; the performance starts as soon as we leave home and the way we carry ourselves is always important – on and off the stage. Today, when I’m working on a program, I incorporate and rely on many of the tools Ms. Terry-Ross taught us. She is a true gift to so many.”*



LYDIA CLEAVER

Lydia Cleaver continues in the tradition of Velma Froude and Patricia Terry-Ross as the director of the harp program and Harp & Vocal Ensemble at Cass Tech High School, where she succeeded Terry-Ross upon her retirement in 2007. She earned a Bachelor of Music degree in music education as well as a Master of Music and specialist degrees in harp performance from the University of Michigan School of Music.

Cleaver has performed as a soloist with orchestras and choral ensembles throughout the Midwest. A member of Detroit’s Modern Harp Ensemble along with fellow Cass Tech harp studio alums Maurice Draughn, John Wickey and Ann Brege Owens, Cleaver is also a co-founder of HIPP (Harp Instruction and Performance Program), a harp-preparedness program for middle school students in metro Detroit. *“Pat was hard on us at times because of her expectations, but it was fine because it was driven by passion for the music. You were expected to respect the process, which led to building a love for not only good music but for the process of hard work and discipline. There was so much wrapped up in her approach to teaching. It was life-changing, it was inspiring. There was nothing ordinary about a day of playing in her studio.”*

MAURICE DRAUGHN

Harpist, choral director and organist Maurice Draughn is an active performer with several orchestras in the metropolitan Detroit area. He earned a Bachelor of Music in harp performance at Wayne State University. Draughn has taught vocal music at schools throughout Detroit and is an academic advisor at WSU. He is an arranger and member of Detroit’s Modern Harp Quartet and a co-founder of HIPP with Lydia Cleaver. *“Pat always taught us the value of integrity in musicianship and personal character and she was our role model in this. She set a very high bar for performance and inspired me to focus on a career as a professional harpist. She was also very influential in terms of her investment in me as a student and musician. She raised funds so I could attend Boston University’s Tanglewood Institute where I studied with her former teacher, Lucile Lawrence, who helped create the Salzedo Method. The experience was transformative – it changed my life.”*



CARLOS MCKINNEY

A member of one of Detroit’s pre-eminent jazz families, the musical polymath Carlos McKinney began studying piano at age four with his uncle, pianist Harold McKinney. McKinney went on to study harp at Cass Tech with Patricia Terry-Ross, where he was the only male harpist in the Harp & Vocal Ensemble. He later graduated from The New School in New York. McKinney also

studied jazz with 2009 Kresge Eminent Artist trumpeter Marcus Belgrave. The acclaimed producer, musician and songwriter was a 2013 Grammy Award winner for his credits and production on Rihanna’s *Unapologetic* album. *“I have had many wonderful music teachers but Ms. Terry-Ross was just the greatest motivator. She is a very skillful psychologist, one who understands how to get into your mind and encourage you to be your best in everything you do. As a musician, one of the most important lessons I learned from her was how to tackle the music. She taught me to take it one section at a time, one day at a time, and before I knew it, I would know the whole piece. I use that approach to this day, especially when projects seem insurmountable.”*



SALLY LAMB MCCUNE

A native of Detroit, Sally Lamb McCune is a composer and educator. McCune has received many awards, including honors from the American Academy of Arts and Letters and the New York Foundation for the Arts. She has taught at Cornell and Syracuse Universities and is presently a lecturer at Ithaca College in New York state.

“Pat Terry-Ross is one of those teachers who stays in a person’s heart and mind well beyond the classroom years. She’s one of those teachers who was always willing to go that extra mile or two to bring out the best in her students. It can’t be easy working with the 14-to-18 age group, but somehow, she always managed to do it with integrity and grace.”

ANNE BREGE OWENS

An alum of the harp programs at Cass Tech and Wayne State University under the tutelage of Patricia Terry-Ross, Anne Brege Owens is one of the founding members of the Modern Harp Quartet, along with Lydia Cleaver, Maurice Draughn and John Wickey. Owens performs as a soloist, in ensembles and with orchestras throughout the Midwest and Canada.



“What makes Pat such a fantastic teacher is not just her musical instruction, it’s how she’s able to guide you to find your own sense of musical interpretation and to help you master the technical aspect of playing. She’s able to do all of that spectacularly well in terms of being a teacher, but she also helped me develop as a person, especially in terms of integrity.”

CALVIN STOKES

Calvin Stokes began playing the harp when his friend, Lydia Cleaver, dared him to study harp with Patricia Terry-Ross at Cass Tech. Stokes went on to earn a Bachelor of Music degree and a Master of Music degree in music performance from the Cleveland Institute of Music under world-renowned harpist Alice Chalifoux. The winner of the 1995 Lyon & Healy Harpfest International Jazz/Pop Harp Competition, Stokes has performed with major orchestras across the United States in concerts ranging from classical to jazz and has also made several television appearances both as a harpist and an actor. *“As an educator, Pat taught us standards and we learned there is really no substitute for quality. If you’re not performing perfectly, you’ve let yourself down. If you’re going to do something, do it well. We all started harp in high school and were able to later walk in and work with others who had been playing much, much longer at some of the finest conservatories in the world. There’s a reason so many of her former students have become successful harpists. She drove home what it meant to be prepared.”*



ERICA WATSON

Writer/director and harpist Erica Watson was introduced to the harp at Cass Tech, where her experience as a student of Patricia Terry-Ross led her to create her documentary film *Moving Strings: The Legacy of the Cass Tech Harp Program*. Watson is a 2014 graduate of the University of Southern California’s School of Cinematic Arts, with a Master of Fine Art degree in film and television production. She also holds a Bachelor of Arts degree from Wayne State University. She is a 2014-2015 directing fellow for Film Independent’s Project Involve. She is also a Sundance Knight Fellow and was an artist-in-residence at the 2015 Sundance Film Festival. She has directed more than 15 short films and has been a participant in the annual Marche du Film in Cannes, France. Her latest short film, *Roubado*, has been featured in more than 50 film festivals internationally. Watson is a part-time professor at Loyola Marymount University’s School of Film and Television in Los Angeles, California. *“As a writer/director, I can say that the greatest film education I received was not during my graduate courses at USC but as a constant student of Patricia Terry-Ross. Her unique approach to interpreting songs and understanding the emotional and musical progression of each piece is deeply embedded in my creative process. She has gifted me with a unique perspective and insight on storytelling.”*





JOHN ALAN WICKEY

Harpist, composer and teacher John Alan Wickey began his professional music career as a child with the Michigan Opera Theatre Children's Chorus. He became enamored of the harp after seeing a performance of Cass Tech's Harp & Vocal Ensemble and went on to study harp, first with Terry-Ross, and later at Boston University with Lucile Lawrence, one of the

preeminent harp teachers and co-author of the Salzedo method book. Wickey has performed with the Detroit Symphony Orchestra, Los Angeles Philharmonic and the New World Symphony under a host of world-class conductors including Neemi Järvi, Simon Rattle, John Williams and Michael Tilson Thomas and alongside soloists ranging from James Galway to Mel Tormé, Joe Williams, and Cab Calloway. "Pat is one of those educators who leaves a mark on her students that lasts a lifetime. Everything about her, from her polished presentation, precise and careful reasoning, her skills and talent – she's in a class by herself. Students at Cass were naturally drawn to her and she has made a gigantic contribution to the harp. I really can't find words to say how grateful I am for her patience, wisdom and guidance in all parts of my life and career."



JANET WILLIAMS

The American soprano Janet Williams is renowned internationally for performances in leading roles at the Metropolitan Opera, Berlin Staatsoper, Paris Opera and others. She has also appeared with the Israel Philharmonic, the Chicago Symphony, the Mostly Mozart Festival in New York and Tokyo, the New World Symphony, the Detroit Symphony Orchestra, the New York, Los Angeles and

Santa Fe Chamber Orchestras, and with orchestras throughout Europe. Her repertoire ranges from Bach and Mozart to contemporary works of living composers. Williams holds Bachelor of Music degrees in both music education and vocal performance from Michigan State University and a Master of Music degree in vocal performance from Indiana University.

"Pat taught me how to love the music, how to enjoy and respect the process and the journey. That was the biggest lesson I learned from Pat and it's kept me in good stead for over 30 years in the business. I have incorporated a lot of her teaching style in my own studio. In particular, I emphasize self-responsibility and try to build a sense of partnership with my students, something I always felt with Pat, who would challenge us with questions – 'What do you think about that phrase? How would you make it better?' – allowing us to bring our own individuality to our performances."



Patricia Terry-Ross in performance in 2017. Photo by Doug Coombe.



LISTEN

Listen to "3 Students of Patricia Terry-Ross: Sally Lamb McCune, Janet Williams and Regina Carter" under "thekresgefoundation" Spotify account.

Technique

By Kimberly Rowe

**WHAT'S YOUR IMAGE OF A HIGH SCHOOL WITH A SERIOUS HARP PROGRAM?
SUBURBAN? EXPENSIVE? NOT DETROIT'S CASS TECHNICAL HIGH SCHOOL**

“Listen, when you’re in Detroit you’ve got to come to this school. This is a great place. You won’t believe what goes on in this high school.” — Patricia Terry-Ross

Cass Technical High School. Photo courtesy of the University of Michigan Library, Urban Life in Detroit.



IN THIS 1996 INTERVIEW WITH HARP COLUMN, PATRICIA TERRY-ROSS DETAILED THE HISTORY AND APPROACH TO TEACHING OF THE HARP AND HARP & VOCAL ENSEMBLE PROGRAM AT DETROIT'S CASS TECHNICAL HIGH SCHOOL. (The original interview has been edited for length for this publication and is reprinted with the permission of the magazine.)

Sally McCune, Calvin Stokes, John Wickey and Micheline Gentry, members of the 1984 Cass Tech Harp Ensemble. "They were so good they played outside gigs on their own," says Terry-Ross of the teenaged harpists.

Patricia Terry-Ross retired from teaching at Cass Tech High School in 2007 after 31 years. Following in the tradition of Velma Froude, Terry-Ross chose one of her best students, Lydia Cleaver, as her successor. Cleaver is now in her 10th year leading the program. The Cass Tech Harp & Vocal Ensemble celebrated its 90th anniversary in November 2016.

IMAGINE A PUBLIC HIGH SCHOOL WHERE students are offered the opportunity to take harp as an elective – where 30 to 40 students each year sign up for harp, receive one-on-one instruction, and practice each day on one of eight pedal harps (one of them electric) that the school owns. The program has been alive and well since its initiation in 1925 and shows no signs of slowing down.

Most harpists who are familiar with the Cass Tech program think of Velma Froude, the department's backbone from the late 1920s through her retirement in 1976. Froude passed away in 1993, just one week after she attended a party in her honor at the American Harp Society National Convention, in Ann Arbor, Michigan. Before she retired from Cass, Froude secured a new anchor for the program – her former student Patricia Terry-Ross. We talked with Terry-Ross, who also performs with the Michigan Opera Theatre Orchestra and teaches at Wayne State University, about the harp and its role at Cass Tech.

Harp Column: Can you tell us a little about Cass Technical High School? How does it differ from other high schools?

Patricia Terry-Ross: Well, Cass Tech uses the "magnet school" concept. It's a public high school, and therefore no one has to pay money to come. But they do have to qualify to enter. They have to take a test. If they pass the test, and their test scores and their former grades are high enough, they may be accepted. Consequently, it's a school that is in demand. Everyone wants to come, but not everyone can get in.

HC: When the students come in they have to choose a major. So, it's kind of like a mini-college?

PTR: Yes – the students choose a curriculum – they have to declare a major. We offer 22 different curricula including music. But they still have to take the same basic college prep courses so that they can leave here and become a science major in college if they want to.

HC: Earlier, you said about 30 students each year sign up for harp?

PTR: Usually, it's somewhere between 30 and 40. This year it's 30.

HC: Do you have room for all these students?

PTR: Well, they come in four different classes. There are eight harps available and some classes may have up to 10 people. In each class, you will find people who are taking Harp 1, Harp 2, Harp 3 or Harp 4. What I do is work with each student individually. They practice whatever is their own lesson in the larger studio. I assign lessons to people according to their levels – they work at their level on their music, and then they come into the lesson room to play whatever their assignment was.

HC: Of all the different choices a student has at Cass Tech, what motivates them to take harp lessons?

PTR: People come in to the harp room at the beginning of the semester who've never seen a harp before and don't know it from Adam. I usually ask them, "What made you come?" Sometimes you hear people say, "Oh well, I needed an extra class, and my counselor said I should take harp." Or "I'm a music major and I need to schedule another instrument," because the music majors have to study more instruments than just their primary one. One little girl came in and said, "You know, I saw you play with the Detroit Symphony. I figured if you could do it, I could do it." Well, now to me that's a pretty good kind of role model to be – since I'm out there as a performer, and there are kids who've had a chance to see me do that, it becomes sort of a reality for them... a reachable, realistic kind of reality. I know that I have a lot of kids who will play all the way through high school, and then will go into something else, but they'll be audiences.

"Since I'm out there as a performer, and there are kids who've had a chance to see me, it becomes real for them."

TECHNIQUE: A LOGICAL APPROACH

HC: Tell us about your teaching philosophy regarding technique. Why do you teach the Salzedo method?

PTR: I learned the Salzedo technique because Velma Froude was a Salzedo performer. And whatever I learned from her, it made sense. Velma's approach to it was always very logical. "Do you understand why? I want you to know why you're asked to do this." But we all have to find out what works for our hands. If you can't play, it's not working. And not being able to play usually gets tied up somehow in the muscles getting tight. You never want to teach kids with tension. You want them to eliminate the tension, because that's when you start to run into problems like tendonitis – I don't care what technique you play.

HC: Can you tell us about how Velma Froude first got hooked up with Carlos Salzedo?

PTR: Clarence Byrn, who was head of the music department here at Cass Tech in the 1920s was the person

who sent Velma to study with Salzedo. She was a student here at that time, and she was the most advanced student. He wanted this school to be like a little conservatory, this department to be a conservatory. He would bring in trombonists to do master classes with the trombone people and violinists to do master classes with the violinists. He had gotten wind of Salzedo, and thought his teaching was a pretty innovative kind of thing. The harp teacher at that time, Laurietta Kenk, passed away. So Clarence Byrn said to Velma, "You will be the teacher. You need more experience so you will go on vacation and study with this man." Every time she had a vacation she was on a train going out east. Soaking up everything she could soak up and taking thousands of lessons in a short period of time.

HC: And then she came back to Detroit?

PTR: Then she'd come back here. What she learned she would give to the kids, and then she'd go back again. Salzedo had tremendous respect for Velma – in fact, she left me a lot of the letters he wrote to her over the course of her life.

HC: Have you gone back and read them?

PTR: Oh, Yes! I mean, it's... it's really pretty special. He had great respect for her work. At one point, she organized a Michigan harp ensemble that had 50 harpists from all over Michigan playing, and she brought him to conduct. And then of course he would see her students and what they were doing and he would say, "Send this kid to Curtis." (Salzedo taught at the Curtis Institute of Music in Philadelphia.) But basically, it was Clarence Byrn, the department head in the '20s, who decided

that there wasn't an instrument on the face of the earth that this school was not going to teach.

THE HARP & VOCAL ENSEMBLE

HC: When people hear about the Cass Tech harp program, they often hear about the Harp & Vocal Ensemble. Will you tell us about that ensemble?

PTR: It's basically an SSA choir, or SSAA (sopranos and altos), which is accompanied by three harpists – myself and my two best students. We also add celeste and chimes. It was organized in 1926 as a concert group for educational purposes. In addition to playing the harp, I'm also the conductor. Only instead of what a normal choral conductor does, conducting facing the group, I have to conduct with my head, with my arms, and my hands, because the kids are behind me while I'm playing.

HC: Who does the arranging for the group?

PTR: I do. I take piano music that looks suitable and sometimes I also add parts for violin and flute. It was Velma's idea to use celeste and chimes.



HC: What kind of performing does the Harp & Vocal Ensemble do?

PTR: We perform in school twice a year. But we usually do 10 to 20 outside performances a year. In 1993, we were invited to perform for the American Harp Society National Convention. And we've performed for the Music Educators National Conference and other major conventions. The word gets out – the group has such a history and there are so many alumnae who will invite us to perform. Most of the time it's in the Detroit area, but we've traveled to Chicago, Milwaukee, Washington, D.C. – all over the place.

HC: How do you get the harps around when you travel?

PTR: The board of education truckers will crate them up and move them. When we go out of town we hire a big bus and find a way to remove seats and bungee cord the harps in. If it weren't for bungee cords we wouldn't be able to travel!

WHERE DID ALL THESE HARPS COME FROM?

HC: Cass Tech owns eight harps – where did they all come from?

PTR: Well, they came from a variety of places. Now there are only two that were here when I was a student, which was back in the '60s. We have five Style 15s, an 85S and an 85E. On the front of each harp is a plaque so you know who the principal donor was. When I was a student here we had five harps and Velma knew that eventually these harps would have to be replaced. Most of them at that point had been here since the '30s. In a public school! It's amazing that they lasted that long. But little by little a soundboard would start to go. So, when the Harp & Vocal Ensemble was out performing somewhere, and someone says, "Oh, this group is wonderful, Cass Tech is a great school, is there anything I could ever do?" Velma would say, "Well, you know we do have harps that need work." Before Velma retired she started a new harp fund – honorariums that came in from performances would be stockpiled away in this fund.

HC: So most of the harps come about through donations?

PTR: Yes. When I began teaching here I knew that I would have to carry on this kind of work, too. There was a woman who worked for the board of education who had my group go out and perform. They were very impressed and she said, "Is there anything we can do to help you?" I said, "Well, we have a harp that's really on its last legs," and it was true. The soundboard was really going. I said, "If you guys ever take on some kind of philanthropic project, maybe think about us." Well, the next thing I knew she said, "How much do you need?" I had a new harp soon. And recently we were able to purchase an electric harp through a matching funds offer from harp makers Lyon & Healy.



Harpist and educator Lydia Cleaver and Cass Tech Vocal Ensemble vocalists perform at the reception honoring Patricia Terry-Ross as the 2017 Kresge Eminent Artist at the Detroit Opera House. Photo by Julie Pincus.

HC: Why was it important for you to have an electric harp here at Cass Tech?

PTR: Because it's the latest technology. Coming into the 21st century we have to become as versatile as everyone else. You can't count on an orchestral job to take you through the rest of your life. A lot of people are making their living playing in restaurants, weddings, bar mitzvahs, whatever they can. And very often you play in a setting where you have to have some kind of amplification.

HC: How do you use the electric harp in a teaching situation?

PTR: One of the best applications as a teaching tool is that everything a student does is magnified, including buzzes. So, they hear something and say, "Oh, wow, I really need to clean this up. I don't like the way this sounds." It's interesting to watch the kids who gravitate towards it, and those who gravitate to regular acoustic instruments. We have a new orchestra director who wants to start a jazz orchestra. I've got a little girl who is hungry to do something like that.

Every day she comes in here to practice. She's on the electric harp, and won't let anyone else sit at it. I mean, they all know the hierarchy – they all know Stacy's coming in to play this harp and nobody else should sit at it.

HC: Many of the Cass Tech alumni – Harvi Griffin, Susan Mazer, Calvin Stokes – are jazz players. Did they learn that here?

PTR: No. Most people learn their classical chops first. When you think about the great jazz keyboard musicians, or Wynton Marsalis, anyone who is a good technician generally started with some kind of classical training.

THE EXPERT TRADITION

HC: You do a lot for the students here, like bringing in alumni and other outside artists to come in and present workshops. You recently brought Lucile Lawrence in for a master class. Has that always been a tradition since Velma was here?

PTR: Yes – but the tradition is not just with the harp department, it's with the whole music department. When Percy Grainger was in Detroit, he always came to Cass Tech. Always. When John Philip Sousa was in Detroit, he always came to Cass Tech. People who were in Detroit as performers would hear about this gorgeous music department. The High School of Performing Arts in New York was modeled after Cass Tech. The whole school, in every area, has a rich tradition of bringing in experts in every field. And they would

spread the word to people and say, "Listen, when you're in Detroit you've got to come to this school. This is a great place. You won't believe what goes on in this high school."

HC: In light of all the budget cutting going on in the arts today, are you worried about the program being cut?

PTR: It's secure – the instruments are here. People say, "How in the devil is this thing going on there?" I'm not really sure how it all keeps happening. But it just does. The only thing that will ever threaten this program is if for some reason children just didn't come any more. I don't have any magic except a concern – because had it not been for this program I would not be doing what I do. I don't know a stronger thing to make me more committed to this program. And to know that the school has never ever thought about wanting to wipe it out.

Other Voices

I AM SO HONORED TO HAVE THIS OPPORTUNITY to pay homage to Patricia Terry-Ross. As the longest serving member of the Michigan Opera Theatre Orchestra, she has consistently provided **exquisite playing on an instrument that is not only challenging to play but demands beauty of sound** on almost all occasions. Over these many years, she has performed for some of the world's greatest artists, including Luciano Pavarotti, Joan Sutherland, Cleo Laine and Andrea Bocelli. She is without a doubt a wonderful tribute to the superb music program at Cass Tech High School. However, **this tribute is not only for an outstanding artist but for one of the finest human beings I have been privileged to know.** Congratulations, Pat, on receiving The Kresge Foundation's Eminent Artist Award.

David DiChiera, 2013 Kresge Eminent Artist, Artistic Director Emeritus, Michigan Opera Theatre

Longtime friends and Michigan Opera Theatre colleagues Patricia Terry-Ross and David DiChiera were both named Kresge Eminent Artist, she in 2017 and he in 2013. Photo by Julie Pincus.

CONGRATULATIONS, AND ALL PRAISES DUE TO PATRICIA TERRY-ROSS.

Kudos also to Kresge Arts in Detroit for its deeply penetrating gaze, and its wily and wise choice of this year's worthy awardee.

In a note for an earlier Kresge Eminent Artist monograph I asked what kind of city was receptive to the notion of a built-from-the-ground opera house? The answer was a wondrous place that allowed for the widely varying dreams of a broad variety of cultural visionaries to take root and blossom. In that instance, I was speaking of 2013 winner David DiChiera, founder of the Michigan Opera Theatre. In passing, I mentioned the orchestra pit.

Flash forward to 2017. As if to show just how deep the still waters run beneath the gritty, rough-and-tumble landscape where David could realize his dream, this year's honoree is a homegrown musician who matured into a harpist who plays in the house that David built. Though they began from two very different points of origin, they flowered in common soil. **Pat's selection reaffirms the no-pretensions place with an unapologetic sophistication that is Detroit.**

I have known Pat since she was the little girl across the street on Glynn Court. She was much younger than I, and the daughter of the Terrys, both of whom I deeply respected. To me they were the Ozzie and Harriet, or "Father Knows Best" of the block. Our mothers, in their 90s, still communicate frequently by telephone.

If the goal of the current Detroit movers, shakers, administrators and future makers is to have culture continue to thrive in the laboratory that is the developing Detroit, and if they wish to produce many more quiet educators and masters of their genre such as Pat Terry-Ross, then they would do well to consider the model on which the current honoree was formed: **stable neighborhood and supportive parents that encourage the supposedly impractical pursuit of a career in the arts.** A public school system with knowledgeable, dedicated teachers of core curriculum including the humanities and technical training, whose intention is to prepare its students for the world into which they will be graduated (think Cass Tech). **A supportive, philanthropic, and informed arts community as a foundation for all of the above will help. Simple.**

Congratulations again, Pat, to you and Frank and your mother and the memory of your father.

Bill Harris, 2011 Kresge Eminent Artist, playwright, author

WITH PAT, NOTHING IS TOO HARD

to be dealt with. With Pat, we never feared that a piece might be too tricky. She is stubborn about difficulties - **nothing can resist her tenacity.** This gives us, her partners, a sense of comfort when we perform. It is the same in the orchestra, **she is solid as a rock.** Velda (Kelly) and I are right across from each other in the Michigan Opera Theatre pit and when Pat has a solo, we look at each other and smile, agreeing that our Pat has once more delivered her best.

Nadine Deleury, principal cellist,
Michigan Opera Theatre Orchestra, cellist,
Eason Trio



PATRICIA TERRY-ROSS IS

undoubtedly one who might be considered a "Renaissance" woman. She is an extraordinarily gifted musician whose musical talents encompass several areas of expertise. She is a harpist, pianist, conductor, choral trainer and an amazing and inspiring teacher whose students, past and present, revere her counsel, pedagogical excellence, personal concern, and her impeccable taste and love for music.

In life, and especially when involved in a profession such as music, one encounters countless performers, conductors, composers, scholars and teachers, some of whom you remember well while others only marginally. Then there is that time when you meet a special and unique musician and you immediately sense this meeting is not fortuitous. **You discern that you have encountered a person whose very essence attests to the realization that someone extraordinary has entered your life, and you never, ever want to lose them.** Thus, you feel certain that meeting them was not happenstance but rather destiny and there is no doubt you have embarked upon a friendship that the word itself cannot begin to explain or support. This is what I feel about my enduring professional and personal relationship with Patricia.

As concert-goers, Patricia and I have shared countless performances. We continuously marvel as to how we have mutual instincts and responses to the performances we are attending. The ensemble performances I have witnessed

under her direction have always been stellar: professional, thoroughly prepared, musical, sensitive and inspired. As a composer, I have had the privilege of hearing her perform my music with her excellent Cass Tech Harp & Vocal Ensemble, and have often thought "she understands this piece as well, if not better, than I!" - her musical instincts are exceptional.

Patricia is indeed a remarkable and gifted musician and a truly wonderful person. May she continue to share the totality of her immeasurable talents with our world.

Dr. Robert Harris, composer,
conductor, retired director of Choral
Organizations, Northwestern University



PAT'S APPROACH TO TEACHING

was a balancing act between being very demanding and expecting a lot from each student, and simultaneously **making it possible for students to achieve what they were capable of achieving.** She would do whatever was needed, from making sure they had a harp to practice on to making sure that things were OK for them at home - she was just always there for her students. Pat was able to get her students to work as hard as they possibly could - **she would set the standard for them.** She knew how far to go into their lives: she would listen to what they were saying and come to understand what they really needed, what was going to help them become better students and better people. I find that really inspiring. It's Pat's magic at work. Pat's really a special person. And I say that from viewing her from many different perspectives.

Velda Kelly, Michigan Opera Theatre
Orchestra violinist, Eason Trio violinist,
Detroit Symphony Orchestra substitute
violinist

Patricia Terry-Ross at her home in Highland Park, Michigan. Photo by Cybelle Codish.

LIKE PAT, I STUDIED WITH VELMA

Froude at Cass Tech – I took piano with her. I've talked with Pat about Velma's influence and it's there in Pat's style – she's very precise in her playing. It's very easy to play with her because she's so precise and it's so enjoyable to play with Pat because she's so dependable. She's also very easygoing but at the same time **she has very, very high standards.** She has a very rare combination of traits that make her such a great teacher and performer.

Laura Larson, *Michigan Opera Theatre Orchestra flutist, Wayne State University professor*



FROM EARLY CHILDHOOD, IT WAS APPARENT THAT PATRICIA TERRY-ROSS WAS DESTINED FOR GREATNESS.

Her genius as a musician of instrument and voice could not be hidden. She was blessed with parents who nurtured her God-given abilities and provided her with excellent educational opportunities. But her musical performance, spectacular as it has been, is superseded by the **influence she has had on others through her teaching** in elementary school, high school and college. Many of her former students have themselves become outstanding musicians. I can think of no one who is more deserving of the honor of being named the 2017 Kresge Eminent Artist than Patricia Terry-Ross. She belongs to the world, but Detroit is proud to embrace her as one of our own.

Naomi Long Madgett, *2012 Kresge Eminent Artist, Detroit Poet Laureate*

WHEN I THINK OF PAT, I THINK MOST

of her wonderful smile which represents to me – JOY! She is joyful in her teaching both at Wayne State University and as my daughter's harp teacher. In both instances, she is kind but firm – demanding that her students reach their promise. **She often sees and honors the students' potential before they realize what they are capable of achieving.** She cares for each of her students, giving countless hours over to working with them. She is a joyful colleague. We have had great conversations on teaching and learning, both in the context of our own self-reflection and our students' growth. She is a joyful performer who connects with her audience through sublime technique and musicianship. Her harp playing touches your soul. She is an inspiring artist and teacher.

Dr. Wendy K. Matthews, *Assistant Professor, Music Education, Department of Music, Wayne State University*



I CAME TO "MISS TERRY" AS A

freshman at Cass Tech in 1980. My primary instrument was piano but, as a music major, I was required to take a secondary "string" instrument. (Technically, the harp is considered a percussion instrument like the piano, but I took advantage of this loophole as I did not want to play the violin!) My initial plan of checking the string requirement off my list gave way to a true love of the instrument, of Pat's teaching, and of the wonderful and connecting ensemble playing that I experienced with the Harp Ensemble and the Harp & Vocal Ensemble. Under Pat's leadership, these groups became my community, my Cass Tech family. The outdated pastel gowns and gold shoes we were required to wear, all while singing "To Music, Noble Art" somehow made sense in the context of the great music department legacy, which produced the likes of Joseph Silverstein, Warren Benson, Ron Carter and Alice Coltrane.

When I graduated from Cass in 1984, I attended the University of Toronto, then California Institute of the Arts, and eventually Cornell University where I pursued my ultimate musical love – composition.

Pat and I lost touch for some years. Then, in 2013, I received the loveliest email from Pat, who was interested in commissioning me to

write a piece for the Eason Trio. Our communications resulted in *Water Music*, which premiered at the Detroit Scarab Club Chamber Series in June 2016. Coming home to visit family and friends had always been a joy, but coming home as a professional composer and now colleague of a former teacher was very, very special. **Our collaboration has meant so much to me.** I look forward to staying connected to Pat and her wonderfully supportive husband, Frank Ross, for years to come. Music is, indeed, a noble and powerful art, and Pat is one its great champions. Thanks for sharing your wonderful life with us, Pat!

Sally Lamb McCune, *composer, lecturer at Ithaca College*



IN ADDITION TO BEING OVERLY qualified in her subject matter, the critical ingredient that **Pat brings to every music student is love.** Love is an action. And she knows how to act. Pat is a teacher who holds you accountable. She's a lifelong friend and I'm so happy for her in being named as the 2017 Kresge Eminent Artist.

Daisy Newman, *soprano, Director, Youth Musicians Choral Orchestra (YMCO), former Director of Education, Detroit Symphony Orchestra*



PAT'S PEDAGOGY REPRESENTS THE absolutely perfect synthesis of technique and expression; one is not more important than the other, and each is an entire part of her work – as is caring for her students. **I always felt she had a strong and healthy relationship with her ensemble members.** She was a mentor and a wonderful influence on these young ladies and occasional gentlemen who studied harp. That's one of the reasons she was so effective as a teacher – her students trusted her, they believed in her, they gave her what she asked for, which was always a little more than they thought they could do.

Dr. Milton Olsson, *Head of Choral Activities, Michigan Technological University*

CONGRATULATIONS TO PATRICIA

Terry-Ross, harpist, vocalist and educator as she is being celebrated by The Kresge Foundation. While the usual accolades go to a violinist, a cellist or a pianist, **the fact that we are honoring a harpist speaks to her virtuosity, passion and integrity.** On a personal note, I am delighted to learn that Patricia spent years at the helm of Cass Tech High School's harp program within the music department. Two of my grown children graduated from the music department, and the art department helped me to receive a four-year scholarship to the Rhode Island School of Design in 1942. It is this contribution to the cultural community and dedication to Detroit and its residents which makes Patricia's contribution and the Kresge Eminent Artist award so important to our hometown.

Ruth Adler-Schnee, *2015 Kresge Eminent Artist, textile designer*



MS. TERRY-ROSS HAS BEEN MY

teacher, mentor and role model since the day I met her. In 2013, I went to Wayne State University to take a harp lesson with her before making my final college decision. In that one lesson her patience, knowledge, enthusiasm and kindness inspired me, and I knew I wanted her as my harp teacher. Throughout my time at WSU, she has encouraged me on my worst days, pushed me on my best days, celebrated my successes, helped me through my failures, and inspired me as a future educator. Ms. Terry-Ross has a big heart and loves her students. **Everything she does shines because she is always giving!** She has been given several opportunities that would lead her away from teaching students at Cass Tech or WSU but she made the decision to stay and teach. This has fostered a similar passion in me and has pushed me to pursue my own career as a music educator to inspire future students. Her receiving this prestigious award is outstanding because she is finally being recognized for everything she has done. She is truly a blessing to anyone she meets and I am very thankful to her for being my harp teacher, mentor and role model.

Becca Self, *Wayne State University harp student*

I WAS FIRST INTRODUCED TO THE

harp at Cass Tech, where I was one of Ms. Terry-Ross' students during her final year teaching at the school. I went on to continue my harp studies with her at Wayne State University, which I attended on full scholarship, graduating in 2014 with a Bachelor of Music in harp performance. I presently freelance in a number of artistic disciplines and continue with harp performance, recently appearing at the Detroit Institute of Arts during Sunday Music Bar and in October 2016 at Tramway & The Art School in Glasgow, Scotland. I have also composed the score for the documentary *Treasure: From Tragedy to Trans Justice Mapping – A Detroit Story* by Natasha T. Miller and dream hampton and appeared in Bruce Weber's short film for Barneys, *Brothers, Sisters, Sons and Daughters*. I learned many valuable life lessons from Ms. Terry-Ross but especially that one's work is really important and **integrity lies at the base of all of our successful relationships**. During what were very difficult personal times for me in college, she constantly reminded me of my potential, my specialness and my worth as a musician and an artist. I took away even more from her support and **came to realize I should be as authentic and genuine as possible in all I do**.

Ahya Simone, *harpist, composer, model, activist*

PAT AND I HAVE BEEN FRIENDS FOR

more than 50 years. We met when we were both taking piano lessons at the Michigan Conservatory of Music, waiting out in the lobby for our lessons. We had the same music teacher, Lawrence LaGore. LaGore was the premier pianist in the Detroit area at the time and I remember him saying that **Pat Terry was one of the few students who could approach the piano and get any kind of tone that she wanted to get out of it**. She had "the touch." The same thing happens when she plays the harp. The touch is muscle control in the hands and in the arms but it's also a mind process in terms of interpreting what you're playing. You can teach muscle control but not the interpretation. That's a God-given gift and Pat's got it.

As an educator, Pat is a terrific teacher because she gets to know her students and she allows her students to get to know her. **She teaches more than music**. She teaches life skills. She gives of herself. Pat has provided private harp lessons for students without charge on the weekends if they didn't have a harp at their own home, allowing them to come to her home to practice. Pat works with her students at every level of their lives, not just the musical.

Stanley Waldon, *pianist, vocal music educator, vocal choral director*

"...her students trusted her, they believed in her, they gave her what she asked for, which was always a little more than they thought they could do." — Dr. Milton Olsson

Biography



Portraits of the artist, from top left: 18 mos., 9 mos., age 5 on Easter Sunday, age 7 after performing on the "Auntie Dee Show," age 17, Cass Tech graduation photo, age 10, after Sunday church services, with her portrait by uncle Edison Terry, with husband, Frank Ross, 1982.

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63



Patricia Terry-Ross at home with husband, Frank Ross, and mother, Elizabeth Terry. Photo by Julie Pincus.

Patricia Terry Ross

Born: January 2, 1947
Detroit, Michigan

EDUCATION

1964
Cass Technical High School
Detroit, Michigan

1968
B.M.
Choral Music Education
University of Michigan
Ann Arbor, Michigan

1969
M.M.
Choral Music Education/Harp Performance
University of Michigan
Ann Arbor, Michigan

1976
Post-graduate harp studies
Tanglewood Institute
Lenox, Massachusetts

PROFESSIONAL ACTIVITIES

1969-1976
Vocal Music Teacher
Pattengill Elementary School
Detroit, Michigan

1969-1975
Studio Musician
Motown Records
Detroit, Michigan

1976-2007
Director
Harp & Vocal Ensemble
Teacher
Harp/Voice/Piano/Harmony
Cass Technical High School
Detroit, Michigan

1976-Present
Principal Harpist
Michigan Opera Theatre Orchestra
Detroit, Michigan

1977-Present
Harpist (substitute)
Detroit Symphony Orchestra
Detroit, Michigan

1980-Present
Adjunct Associate Professor
Harp/Choral Conducting/Vocal Music Education
Wayne State University
Detroit, Michigan

2006
Clinician/Conductor
Young Musicians Choral Orchestra
University of California/Berkeley
Berkeley, California



Patricia Terry at age 13, photographed by her father in Detroit's Palmer Park.

APPOINTMENTS

1990s
Board of Governors
Two two-year terms
School of Music Alumni Society
University of Michigan
Ann Arbor, Michigan

1990-1998
Metropolitan Detroit Representative
American Choral Directions Association-Michigan
Oklahoma City, Oklahoma

1998
Facilities Chair
American Choral Directions Association-Michigan
Central Division Convention
Detroit, Michigan

2006
Development Consultant
Young Musicians Program-Harp Instruction
University of California/ Berkeley
Berkeley, California

COMMISSIONS

2006
Naïades
Erik Santos
Commissioned by Patricia Terry-Ross for The Eason Trio and received its world premiere May 7, 2006, in Detroit for Chamber Music at the Scarab Club.

2016
Water Music
Sally Lamb McCune
Commissioned by Patricia Terry-Ross for The Eason Trio and received its world premiere June 5, 2016 in Detroit for Chamber Music at the Scarab Club.

SELECTED AWARDS AND RECOGNITIONS

1988
Spirit of Detroit Award
City of Detroit City Council
Detroit, Michigan

1993

Teacher of the Year
Detroit Public Schools
Detroit, Michigan

1993

Finalist
Michigan Teacher of the Year
Lansing, Michigan

1997

Dr. Alain Locke Award
Detroit Institute of Arts
Founders Society
Detroit, Michigan

1999

"Music of the Heart" Award
Music Educators National Conference
Michigan Music Education Association
Jackson, Michigan

2001

Accomplished Music Educator
Michigan Music Educators Association
Jackson, Michigan

2004

Maynard Klein Award
American Choral Directors Association-Michigan
Oklahoma City, Oklahoma

2010

Exemplary Leadership in Music Education
Detroit Musicians Association
The National Association of Negro Musicians, Inc.
(NANM)
Ann Arbor, Michigan

2016

"Pearls of Wisdom" Award
90th Anniversary
Harp & Vocal Ensemble
Cass Technical High School
Detroit, Michigan

2017

Kresge Eminent Artist Award
The Kresge Foundation
Troy, Michigan

SELECTED DISTINCTIONS

1980

Harpist
Detroit Symphony Orchestra performances

Carnegie Hall
New York, New York

Kennedy Center
Washington, DC

1981/1987

Soloist
School Educational Concert Series
Detroit Symphony Orchestra
Detroit, Michigan

Harpo, also known as "The best cat in the world!" was a 1993 Christmas gift to Terry-Ross from her music students.



Teaching awards displayed at the Highland Park home of Terry-Ross.



SELECTED REFERENCES

1996

"Technique"
Kimberly Rowe
January/February 1996
Volume 3, Issue 4
Harp Column
Kalamazoo, Michigan

1998

Black Women in American Bands and Orchestras
D. Antoinette Handy
2nd Edition
Scarecrow Press
Rowman & Littlefield Publishing Group
Lanham, Maryland

2008

"Matriarch of Motown"
Alison Reese
Vol. 16, Special Issue
Harp Column
Kalamazoo, Michigan

2009

Moving Strings: The Legacy of the Cass Tech Harp Program
Director: Erica Watson
Hyphenation National Productions
Detroit, Michigan
vimeo.com/14882164

A gift box of memorabilia and student treasures, assembled by Terry-Ross' Cass Tech students for her retirement gift in 2007.



2014

"Harp Quartet hits high notes"
Birmingham Eccentric
Sharon Dargay. (April 3, 2014)

2016

The Detroit Symphony Orchestra: Grace, Grit and Glory
Laurie Lanzen Harris, Paul Ganson
Wayne State University Press
Detroit, Michigan

2016

Cass Tech Celebrates 90 Years of Teaching Students to Play the Harp
WDET
Nov. 11, 2016
wdet.org/posts/2016/11/18/84213-cass-tech-celebrates-90-years-of-teaching-students-to-play-the-harp/

AFFILIATIONS

American Choral Directors Association
American Harp Society
American String Teachers Association
Delta Kappa Gamma (Leading Women Educators)
Delta Sigma Theta Sorority, Inc.
Mu Phi Epsilon (International Music Fraternity)
Pi Kappa Lambda (Music Honor Society)
Tuesday Musicales of Detroit

DISCOGRAPHY

Rite of Spring/Firebird
Igor Stravinsky
Detroit Symphony Orchestra
Decca Music Group
London, England, 1981

The Land Where Dreams Are Made
Martin Scot Kosins
Open Sky Records
Huntington Woods, Michigan, 1984

Dreamer - A Portrait of Langston Hughes
Erik Santos
Naxos Classical Music
Franklin, Tennessee, 2002

Strung Out
Paul Riser
Gordon Staples and The String Thing
Motown Record Corporation
Detroit, Michigan, 1970

Reel Music
Universal Music Special Markets
Hyannis, Massachusetts, 2009

Patricia Terry-Ross, center, with mother, Elizabeth Terry, and husband, Frank Ross, at the Detroit Opera House at a reception in her honor as she was named the 2017 Kresge Eminent Artist. She is transported by the playing of Lydia Cleaver, who led several members of the Cass Tech Vocal Ensemble in a performance to celebrate the occasion. Photo by Julie Pincus.

“If you just do honor to your gift, things will happen.” – Patricia Terry-Ross



Bob-Lo Island outing, Detroit, Michigan.

Our Congratulations

PATRICIA TERRY-ROSS EXEMPLIFIES THE ARTIST WHOSE PERSONAL ASPIRATIONS AND ACHIEVEMENTS NEVER DETRACT FROM HER COMMITMENT TO NURTURE THE CREATIVE TALENTS OF OTHERS.

Pat's innate musical ability manifested itself at a tender age – she performed a solo piece on television at age seven soon after beginning formal piano lessons. Even then, she was clearly a unique talent.

From the Detroit Conservatory of Music to the University of Michigan, Pat's virtuosity offered her many choices as an artist. She performed on renowned stages across the country – the Kennedy Center, Carnegie Hall – and collaborated with such iconic artists as Luciano Pavarotti, Sammy Davis Jr. and Marvin Gaye. She has been the principal harpist at the Michigan Opera Theatre Orchestra for 40 years, and continues to perform with her chamber music group, the Eason Trio. While reaching exceptional heights as a musician, Pat continued to call Detroit home, leading Cass Technical High School's legendary harp program and Harp & Vocal Ensemble for over 30 years.

The Kresge Eminent Artist Award, administered for The Kresge Foundation by the College for Creative Studies, acknowledges exceptional artistic talent and unmistakable impact. The Eminent Artist Award recipient is selected by the Kresge Arts in Detroit Advisory Council, a volunteer group of leaders in the metropolitan Detroit cultural community.

According to Patricia Terry-Ross, “If you just do honor to your gift, things will happen.” With this award, we are pleased to recognize the generosity with which Pat honored her gift – from the stage to the classroom – leaving an indelible mark on the legacy of music in Detroit and beyond.

CHRISTINA DEROOS
Director, Kresge Arts in Detroit

PATRICIA TERRY-ROSS PERSONIFIES THE ARTIST WHO PRACTICES HER CRAFT AT THE HIGHEST LEVEL AND SUPPORTS THE CREATIVE EXPRESSION OF OTHERS.

As her grandmother admonished her to do, she has given away her gift wholeheartedly and selflessly by performing in a wide range of genres and venues, always making a connection with her fellow musicians and audiences; and by helping countless students to discover their own gifts, love music and be contributing, caring members of society. She has devoted her life to bringing people together through art.

Though she is a performing artist and the College for Creative Studies is a school for visual artists, Patricia Terry-Ross is just the kind of artist we hope our students will become. Administering the Kresge Arts in Detroit program allows CCS to join in recognizing such inspirational creative practitioners, to hold them up as models for our students, and to reinforce the college's mission of nurturing creativity and promoting it as a force for strengthening our community. We are proud to partner with The Kresge Foundation in this important endeavor.

RICHARD L. ROGERS
President, College for Creative Studies

2016-2017 Kresge Arts In Detroit

2016-2017 ADVISORY COUNCIL

Devon Akmon

Director, Arab American National Museum

Lynne Avadenka

Director, Signal-Return; 2009 Kresge Artist Fellow

Kim D. Hunter

Social Justice Media Coordinator, Engage Michigan; 2012 Kresge Artist Fellow

Gayelynn McKinney

Artist in Residence, Detroit Public Schools; Producer and Composer for Beatstix Music; 2014 Kresge Artist Fellow

Marshalle S. Montgomery

Project Manager, New Detroit; Producer/Director, Trinity International Film Festival

Juanita Moore

President and CEO, Charles H. Wright Museum of African American History

Karen Prall

Dance Lecturer, Wayne State University, Artistic Director, To Sangana, WSU African Dance Company

Rick Sperling

President and Founding Artistic Director, Mosaic Youth Theatre of Detroit

THE KRESGE EMINENT ARTIST AWARD AND WINNERS

ESTABLISHED IN 2008, THE KRESGE EMINENT ARTIST AWARD honors an exceptional literary, fine, film or performing artist whose influential body of work, lifelong professional achievements and proven, continued commitment to the Detroit cultural community are evident. The Kresge Eminent Artist Award celebrates artistic innovation and rewards integrity and depth of vision with the financial support of \$50,000 as judged by the Kresge Arts in Detroit Advisory Council. The Kresge Eminent Artist Award is unrestricted and is given annually to an artist who has lived and worked in Wayne, Oakland or Macomb counties for a significant number of years.

The Kresge Eminent Artist Award, annual Kresge Artist Fellowships and multiyear grants to arts and cultural organizations in metropolitan Detroit constitute Kresge Arts in Detroit, the foundation's effort to provide broad support to the regional arts community.

The College for Creative Studies administers the Kresge Eminent Artist Award on behalf of The Kresge Foundation.



Photo: Michelle Anderson

2008

CHARLES MCGEE

Artist Charles McGee was named the first Kresge Eminent Artist in recognition of his work as teacher and mentor to generations of young artists and his founding of arts organizations and galleries to support and share their work.



Photo: Justin Macoonie

2009

MARCUS BELGRAVE

Internally recognized jazz trumpeter Marcus Belgrave dedicated his energies to music education and performance excellence in his chosen home of Detroit, where he was a beloved mentor to young musicians who achieved greatness themselves. Belgrave died in 2015 at the age of 78.



Photo: Carol Donsfield

2011

BILL HARRIS

Detroit's distinguished author, literary critic and educator Bill Harris was named Kresge Eminent Artist for his commitment to cultivating creative writing talent as a Wayne State University professor and for his own literary contributions as an author and playwright.



Photo: Julie Pincus

2012

NAOMI LONG MADGETT

Award-winning poet, educator and publisher Naomi Long Madgett was named Kresge Eminent Artist in recognition of her commitment to metropolitan Detroit and its literary artists. Now poet laureate of Detroit, Madgett established Detroit's Lotus Press in 1972 to publish the work of African-American poets.



Photo: Carol Donsfield

2013

DAVID DICHIERA

Michigan Opera Theatre founder and composer David DiChiera was honored as Kresge Eminent Artist for his dedication to the composition and production of new operas, his nurturing of African-American artists in the field and his instrumental role in the revitalization of Detroit's cultural and entertainment district.



Photo: Michelle Anderson

2014

BILL RAUHAUSER

Photographer and educator Bill Rauhauser was named Kresge Eminent Artist in celebration of his body of work, his role in establishing the photo collection of the Detroit Institute of Arts, his education of generations of photographers and for his contributions to the scholarship of photography.



Photo: Julie Pincus

2015

RUTH ADLER SCHNEE

Textile artist Ruth Adler Schnee, a maverick purveyor of modern design ideals, was honored as a Kresge Eminent Artist for her work designing building interiors and woven textiles and as an active preservation advocate for metropolitan Detroit's modernist history.



Photo: Julie Pincus

2016

LENI SINCLAIR

Photographer and cultural activist Leni Sinclair was named Kresge Eminent Artist in recognition of her contributions to social change in Detroit and for her documentation of 1960s and '70s counterculture. Her images of major cultural, political, social and musical figures of the time helped visually define a pivotal era in American history.



Patricia Terry-Ross and violinist Regina Carter at Orchestra Hall, March, 2017. Photo by Julie Pincus.

ABOUT THE KRESGE FOUNDATION

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Patricia Terry-Ross, center, with fellow harp students at the Michigan State Youth Program in held in the summer of 1962. East Lansing, Michigan.



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