Rebecca Henriques ‘08

A native of Miami, Florida, soprano Rebecca Henriques graduated from Wake Forest University in 2008, with a Bachelor of Arts degree in Music. She was a recipient of the Presidential Scholarship for Vocal Performance and a winner of the Giles-Harris Competitions. Her numerous undergraduate performances included the leading role of Casilda in the University Theatre production of Gilbert and Sullivan’s The Gondoliers. Following graduation from Wake Forest, Rebecca earned the Master of Music degree from the University of Illinois, Champaign-Urbana and the Doctor of Musical Arts degree from the University of Miami. Among her operatic roles are the Countess Almaviva (Le nozze di Figaro), Lucy (The Telephone), Pamina (Die Zauberflöte), Isabela (La hija de Rappaccini), Miss Wordsworth (Albert Herring), and the Virgin Mary, in the world premiere of Ramón Domínguez’s musical play Bernadette in Lourdes, France. Rebecca has appeared in opera scenes at the Aspen Music Festival and also was a featured performer of Spanish and Latin American repertoire at the 2007 Barcelona Festival of Song. She was awarded the First Prize in Canto Lirico at the Concorso di Escuzione Musicale in Matera, Italy, and the Encouragement Award in the Metropolitan Opera National Council District Auditions. Recently, as a member of Florida Grand Opera’s Young Artist Program, Rebecca performed the role of Kate Pinkerton (Madama Butterfly), Anna Gómez (The Consul), and was critically acclaimed as a “charming” Despina (Così fan tutte): “Her lively, rapid-fire recitatives strongly etched the scheming maid’s playfulness.”

An exquisite high register and lovely light soprano sound channeled character and finesse to Despina’s arias” (SOUTH FLORIDA CLASSICAL REVIEW, 2015).

Teresa Radomski, Rebecca Henriques’s voice professor at Wake Forest University, is pleased to present this interview with her former student for the Department of Music 2015 Fall Newsletter.

TR: Becky, we’re so proud of all you’ve accomplished since your undergraduate days at Wake Forest—bravissima! Dr. Stewart Carter, who happened to be lecturing in Miami last January (2015), while you were singing Despina in Mozart’s Così fan tutte with the Florida Grand Opera, was fortunate to attend one of your performances, and returned to Wake Forest with a glowing review, echoing those that appeared in your local newspapers. You have many admirers among south Florida critics, who describe you as an “exquisite lyric soprano” with a “creamy, lustrous stream of tone” and an “engaging stage presence.” You’ve developed a loyal local fan base! Does this make you inclined to remain close to home as a performer, or will you leave Miami and take on other major cities?

(continued next page)
Music Notes

Rebecca Henriques

TR: Why did you choose to attend a liberal arts school like Wake Forest, instead of a music conservatory?

RH: When I applied to Wake Forest, singing was just a hobby; I originally wanted to be an attorney. I was fortunate to have received the Presidential Scholarship in voice, which had some music course requirements that stimulated my interest. I always wanted a liberal arts education and at Wake Forest I got the best of both worlds. I think my music training at Wake Forest was fantastic and I received more attention and performing opportunities there than I would have at a music conservatory.

TR: Do you have any advice for current Wake Forest students who may be contemplating performing careers?

RH: My advice for current students contemplating performing careers is something I was told and now understand. If you think there is anything else you would enjoy doing other than performing, then do that, because this is a hard business. There are so many singers/artists now and the level is so high that it is difficult to find work. It takes a lot of sacrifice, hard work, determination and sometimes luck. I feel so fortunate to have had the opportunities that I’ve had thus far and I’m barely even beginning. I’m one of those singers who’s still trying to figure it out.

TR: As an opera workshop student at Wake Forest, you performed scenes from Mozart’s Cosi fan tutte and Don Giovanni. Recently, you’ve enjoyed wonderful success as the Countess Almaviva in Le nozze di Figaro. Along with your “radiant” soprano voice, you’ve been praised for “bringing strength and pathos” to the character. Tell us about your experience portraying the Countess, one of Mozart’s greatest heroines.

RH: The Countess is such an amazing woman! There are so many aspects of her personality that need to be shown throughout the opera. I always tried to remember that she is Rosina from Barberie di Siviglia and still young, but now she is going through something so awful, dealing with an unfaithful husband. I think the thing I try to do with any character is to be in the moment. I know about the characters’ backgrounds and how they feel about each person around them, but it’s so important to be in the moment and react to what others are saying at that time.

TR: Although your official debut with the Florida Grand Opera was as another Mozart character, Despina, you had an unexpected earlier debut, as a last-minute replacement for the role of Kate Pinkerton in Madama Butterfly – this must have been exciting!

RH: Yes! I was mentally preparing myself for my debut as Despina, but got to jump on stage during Madama Butterfly. I got a phone call on a Tuesday night from Julie Maykowski, the Director of Artistic Administration, to ask me if I could learn the role of Kate Pinkerton in two days for the Friday performance, because my colleague had fractured her ankle and was on crutches. My first reaction was “Yes,” but there was definitely panic inside of me. I did not have a score, and I had no idea how big the role was. Julie talked me through it, told me that I would have as many coachings as I wanted within the two days, and I would get the staging before the performance. It is something you hear about happening to people all the time, and it was an amazing experience. Being put in that situation made me calmer for my role as Despina, because I had already sung in the space and was successful.

TR: Last May (2015) you appeared on Univisión (the American Spanish language television network) in an interview about the Florida Grand Opera production of Menotti’s The Consul, in which you played the role of Anna Gómez. Considering your Cuban heritage and your Spanish language fluency, do you have a special affinity with Latin American music?

RH: Absolutely! You probably remember my love of Spanish language repertoire from Wake Forest and I’ve grown to love it even more now. I even wrote my doctoral paper...
Music Notes

A Word from our class of 2015 graduates...

ANNE HILLGARTNER
Anne was a double major at Wake Forest where she earned a B.A. in Music Performance and a B.A. with honors distinction in History. She will be attending graduate school at Wake Forest this fall in the MA in management program.

NATALIE MICHAELS
Natalie Michaels was a double major in Vocal Performance and Theatre. She has performed in various Department of Music concerts and competitions and many theatrical productions in her time at Wake Forest. She performed her honors theatre project in December and her honors senior vocal recital in April. After graduation, she plans to move back to Connecticut to work, audition, and travel over the summer. In the fall, she will attend the National Music Theater Institute at the Eugene O’Neill Theatre Center in Waterford, CT for their semester-long musical theatre conservatory. After that, she hopes to move to New York City to pursue a career in performance.

CHELSEA PRICE
Chelsea will be travel to South America in the fall and attend the University of San Francisco for Chemistry in the spring.

KELSEY RECTOR
Kelsey will be a Teach for America Corp member in Guilford County. She will be teaching high school English.

J. B. ROBARDS
J. B. Robards will be working for Oracle in Washington, DC starting in July as a Sales and Business Development Repre-

DANRUI XIONG
Danrui Xiong, from Beijing, China, majored in Finance with a minor in Music. She will move to New York City and start her career as an entry level trader on Wall Street.

Rebecca Henriques

on a Cuban composer. There is something in my blood that takes over when I’m performing Spanish language repertoire. I’m not sure, I think a lot of it has to do with the rhythms. It’s hard to explain, but I just love it!

TR: While you were in the University of Illinois graduate program, you worked with the distinguished American baritone, Nathan Gunn, and his wife, Julie Gunn, a prominent accompanist and vocal coach, who both are on the faculty—and you were also a baby-sitter for their children! What did you learn from the Gunns about music, and about managing a career with a family?

RH: Julie and Nathan are amazing people and musicians. (It was the easiest babysitting job, because their kids were awesome!) I worked mostly with Julie, who was a huge influence in my life. Apart from being an incredible coach, she was one of the MOST supportive people who truly believed in my talent and helped me realize it myself. She helped me understand that there is nothing to lose and I have to put myself out there and give my all. When it comes to career and family, the Gunns were pros! I think it’s that they were organized and somehow seemed to always be there for their kids and their students. I don’t know how they did it, but when I get to that point I’ll need to ask them for some advice.

TR: Speaking of domestic life, congratulations on your recent engagement to Alexander Haak, whom you met at the University of Illinois. You’ll be married in October — tell us about your future plans!

RH: Thank you! Yes, Alex and I met during my second year in Illinois and we’ve managed to have a successful long distance relationship for about five years. Alex is finishing his PhD in Biomedical Engineering from Erasmus Medical Center in Rotterdam, Netherlands. He is actually German, so we will have family there and might be living in Europe. Alex is incredibly supportive of my career and often has driven me around Europe for auditions and competitions. As of right now, after the wedding, we will come back to the Netherlands and then see where life takes us!

TR: Many thanks, Becky! Wherever life takes you, we wish you the very best, and hope we’ll be seeing and hearing you at Wake Forest University before too long!

[Image of musical notes]
Music Notes

2014-2015 Winners—38th Annual Christopher Giles and Lucille S. Harris Competitions in Musical Performance

OPEN COMPETITION WINNERS

SAJANT ANAND, flute
First Place: The Joseph Pleasant and Marguerite Nutt Sloan Award
Hue: Fantaisie for Flute and Piano

CHRISTOPHER HUNTER, tenor
The Award for Outstanding Performance by a Non-Music Major
Vaughan Williams: The Vagabond
Donizetti: Una furtiva lagrima from “L’elisir d’amore”

JEREMY SEXTON, trumpet
Second Place: The Patricia Sloan Mize Award
Arutunian: Concerto

KATHERINE SEBASTIAN, soprano
The Award for Outstanding Performance by a Singer
Rodrigo: “Cuatro madrigales amatorios”
¿Con qué la lavaré?
¿De dónde venís, amore?
Vos me matásteis
De los álamos vengo, madre

PIANO COMPETITION WINNERS

XIAOFAN SUN
First Place: The Sinal Prize
Mozart
Piano Sonata in D major, K. 576, No. 2 and No. 3

CARTER HOLMES
Second Place: The Marc and Eric Elvy Award
Mozart:
Piano Sonata in A major, K. 331, No. 1

DAVID YANG
The Ward Virts Prize for Pianistic Expressiveness
Schubert: Ständchen
Alyabyev: The Nightingale
Music Notes

Ensembles

CLARINET

The WFU Clarinet Quartet and Clarinet Choir are directed by Assistant Professor of the Practice John Sadak. These ensembles meet once per week for one credit and perform several times throughout the semester. The Clarinet Choir meets on Monday evening at 7:00 pm and is a conducted group which utilizes many of the instruments in the clarinet family. Members in this ensemble will improve their technique while we focus on intonation, blending and listening. Students in this ensemble are at an intermediate to advanced level of proficiency. This ensemble is also open to members of the Winston Salem community.

The Clarinet Quartet is a coached ensemble which performs without a conductor. This ensemble is usually comprised of four soprano clarinets or three soprano clarinets and one bass clarinet. Students in these ensembles learn specific methods to improve their technique, tone production, intonation, listening skills and overall musicianship. Both ensemble's repertoire is drawn from a wide range of musical styles that highlight the versatility of the clarinet.

CHAMBER MUSIC

Last spring's three student chamber music concerts showcased the incredible talent and versatility of WFU string, wind, and percussion players; their performances included jazz-inflected pieces and challenging works of contemporary Latin American and American composers. Dr. Jacqui Carrasco will be exporting some chamber music activities to Venice in the fall (see Faculty Notes), but be sure to catch other WFU string groups as well as the many wind and percussion offerings at the Student Chamber Music Concert in Brendle Recital Hall on Sunday, November 15 at 7:30 pm.

CHOIRS

The Wake Forest Choirs will continue their tradition of performing the finest classical choral music for their listeners this coming fall. Concert Choir and the Collegium Vocal Ensemble will combine for the Fall Choral Concert on October 14, Collegium will sing early music in conjunction with the Collegium Instrumentalists on November 17, and both ensembles will appear on the traditional Holiday Choral Concert on December 3. Concert Choir will perform again on December 6. Concert Choir and Collegium Vocal Ensemble will hold auditions for new members during orientation and the first week of the fall semester. New students interested in joining should attend the Information Session on Choral Music and Singing during Orientation on Friday, August 21, 5:30–6:00 pm, in Room M208 of the Music Wing of the Scales Fine Arts Center. Please contact Brian Gorelick, Director of Choral Ensembles, for more information: gorelick@wfu.edu.

FLUTE CHOIR

The WFU Flute Choir continues to flourish under the direction of Assistant Professor of the Practice Kathryn Levy. Founded in 1986, the flute choir rehearses once a week and performs several times each semester. Students enrolled in this ensemble are at intermediate to advanced levels of performance abilities. The course, which is 1 credit, provides an opportunity to improve in the areas of tone production, technique, sight reading, ensemble skills and performance. The flute choir has become a familiar group around campus, performing regularly at the December Love Feast in Wake Chapel, and Flute Fest and Student Music Concerts in Brendle Recital Hall. In recent years, the Flute Choir has performed each spring for the residents at the local retirement facilities.

GAMelan

The Wake Forest Gamelan Ensemble devoted to performing traditional, neotraditional, and avant-garde music for Balinese gamelan. The university owns two sets of gamelan—the seated angklung kembang kirang and the marching gamelan belegenju—whose instruments consist of keyed metallophones, kettle and hanging gongs, drums, flutes, and cymbals. The ensemble is open to all Wake Forest students, faculty, and staff, as well as the greater Winston-Salem community. No audition or previous experience is required. The gamelan rehearses twice weekly for seventy-five minutes and performs at least once per semester. Repertoire for the gamelan ensemble includes music for angklung kembang kirang and gong kebyar as well as belegenju (marching gamelan) and kecak (vocal gamelan). Ensemble members may additionally arrange for study of Balinese dance. Students may receive one credit for each semester of participation in the gamelan by registering for Music 117.

ORCHESTRA

So, what's new with the Wake Forest Orchestra? The brand new baby of the orchestra is our CONTRABASSOON! We just purchased a Mollenhauer contrabassoon formerly owned by bassoonist Donald MacCourt who is retired from the New York City Ballet Orchestra and the New York Woodwind Quintet. We are looking for opportunities for our freshman Presidential Scholarship bassoonist Emily Zhou to play it with us. I hope we'll be able to feature her and it in Revel's Mother Goose ballet at some point during the year.

Other than that, the Orchestra continues to be a thriving, vibrant, and fun group of people, all of whom are majoring in twenty-five different majors, focusing on different sports, volunteering for different causes, and interested in as many different subjects as there are members. All of them will come together each Monday and, with extraordinarily different technical and mental skills, combine these with similar musical skills, albeit at different levels, to create a unified sound that will send chills down the listeners' spines! I LOVE THIS JOB!

Halloween will be a SATURDAY night this year so it should be really wild. (Those who performed for a Saturday night Halloween concert know what I'm talking about!) A variety of musicians will be abroad this fall, many in Venice with Jacqui Carrasco as house director, so I'm not sure yet what we'll be performing, but you can imagine it will involve an absurd juxtaposition of characters, most of whom I'll kill at some point, and then I'll triumph over everyone at the end! (Or will I?!?!) HA HA HA... [How do you make that laugh sound eerie when writing?] Of course we'll perform more seriously on December 2, as well as feature winners of the Concerto Competition on February 25, and a final concert on April 27. I hope you'll be able to join us for at least one if not all of them.
The Department of Music annually gives the following prizes and awards. In addition, the department awards several scholarships to students demonstrating outstanding musical merit and promise. Students at any level, including incoming first-year students, may be nominated by a faculty member, with awards made by vote of the full faculty. Wake Forest graduate Christian Cappelluti (’97) died unexpectedly at the age of 22.

The Paige Shumate DeVries Prize is awarded each year at the Marching Band banquet to a senior who reflects the generous spirit of need-based scholarships to students who possess exceptional talents in art, community service, dance, debate, entrepreneurship, leadership, music, theater, or writing. Though Presidential Scholars need not pursue a major or minor in music, they are expected to participate fully in that area while on campus. Information about The Presidential Scholarship may be obtained from the Office of Admissions directly at their website: www.wfu.edu/admissions.

Current Presidential Scholars in Music are:

NICHOLAS BURROUGHS’16 (tenor)
ANN HILL’16 (voice)
JI HAE MOON’16 (cello)
KATE PLAYER’16 (oboe)
CHARLIE THOMAS’16 (trombone)
ALEXANDRA (ZANNY) DOW’17 (harp)
HANNAH JOHNSTON’17 (flute)
KATIE SCHARF’17 (violin)
JEREMY SEXTON’17 (trumpet)
SAJANT ANAND’18 (flute)
BRAWLEY CRAWFORD’18 (cello)
TIMOTHY DECAMPO’18 (percussion)
MATTHEW SWEENEY’18 (percussion)
JUSTIN KELLY’18 (voice)
ROBBY SKETCH’18 (saxophone)
MARY PATTERSON’18 (voice)
SASHANK SAKAMURI’19 (cello)
ALESSANDRO RIZZI’19 (piano)
EMILY ZHOU’19 (bassoon)
SOPHIE LERUTH’19 (violin)
WILLIAM HYLAND’19 (piano)
NIA CARTER’19 (oboe)
Wake Forest University
Department of Music

Calendar of Events
Fall 2015 Season
Calendar of Events
Fall 2015 Season

Brendle Recital Hall

In Concert
Unless indicated otherwise, all performances are in Brendle Recital Hall, located in the Scales Fine Arts Center, and are free of charge and open to the public.

August

29 Saturday, 7:30pm
NEW CENTURY SAXOPHONE QUARTET
Guest Artist Recital
The celebrated New Century Saxophone Quartet presents a collection of folk music from NCSSQ's travels around the world. Venue: Kulyynch Auditorium, Byrum Welcome Center, WFU $23 General Admission & $8 Students/Children FREE for WFU Faculty/Staff/Students with ID Sponsors/Partners: Winston-Salem Foundation, WSFC Arts Council, Piedmont Music Center, Old Salem, Salem Senior Housing, Kilpatrick Townsend

September

17 Thursday, 7:30pm
TURTLE ISLAND STRING QUARTET
Secrest Artists Series

Turtle Island String Quartet with Cyrus Chestnut
"Jelly, Rags & Monk" Jazz pianist Cyrus Chestnut and the Grammy-winning Turtle Island Quartet are back together, displaying their formidable collective virtuosity. Making musical connections that delve deeply into the jazz and classical traditions, the quintet embraces a range of composers on this brand-new program, including American music from Jelly Roll Morton to Thelonious Monk.
Admission is charged—for more information call (336) 758-5757.

19 Saturday, 7:30pm
DAN SKIDMORE, VIOLIN | MARY ANN BILLS, PIANO
Duo Faculty Recital

24 Thursday, 7:30pm
BENT FREQUENCY
Guest Artist Recital
Bent Frequency brings the avant-garde music tradition to life through adventurous programming, the promotion of New Music, and a creative synthesis of music and media.

26 Saturday, 7:30pm
MICROFEST—WINSTON-SALEM 2015
Guest Artist Recital
From the American Festival of Microtonal Music
Microtonal Musicians Make Magnificent Magic in Winston-Salem.

29 Tuesday, 7:30pm
FACULTY CHAMBER CONCERT—MUSIC OF MOZART
Faculty Recital
Peter Kairoff, piano; John Sadak, clarinet; Dan Skidmore, violin; Louise Campbell, viola; and Evan Richey, cello.
The program will feature chamber masterpieces by Mozart, including the Piano Quartet in G-minor and the "Kegelstatt" trio for clarinet, viola and piano.

October

8 Thursday, 7:30pm
STUDENT SHOWCASE RECITAL
Outstanding students are chosen by faculty to perform: Sajant Anand, flute; Ann Hill, soprano; Emma Huelskamp, flute; Hannah Johnston, flute; Katherine Sebastian, soprano; and the Percussion Ensemble.

11 Sunday, 3:00pm
FLUTE FEST
Kathryn Levy, director
The concert will feature WFU Flute Choir, solo performances by WFU flute students, and the Silver Wind Flute Choir of Winston-Salem.
Since 1988, Kathryn Levy, Assistant Professor of the Practice at WFU, has organized and prepared an annual flute concert at WFU. From 1988 to 1994, the concerts were known as Student Flute Concerts. Starting in 1994, with the formation of the Silver Wind Flute Choir of Winston-Salem, the concerts became known as Flute Fest.
Wednesday, 7:30 pm

**FALL CHORAL CONCERT**

The Fall Choral Concert will feature the Wake Forest Concert Choir and the Collegium Musicum Vocal Ensemble in a program entitled “A Celebration of Psalms.” The featured work will be Imant Raminsh’s “I Will Sing Unto the Lord,” a setting of Psalm 104, and the choirs will also perform music by Jake Runestad, John Rutter, and Gerald Cohen.

Thursday, 7:30 pm

**MARIZA—PORTUGUESE SINGER**

One of the world’s great vocalists, European superstar Mariza is the foremost exponent of the fado, the sultry and moving popular musical form of Portugal. A multiple Grammy nominee, and winner of the BBC Radio 3’s award for Best European Artist in World Music. Admission is charged—for more information call (336) 758-5757.

Thursday, 7:30 pm

**GAMELAN CONCERT**

Elizabeth Clendinning, director

Join us for the inaugural concert of the Wake Forest University Balinese gamelan (Indonesian percussion orchestra). Starting with a ceremony to ritually bless and name the new ensemble, this concert will feature Wake Forest students, faculty, staff, and community members playing traditional and new Balinese compositions. We will be joined by special guests music director I Made Lasmanawan and guest dancer Ni Ketut Marni from Bali (via Colorado College) to celebrate this special event.

Saturday, MIDNIGHT

**21ST ANNUAL HALLOWEEN ORCHESTRA CONCERT**

David Hagy, conductor

New freshmen and returning upperclassmen will find new forays into flights of fearful and fateful fancy that will haunt the entire Halloween audience. Faculty will plan a plot the students know nothing about while students prepare tricks the faculty know nothing about, all while performing haunting, comedic, and triumphant music. It will involve an absurd juxtaposition of characters.

FREE—Tickets required, call (336) 758-5026 to reserve.

December

2  Wednesday, 7:30 pm

**UNIVERSITY ORCHESTRA CONCERT**

David Hagy, conductor

3  Thursday, 7:30 pm

**HOLIDAY CHORAL CONCERT**

Brian Gorelick, conductor

This winter’s Holiday Choral Concert will be a fundraiser for the Concert Choir’s Italy Tour, March 4-11, 2016. The group’s fourth international tour will include performances in Venice, Rome, and Anzio. The holiday program will feature choral anthems and traditional music for the season. Also performing on the program will be the Collegium Vocal Ensemble. The admission charge for this concert will help cover the choir’s travel expenses in March. Tickets will be on sale at the door for $10 for adults, $5 for students, and Wake Forest students free with WFU ID. Anyone wishing to reserve tickets may do so by calling the Music Office at 758-5026.
I hope some of you took the opportunity to see some or all of the presentations in the 20th Anniversary Congress of the International Alliance for Women in Music on April 13-19, cosponsored by IAWM and Wake Forest.

Our music instructional technologist, Ryan McCollum, and I as president of IAWM organized and implemented the Congress. Ryan set up a 7-day schedule during which each of the 30+ presentations ran each day on a 24-hour clock, and moved to differing hours from day to day. In addition, we had an Archive of presenter names and presentation titles; a click of the button brought up the item, like on YouTube, to be watched. Presenters came from 5 countries (Argentina, Australia, England, Italy, the United States) and 18 states (CT, FL, IL, KS, KY, MD, MA, MO, NJ, NY, NC, OH, OR, RI, TX, VA, WA, WI). What were the advantages of an online music conference, the first in the world, we’ve been told?

- Total access for audience members to all the presentations. Most who logged on said they listened to every one of the presentations during the week. Exciting.
- No travel expenses for presenters or audience members.
- Total ownership of a video or audio of a presentation by each presenter.

Wake Forest was generous and innovative in cosponsoring the IAWM Congress. WFU alumni, students, faculty, staff—all of us enjoy a supportive institution behind us. Nice! I’m grateful.

He presented three conference papers: “Kastner, Berlioz, and Sax: Musical Networking in Paris in the 1840s,” in February at the spring conference of the American Musicological Society, Southeast Chapter, in Winston-Salem; “Early Organology in the Middle Kingdom: Chinese Musical Instruments through the Eyes of Father Amiot (1718–93),” in June at the annual meeting of the International Committee of Musical Instrument Museums and Collections, in Moscow; and “The Trombone Shall Sound: Mozart, Mayr, and their Settings of the Tuba Mirum” in July at the annual Early Brass Festival, in Oberlin, Ohio. In January he completed a mini-residency at Florida International University, in Miami, presenting a lecture entitled “The Editor from Hell: Information and Misinformation on Chinese Music in Eighteenth-Century France” and another on the history of brass instruments. In April he was invited by the Confucius Institute of the University of Michigan to present a lecture entitled “A French Jesuit in the Middle Kingdom: Father Amiot and his Treatises on Chinese Music.” In collaboration with Cheng (“Nick”) Liu, he published three articles on makers of traditional Chinese musical instruments in the Grove Dictionary of Musical Instruments (2nd edn.).

In April Carter completed a three-year term as President of the Society for Seventeenth-Century Music at the Society’s annual conference in Iowa City, Iowa. He continues to serve as Editor of The Historic Brass Society Journal and as General Editor of Buxtehude’s Musikalisches Opfer.

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ELIZABETH CLENDINNING

This summer, Elizabeth Clendinning presented scholarly papers at the Music and the Moving Image conference in New York City and at the International Council for Traditional Music in Kazakhstan (the latter supported by a Wake Forest Faculty Development Grant).

Clendinning recently assumed the role of President of the Society of Ethnomusicology, Southeast- Caribbean Chapter, after serving as its Vice President for the 2014-2015 year. She is now planning the chapter's annual conference, to be held in Trinidad in March 2016.

This spring, Elizabeth Clendinning welcomed a new Balinese gamelan (kembar kintam and belembangan) to Wake Forest. Commissioned specifically for the university in Bali in the summer of 2014, the instruments arrived safely in early April; a demonstration event by Clendinning's world music class was presented at the annual spring picnic. Wake Forest will host a new Balinese gamelan ensemble open to students and community members beginning in Fall 2015, with a performance on October 29. Clendinning will also add new undergraduate courses in ethnomusicology for the 2015-2016 year, including courses on Asian music, popular music, and a FYS on ethnomusicological research methods.

PETER KAIROFF

Peter Kairoff had a busy Spring semester, with three different faculty chamber recitals on campus, and performances in Los Angeles and at the University of Virginia. His seventh published CD recording, of piano works of Franz Schubert, will be released by Centaur Records this fall. He was recently awarded the Denton Family faculty fellowship, and continues to serve as Associate Chair of the Department of Music, and as Director of the Venice Program at Casa Artom.

DAVID HAGY

This past spring Dr. Hagy conducted the Charlotte-Mecklenburg All-City String Orchestra and the Music in May Festival Orchestra in Portland, Oregon. While starting his 21st year with Wake Forest University he will begin his 29th season with the Salisbury Symphony. Recent personal highlights included his first VÖCAL recital on a fund-raising cabaret for the SSO and his first full performance of the Elgar 'Enigma' Variations with the Salisbury Symphony. The coming Salisbury season includes Tchaikovsky's Symphony No. 6, which he has waited many seasons before trying to conduct.

He will also be trying to contact ALL former members of the Wake Forest Orchestra from the fall of 1995 on by email this summer to invite them to perform WITH The Wake Forest Orchestra on Wednesday, May 1, 2019. If you are an alumni, even for only one semester, of the Wake Forest Orchestra, please make sure Dr. Hagy has your email address. You can contact him at dhagy@wfu.edu. Get that instrument out, make sure it still works, and start practicing now!

DAVID LEVY

David Levy was the program annotator and pre-concert lecturer this summer for the Chautauqua Symphony Orchestra in Western New York State. His notes appeared in the Chautauquan Daily newspaper. He also continues to serve on the steering committee for the “New Beethoven Research” group. NBR will be holding its fifth annual conference in Louisville, KY on November 11-12 preceding the national meeting of the American Musicological Society. The paper he read at last year’s NBR in Bonn, Germany on Beethoven’s writing for the trombone in his symphonies at is expected to be published later this year. Dr. Levy is entering his third year as Associate Dean of the College and his seventh as Program Director for Wake Forest’s Flow House, Vienna.

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Kathryn Levy has just completed her 40th season as piccoloist with the Chautauqua Symphony which has an 8-week concert season in New York State. She looks forward to another busy Fall in 2015. The annual Flute Fest Concert will take place on Sunday, October 11 at 3:00 in Brengle Recital Hall. In the tradition of past Flute Fest Concerts, the program will feature outstanding flutists from her WFU studio, the WFU Flute Choir and the Silver Wind Flute Choir of Winston-Salem. Community Flutists of all ages will join these performers for a mass choir performance of the Brahms How Lovely is Thy Dwelling Place to end the event. In addition to teaching flute, directing the flute choir and coaching woodwind chamber music, Ms. Levy will also continue to serve as Principal Flute with the Winston-Salem Symphony, marking her 40th season with this organization.

Dan Locklair (Composer-in-Residence and Professor of Music) was on leave for the Spring 2015 semester to compose and oversee a new British recording of his choral music. Completed during this period was a new two-piano accompaniment edition to his Since Dawn (A Tone Poem for Narrator, Chorus and Orchestra based on Maya Angelou’s "On the Pulse of Morning"), a piece commissioned by Wake Forest and premiered during the 1996 Wake Forest Year of the Arts. Also completed was a nine-movement Requiem for SATB Chorus, Soloists, String Orchestra and Organ, a piece that will receive its World Premiere in November. On January 10 the Yakima Symphony Orchestra in Yakima, WA, conducted by Music Director Lawrence Golan with harpist Jill Whitman, performed Dr. Locklair’s Concerto for Harp and Orchestra. And in March, a new recording of his popular trio for flute, viola and harp, Dream Steps was released on the MSR (Albany) label (http://www.msr cd.com/catalog/CD/MS1511) as performed by the Fire Pink Trio. Concerts celebrating the release of this new recording occurred in Winston-Salem, New York City, and Philadelphia. Earlier a new commercial recording featuring Dan Locklair’s Remembrance was released on the Gothic label as performed by the choir of the Cathedral of St. Philip in Atlanta (http://www.gothiccatalog.com/Music_for_All_Saints_p/g-49291.htm). Rounding out Dan Locklair’s leave was overseeing the first phase of a new recording of his choral music in England for the British label, Convivium Records (Harmonia mundi). The second phase of the recording will occur in September in Oxford.

Teresa Radomski has recently completed the first critical edition of Un avvertimento ai gelosi (1831), a one-act “salon opera” for six singers and piano by Manuel del Pópulo Vicente Rodriguez García (1775–1832). Renowned as one of the leading tenor virtuosos of his generation, García was also a prolific composer and an esteemed voice teacher. Un avvertimento ai gelosi (A Warning to Those Who Are Jealous) was designed to prepare his students for demanding operatic careers. Based on a comic farce, the opera displays the composer's highly florid vocal style in brilliant arias and ensembles. Teresa Radomski's edition presents the score, which she transcribed from the 1831 autograph manuscript, and libretto (with translation) and also provides detailed performance notes derived from García's teaching method, including improvised ornamentation. Along with Un avvertimento ai gelosi, Teresa Radomski has completed a critical edition of another García salon opera, L'isola disabitata (The Uninhabited Island.) Both are published by A-R Editions (Middleton, Wisconsin). L'isola disabitata received its modern premiere performance at Wake Forest University in 2005.