Music Notes

The Newsletter of Wake Forest University Department of Music

Wake Forest University—Department of Music
P.O. Box 7345 Reynolda Station
Winston-Salem, NC 27109

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Careers in Music

Wake Forest music majors and minors go on to a wide range of careers. The most common include (but are not limited to) the following: higher education in public and private institutions, public school education, performance, church music, music librarianship, music therapy, and the music business: publishing, recording, broadcasting, and arts management. Music Notes will spotlight the career of one Wake Forest alumna or alumnus in most issues.

George Grove ’69

His advice to students: “Network. But don’t just do it within the framework of the business of music. Give as much of your time as you can... gestures of giving... will lift you to a higher consciousness.”

George Grove exudes magnetism even in a voicemail message. No wonder this Wake Forest alumnus has been so successful in his long stint with The Kingston Trio. Although his natural exuberance and fortitude confirm his success as an entertainer, his intuitive advice could prove insightful, even life-changing, for undergraduates. This one-time Wake Forest pre-med student chose instead to pursue his passion. It ultimately led to a successful career in musical performance. With humor and acumen, George Grove shares his intriguing life with Dr. Stewart Carter, chair of the Department of Music.

STEWART CARTER: We have never met, but I know you have had a very interesting career. Can you summarize your professional experiences in music—groups you’ve performed with, places you’ve played, etc.?

GEORGE GROVE: I graduated from WFU in ’69 and was immediately drafted into the Army. During training I was injured, but that injury saved my life; otherwise I would’ve been a Second Lieutenant in the Infantry in Vietnam, life expectancy about two weeks. Luck and timing led me to an audition with the Army Band in Ft. Monroe, Virginia, so that became my first post-college professional experience. I played piano at socials, bugle calls (a necessity at such a high-profile Army post), and either trumpet or cymbals in the Honor Guard.

After separation from the Army I performed live in Virginia with some very talented musicians, including Graydon Eggers (Class of ’68, another member of The Foresters at WFU) before heading for Nashville and my chance at “stardom.” Oddly, I arrived there on the largest bus ever built, since there were a thousand other guys on that same bus who, like me, were going to become the next big star. Luck and timing again led me into great musical situations, permitting me to perform as a backup and studio musician for some of the great country music stars of that era: Roy Acuff, Johnny Cash, Loretta Lynn, Jerry Reed, et al.

While in Nashville I heard that Bob Shane was re-forming The Kingston Trio and was auditioning for a banjo player. I was one of several who auditioned but was the one selected. The rest has become a résumé.

During the years I’ve often been asked my favorite venues at which to perform. There are several that stand out, with the most obvious being Carnegie Hall. After that comes Wolftrap (in Vienna, VA outside Washington, D.C.), Chastain Park in Atlanta when we perform there with the Atlanta Symphony, and a small theater in Park City, Utah called The Egyptian.

Although the stage is the perfect place for spontaneously creating music with all foibles instantly forgotten, the recording studio is where a lasting performance can be shaped and captured. Sometimes studio performance shows you all your warts and inconsistencies, but at other times it allows you to capture that one sterling performance for all time that might otherwise be lost.

My other love is the arranging of orchestral music for artists who perform Pops Concerts with symphony orchestras. Obviously, I’ve arranged the music for The Kingston Trio. But I’m quite proud of the arrangements (continued page 2)
(continued from page 1)

I crafted for The Association, who had such hits in the late '60s as Cherish, Never My Love, Windy, Along Comes Mary, Enter The Young, Everything That Touches You and others. For them I combined my knowledge of their current stage show with my memory of the original recording, which became a #1 hit. That recording is the sound that an audience wants to hear when the song is performed. So if the band wasn’t playing a particular guitar solo exactly the same way, I would find combinations of instruments to give that same sort of sound (such as bassoon, cello and French horn) and have them play the solo that the audience remembered.

I think of myself as a journeyman musician, so all of this is one big excursion: stage performance, recording, producing, arranging. And, after all of the years of doing it, it’s still a blessing.

S.C.: What is it like being a musician in Las Vegas?

G.G.: For me, it’s similar to being a teacher or a doctor or a lawyer in Las Vegas. I live here as part of the community. I do perform here once or twice annually with The Kingston Trio, but I have not involved myself in the music community since I tour too much to be able to perform in any of the local shows. I do have good friendships with many of the local musicians and I utilize their talents in the recording studio.

S.C.: To go back in time a bit, can you tell me something about your background before college—your hometown, pre-college music background, why you chose Wake Forest?

G.G.: I began taking piano lessons at the age of four, fascinated with the musical sounds and mathematical precision of Bach and Mozart, and the romance and power of Beethoven and Chopin. My piano teacher was a wonderful lady named Grace Hart, considered to be the best piano teacher in Hickory, North Carolina. Around the age of nine I took up trumpet, again with a terrific teacher, Dr. Robin Gatwood from Lenoir Rhyne College.

When I reached high school, talent contests came into vogue, so I purchased a guitar, formed a trio and began learning Kingston Trio and other folk songs. I quickly realized that this gave me an identity, and I could actually date a cheerleader without having to be a football player! It was the best of all worlds for me: piano, trumpet, folk-singing and a social life.

During my senior year in high school I applied to several colleges (as we all did), but chose Wake Forest primarily because of my friend Graydon Eggers. He was a year older and sang the praises of Wake. After a visit to the campus I was sold.

By the time I arrived at WFU (then still “College”) in the Fall of ’65, my father had suggested that I switch majors in my junior year. I had a great social life through my fraternity, Sigma Phi Epsilon. I had dear friends all around a small and beautiful campus. I had some wonderful teachers, especially for my dual focus of piano and trumpet. I had an identity, again through the extracurricular folk group, The Foresters (Grady Eggers ’68, Pat Brown ’68, Jerry McDowell ’68). I had an extended family, and it was called Wake Forest University.

S.C.: What was the Music Department at Wake Forest like when you were here?

G.G.: I would say, lovingly, that it was in its infancy. Most of the music theory I learned was not at WFU. I learned it through the discipline of my early years of piano training. My favorite “class,” band, took place in the basement of Reynolds Gymnasium since Scales Fine Arts Center didn’t exist. But despite this my favorite classes were with the gentle Dr. Thane McDonald, the excitable and talented Christopher Giles on piano, and the extraordinary genius and humor of Dr. Calvin Huber and his wife, Bette. The Hubers made music at WFU accessible, joyful, didactic, while becoming our parents in absentia. They not only taught us the love of music but the value of hard work, extending ourselves beyond ourselves, and respecting the input from and relationship with every other musician. I learned from them that a university is not just the collection of bricks & mortar that make up a beautiful campus, but the hearts and personalities of the teachers in whose classes we sit.

S.C.: Who were the faculty members who influenced you the most—in music or in other departments? What courses—in music or other departments—did you find the most interesting? In hindsight, which courses proved to be the most useful to you in your professional career?

G.G.: I jumped the gun on this question. But I cannot possibly compliment enough the talents of Christopher Giles and Dr. Calvin Huber. Christopher constantly demanded that I find the inner voices (not to be confused with “inner voicings”) of the music, both the subtle and the obvious; the subtle voices were meant to be caressed and encouraged, and the obvious voices were to be allowed rather than overstated. Cal Huber taught everything else and introduced students to music from the sublime to the whimsical. He arranged all of the music that the marching band performed at football games and choreographed the formations. For the concert band Dr. Huber knew how to utilize the talents of all of the students, not just the music majors, and he introduced us to such great music as that of Vaclav Nelhybel (Trinitico) as well as his own compositions (“The Pussillami- nious Pussy-cat”). Dr. Huber was the greatest mentor I’ve ever had and I’ll hold him in my heart forever.

(continued page 3)
At Wake Forest George Grove says he learned “that a university is not just the collection of bricks & mortar that make up a beautiful campus, but the hearts and personalities of the teachers in whose classes we sit.”

S.C.: I presume that you have had to do a lot of touring in your career. Were there some aspects of traveling that you enjoyed, or was it just grueling?

G.G.: Touring is the mainstay of a journeyman musician: no tour, no money. At different stages of my life, being on-the-road has been fun while taking me away from my family, fun because it took me away from my home life (yes, divorce can be a cruel precipitate of touring), and grueling primarily because of the long hours in an airplane. But without touring there’s no way to take the music from one place to another. The touring itself has taken several turns, all related to the economy. In the late ’70s and early ’80s, we spent forty weeks annually on-the-road, primarily in rental cars. We would perform at Holiday Inn banquet rooms on weekends and small clubs during the week. From the mid ’80s through the late ’90s the smaller clubs and dinner theaters began dying out and demand for concerts returned to Performing Arts Centers. With the graying of our demographic, we have stayed primarily in PACs but are doing more performing in areas of the country with larger retired populations.

Quite possibly the most difficult aspect of touring is the maintenance of discipline. Even with nightly performing, practice is a necessity. Performance by itself sometimes allows for the development of bad habits, and even the slightest amount of focused practice can purge those. Also, I found it both difficult yet exhilarating to spend time on airplanes and in hotel rooms doing the symphony orchestrations for our pops concerts. It’s one thing to sit in front of a piano and make cohesive music arrangements; it’s another to retain musical cohesion while bouncing around in an airplane.

S.C.: Do you have a family? Are any of them musicians?

G.G.: I have one son from my first marriage. He is a musician, though he does it avocationally. For a while he was a brilliant recording engineer in Las Vegas; however, the desire to live in the beauty of Richmond, Virginia’s Fan District lured him there.

My current family, for the past twenty years, is a middle-school teacher recently retired, originally from Iowa and transplanted to Las Vegas thirty years ago. We have reached a place in our lives where time together is cherished and time apart is understood. Cindy does play piano, but she leaves the professional approach to music to me.

My sister, Joan, is retired from nursing and from working with non-profits in the mountains of North Carolina. She lives near Boone. It was through her that I initially heard both the piano and The Kingston Trio, so I have only her to blame for all of this!

S.C.: Are there other Wake Forest music alums that you still keep in touch with? Are any of your former classmates still at Wake Forest, or in Winston-Salem or nearby?

G.G.: I have been in touch through the years with Paul and Amy Orser. Paul is a fraternity brother and they are delightful people, individually and collectively. (It seems to me that Paul may have had some sort of job at WFU through the years.

Groundskeeper, perhaps!!)

I’ve also kept in touch with a couple other fraternity brothers, Dr. Tom Moyer, who lives in Kennebunk, Maine, and Jim Hood, who lives in Buffalo, New York. And, of course, my lifetime buddy who talked me into attending WFU, Grady Eggers, a resident of Boone, North Carolina.

S.C.: What advice do you have for aspiring professional musicians?

G.G.: Network. But don’t just do it within the framework of the business of music. Give as much of your time as you can, perhaps to your church or your community. Volunteer at your local Performing Arts Center. All of these gestures will certainly introduce you to more people than you might otherwise not meet, both in the business of music and outside of it. But they are also gestures of giving which will lift you to a higher consciousness.

Never stop learning. Although I graduated from WFU in 1969 and have been blessed to have worked continuously, I knew I wanted to return to school. I did so in 1999 and earned my Master of Music degree in 2001, specializing in Jazz Composition at the University of Nevada, Las Vegas. It gave me many more tools with which to approach orchestral arranging, and put me in touch with people in a higher echelon both of music and of academia. Now I can’t wait to get started on the Ph.D.

George Grove recalls how Wake Forest professor Christopher Giles “constantly demanded that I find the inner voices (not to be confused with ‘inner voicings’) of the music, both the subtle and the obvious; the subtle voices were meant to be caressed and encouraged, and the obvious voices were to be allowed rather than overstated.”

The Kingston Trio. From l-r: George Grove, Bill Zorn, Rick Dougherty
BANDS
Fall semester 2014 brings a number of staffing changes to the Wake Forest University Bands. Dr. Brandon Robinson assumes the position of Associate Director of Bands. Dr. Robinson recently completed his Ph.D. in Music Education at the University of Mississippi and taught previously in the public schools of Arkansas, and at Alcorn State University. At Wake Forest, Dr. Robinson will be responsible for the musical instruction and preparation of the Spirit of the Old Gold and Black Athletic Bands, and he will also be involved with instruction of jazz ensembles and the wind ensemble. Also joining the athletic bands staff are Greg Dills (Director of Percussion) and Wesley Payne (Director of Colorguard). Greg Dills holds a Master of Music from Appalachian State University and is a local freelance percussionist and teacher. Wesley Payne holds a Bachelor's Degree in Music from UNCG and is a public school music teacher for the Winston Salem Forsyth County Schools.
Wake Forest University Bands will be hosting the Bands of America Regional Marching Band Championship at BB&T Field on Friday, October 10, and Saturday, October 11, 2014. For more information on the event, please go to:
http://www.musicforall.org/what-we-do/boa-marching-championships/regional/
winston-salem-nc-regional

CHAMBER MUSIC
During spring semester the student chamber music concerts in Brendle Recital Hall featured string, piano, woodwind and brass groups from the studios of David Hagy, Dan Skidmore, Kathryn Levy, Eileen Young and Kevin Bowen. Several of these groups also performed off campus at the retirement communities of Arbor Acres and Salem Towne.
On November 18 and 19 this fall, the Department of Music will again present two exciting student chamber music concerts in Brendle Recital Hall. The concerts will feature chamber music for wind, brass, piano, and string performers, with an encore performance of the WFU Flute Choir on the November 19, 2014.

CHOIRS
The Wake Forest Choirs will continue their tradition of performing the finest classical choral music for their listeners this coming fall. Concert Choir, Collegium Vocal Ensemble, and the Wake Forest Chamber Choir will combine for the Fall Choral Concert on October 22, Collegium will sing early music in conjunction with the Collegium Instrumentalists on November 13, and all three ensembles will appear on the traditional Holiday Choral Concert on December 4. Concert Choir will perform once again at the Moravian Lovefeast on December 7. 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 Thursday, August 21, 3:30-4 pm, in Room M208 of the Music Wing of the Scales Fine Arts Center. Chamber Choir will hold auditions for new members during the second week of the fall semester. Please email Brian Gorelick, Director of Choral Ensembles, for more information.

ORCHESTRA
The Wake Forest Orchestra continues to grow each year! Last spring’s concert with 25 violins, 8 violas, 9 cellos and 2 basses (yeah, we still need basses!) was among the most ambitious I’ve ever done with three pieces about Romeo and Juliet from Prokofiev, Tchaikovsky and Bernstein. Some alumni will remember doing these pieces, but not on the same concert!
This year Halloween will of course be the battle between students and faculty that it always is, but at least we won’t have to open the musical the next night like we did last year with Hairspray! (The musical was great fun in spite of the scheduling challenges.) This season our main concerts will include Dukas Sorcerer’s Apprentice again but this time with Mozart’s Symphony No. 25 (the “little” G Minor) and the Vaughan Williams Fantasia on a Theme of Thomas Tallis (Wednesday, December 3). In the spring we’ll do our concerto competition concert as usual (Wednesday, February 25) and a final concert including a Shostakovich Symphony (Wednesday, April 29). I hope you can join us for one of these exciting performances!

The Passing of a Beloved Friend, Mentor, Colleague
Lucille Sawyer Harris
August 26, 1926 - August 2, 2014

As this edition of Music Notes was going to press, we received the sad news that Lucille Harris, Instructor Emerita of Music, passed away at Salem Towne Retirement Community on 2 August 2014. Lucille taught piano at Wake Forest from 1957 to 1991. The Department’s annual Giles-Harris Competitions in Music Performance honor her many years of service to the university and her dedication to our students. A memorial service was held in

her honor on 9 August 2014, at Salem Towne, with Professors Richard Heard, tenor, and Peter Kairoff, piano, providing special music. She will be honored with a special tribute in the spring 2015 edition of Music Notes.

-Dr. Stewart Carter, Chair, Department of Music
Scholarships, Prizes, and Awards

The Department of Music annually gives the following prizes and awards. In addition, the department awards several need-based scholarships in amounts intended to cover the cost of individual instruction (private lessons) at Wake Forest. Winners and recipients during 2013-2014 have been:

**The Louise Cochrane Boteler Prize for the Pursuit of Excellence in Music** to an outstanding rising junior or senior pursuing a major or minor in music. This cash prize is to be used to further his or her study of music.

- MAX DOSIER ’15
- CARVER HOLMES ’15
- CHRISTOPHER HUNTER ’16
- JEREMY SEXTON ’17

**The Christian Cappelluti Prize** is the largest and most prestigious prize given by the Department of Music, and is awarded 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 music faculty. Wake Forest graduate Christian Cappelluti (’97) died unexpectedly at the age of 22.

- CARTER HOLMES ’15
- CHRISTOPHER HUNTER ’16
- XINLEI LI ’15
- JIHAE MOON ’16
- JEREMY SEXTON ’17

**The Paige Shumate DeVries Prize** is awarded each year at the Marching Band banquet to a senior who reflects the generous spirit of Paige Shumate (’89) and her willingness to serve in the symphonic groups and the athletic bands wherever she was needed. Paige Shumate DeVries died unexpectedly in her last semester of medical school.

**The Tang Family Band Scholarship** established in 2011 by a generous gift from Howard and Dina Tang, will provide financial support for the Wake Forest University band program for many years to come. The gift establishes a fund that will provide operating funds for the Spirit of the Old Gold and Black Athletic Bands, as well as a scholarship to an outgoing senior band member who has participated in SOTOGAB for the entire duration of his or her Wake Forest undergraduate education. The gift will culminate in an endowment which will also be used to provide operating funds and scholarships for the Wake Forest Bands. The first award was given in the spring of 2012.

- BENJAMIN (JAMIE) FLOYD ’14

**The President Scholarships** for Distinguished Achievement:

- AMANDA CHOU ’15 (violin)
- RIANA FREEDMAN ’15 (voice)
- CARTER HOLMES ’15 (piano)
- HARRISON HULL ’15 (saxophone)
- KATHERINE RIRIE ’15 (violin)
- BENJAMIN ROBB ’15 (percussion)
- NICHOLAS BURROUGH ’16 (tenor)
- ANN HILL ’16 (voice)
- ALEX LANGEVIN ’16 (clarinet)
- JIHAE MOON ’16 (cello)
- KATE PLAYER ’16 (oboe)
- CHARLIE THOMAS ’16 (trombone)
- ALEXANDRA (ZANNY) DOW ’17 (harp)
- MELISSA HUTTER ’17 (violin)
- HANNAH JOHNSTON ’17 (flute)
- MARK MACALUSO ’17 (composition)
- 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)

**Edward Otis Burroughs Organ Scholarship**

- CARTER HOLMES ’15

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**Alumnus John Kossler to perform recital**

John Kossler (’11) started his guitar studies through the Suzuki Method with his father, William Kossler, at the age of four years old. He eventually attended the North Carolina School of the Arts in Winston Salem, North Carolina, studying under Joseph Pecoraro. Placing in competitions such as the ECU Guitar Festival in Greenville, North Carolina, the Young Arts Festival in Miami, Florida, and the Music Academy in Greensboro, North Carolina, John then attended Wake Forest University, studying under Patricia Dixon. During his education at WFU, he performed in Europe at cities including Milan, Italy and Postojna, Slovenia. Currently John attends the Yale School of Music pursuing a master’s degree in guitar performance with Ben Verdery.

We proudly welcome John back to campus!
KIERSTEN BOWMAN
For the next year, I’ll be working as Collaborative Technologies Associate for Wake Forest’s Information Systems department. After that I have to figure out if I want to stick with IT work or pursue music production further. I am glad to be sticking around for another year while I do!

JAMIE FLOYD
I move to Charlottesville in August to begin my PhD in Computer Science at the University of Virginia. Until then, I am home in Lexington doing some occasional odd jobs but mainly resting in preparation for beginning school again at the end of the summer. Once I start at UVA, I am a full-time student / teaching assistant / researcher for the next 5-7 years.

HOLLY PAN
I just arrived in Lexington, Kentucky, and settled down. I will pursue the Pharm.D. program in the University of Kentucky. Orientation is around the corner, I’m excited, nervous and also a bit scared about this new journey that’s about to begin. While being a pharmacy student could be busy, I still plan to play piano, from time to time, because it really helps calm my nerves—it puts me in a different mindset for a brief escape.

ERIN SANER
Beginning in August, I will be attending Wake Forest School of Medicine as an MD candidate. Some areas that currently interest me are Internal Medicine/Pediatrics and Family Medicine. I plan to remain involved in music through several avenues, including an Integrative Medicine interest group, collaborating with local music therapists, and building the “Music and Me” program piloted last year. My goal is to utilize these avenues to foster a partnership between medical professionals and musicians of all ages in the Winston-Salem area to promote the benefits of holistic care.

JOE SWANSON
Right now I’m working with human rights and civil rights issues as the Dallas Community Organizer with the ACLU of Texas. Once I start hitting a rhythm (haha, get it?) I hope to start volunteering with the Embrey Center for Human Rights at SMU.

Ryan Whittington
This summer I have been stretching my sight singing and vocal skills with the choir at St. Timothy’s Episcopal Church under the direction of Christin Barnhardt. I am also keeping myself busy with the score of Ernst Wolf’s “Osterkantate,” which I am analyzing for the Moravian Music Foundation.

On June 28, Ray Ebert and I played John Cage’s “Music for Carillon, Nos. 2 and 3” on the Wake Forest Carillon in addition to my “Fantasia on a Theme of Wake Forest,” which was played as part of the Baccalaureate carillon prelude. Mr. Ebert has also been giving me the occasional improvisation lesson at the organ bench.

I will be matriculating at Florida State University in the Fall of 2014, pursuing my Master’s degree in Historical Musicology. During my tenure at FSU, I will be a Graduate Assistant, gaining as much teaching experience as I can get my hands on. My research there will probably continue to deal with the music of Arnold Schoenberg, although likely using new and different methods than those I have used before.

A Word from our graduates...

ALUMNA
Amanda Castellone

Soprano Amanda Castellone (’06) will perform an Alumnus Recital on Saturday, September 13 at 7:30 pm in Brendle Recital Hall. The program will also feature two other Wake Forest alumnae; clarinetist Catherine Keen Hock (’05), who will perform with Amanda in Schubert’s Der Hirt auf dem Felsen (The Shepherd on the Rock), and soprano Mary McElwee Mendenhall (’97), who will join Amanda for duets by Mendelssohn and Brahms. Other works on the program include Dvorák’s Cigánské Melodie (Gypsy Songs) and Debussy’s Ariettes Oubliées. Pianist Thomas Turnbull, of the Wake Forest Music Department, will accompany the recital.

A native of Charleston, South Carolina, Amanda recently returned to her hometown to teach in the music department at the College of Charleston. She graduated from Wake Forest University with a double major in music and biology and received her Master of Music degree in Voice Performance from the Boston Conservatory in 2008. In 2011, Amanda earned the Doctor of Musical Arts from Arizona State University.

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Calendar of Events
Fall 2014 Season
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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

30 Saturday, 7:30pm
THE CIOMPI QUARTET, DUKE
Guest Artist Recital
Venue: Kulychnykh Auditorium, Byrum Welcome Center, WFU
North Carolina’s premiere string quartet and artists-in-residence at Duke University perform music of Haydn, Barber, Gershwin, and Dvořák
$20 General Admission & $5 Students/Children
FREE for WFU Students with ID

September

11 Thursday, 7:30pm
BROADWAY’S NEXT HIT MUSICAL
Secrest Artists Series
Something new for Secrest: comedy! Broadway’s Next Hit Musical is a virtuoso, fully improvised musical comedy show. The group features improv superstars Deb Rabbi, Rob Schiffmann, Robert Grant, Kobi Libii, Stefan Schick, Rebecca Vigil, host Greg T riggs, and pianists Eric March, Andrew Resnick, and Gary Adler in a full book musical created on the spot. This event is an unprecedented collaboration between Student life, the Secrest Series, and IPLACE.
Admission is charged—for more information call (336) 758-3224.

13 Saturday, 7:30pm
AMANDA CASTELLONE (’06), SOPRANO
Alumna Recital
Mary McElwee Mendenhall (’97), soprano
Catherine Keen Hock (’05), clarinet
Thomas Turnbull, piano
Dr. Amanda Castellone (’06) performs a recital of arias and art songs, including Schubert’s Der Hirt auf dem Felsen, featuring Dr. Catherine Keen Hock (’05), clarinet, and soprano duets with Mary McElwee Mendenhall (’97), accompanied by Thomas Turnbull.
Dr. Castellone, a double-major in music and biology at Wake Forest University, received her Master of Music degree from the Boston Conservatory (2008), and earned the Doctor of Musical Arts from Arizona State University (2011). A native of Charleston, SC, she teaches voice in the music department at the College of Charleston.

16 Tuesday, 7:30pm
LOUIS GOLDSTEIN, PIANO
Faculty Recital
Yehuda Yannay’s Continuum, using real-time video capture and projection of the pianist’s performing motion, and Beethoven’s last Piano Sonata, the Immortal “Op. 111.”

20 Saturday, 3:00pm
NADIA SHPACHENKO, PIANO
Guest Artist Recital
Performs music by Prokofiev, Flaherty, Schoenberg, Scriabin, Yates, Matheson.
Described by critics as a “truly inspiring and brilliant pianist...spellbinding in sensitivity and mastery of technique,” Nadia Shpachenko-Gottesman is best known for her irrepressible drive for excellence.
She is currently on the faculties of California State Polytechnic University, Pomona, Claremont Graduate University, and Montecito International Music Festival.

22 Monday, 5:00 pm
SEIS MIRADAS POR LATINOAMERICA: HOMAGE TO PABLO NERUDA
Opening Event-
Venue: The Hanes Gallery, Scales Fine Arts Center, WFU
Jorge Otero’s work will be presented as part of Seis Miradas por Latinoamérica, centered on the poetry of Pablo Neruda and its reflection in music and art. Professor Patricia Dixon, director of this interdisciplinary program, will introduce Chilean composer/guitarist Javier Farías, and share his contributions to this international project.
Jorge Otero’s family was a part of the post-1959 Cuban Diaspora.
Quartet features: John Kossler, Nick Bennett, Drake Duffer and Lando Pieroni
Narrators: Patricia Dixon and Dr. Edwin G. Wilson
23 Tuesday, 7:30 pm  
**SEIS MIRADAS POR LATINOAMERICA: HOMAGE TO PABLO NERUDA**  
Guest Artist Recital  
*Miradas por Latinoamerica: Homage to Pablo Neruda* Featuring Eliot Fisk and Ben Verdery, in the premieres of Javier Farias “Geografía de un Canto” for solo guitar, and “Cortada fue la Tierra” for two guitars, by Farias, and Ben Verdery’s “Homage to Neruda.”  
PRE-TALK discussion with artist, Javier Farias  
6:30PM M208 SFAC  

25 Thursday, 7:30 pm  
**JOHN KOSSLER, GUITAR**  
Alumnus Recital  
Currently John attends the Yale School of Music pursuing a master’s degree in guitar performance with Ben Verdery.  

28 Sunday, 3:00 PM  
**FLUTE FEST**  
Kathryn Levy, director  
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.  
The concert will feature WFU Flute Choir, solo performances by WFU flute students, and the Silver Wind Flute Choir of Winston-Salem.  
The WFU Flute Choir, under the leadership of Ms. Levy, will continue to provide music not only for Flute Fest, but also for the Student Chamber Music Concert on 19 November 2014 and the Moravian Love Feast in Wait Chapel on December 7 at 8:00 pm.  

October  

9 Thursday, 7:30pm  
**SWEET HONEY IN THE ROCK**  
Secrest Artists Series  
Venue: Wait Chapel  
Sweet Honey in the Rock is rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions. This Grammy Award-nominated group possesses a stunning vocal prowess that captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip hop, ancient lullabies, and jazz improvisation. 2015 marks the 40-year anniversary of the a-capella ensemble.  
Admission is charged—for more information call (336) 758-3224.  

12 Sunday, 3:00pm  
**SCHUBERTIAD: SONGS AND PIANO PIECES BY FRANZ SCHUBERT**  
Faculty Recital  
Peter Kairoff, piano  
Louis Goldstein, piano  
Teresa Radomski, soprano  
Elizabeth Pacheco Rose, soprano  

22 Wednesday, 7:30pm  
**FALL CHORAL CONCERT**  
Brian Gorelick, conductor  
The Fall Choral Concert will feature the Wake Forest Concert Choir, Collegium Musicum Vocal Ensemble, and the Wake Forest Chamber Choir in a program entitled J.S. Bach and His Choral Legacy. The featured work will be Bach’s well known church cantata *Wachet auf, ruft uns die Stimme* for soprano, tenor, and bass soloists, chorus, and orchestra.  

24 Friday, 7:30pm  
**STUDENT SHOWCASE CONCERT**  
Kathryn Levy, director  

28 Tuesday, 7:30pm  
**MAURIZIO BARBORO, PIANO**  
Guest Artist Recital  
World-renowned Italian pianist Maurizio Barboro Performance will include masterpieces from the music repertory of composers Schumann, Chopin, Debussy, Liszt.  
Maurizio Barboro completed his artistical education at the “Accademia Nazionale di Santa Cecilia” in Rome, under the guidance of the famous italian pianist Lya De Barberis. Winner of Italian piano competitions, since 1980 he has combined an intense career in Italy as well as in the major cultural centres in Europe, Asia and America, collaborating with famous conductors (Ovidiu Balan, Kard Mark Chichon, Teodor Costin, Liviu Buiuc, Viktor Dubrovski, Francisco Noya, Paolo Peloso, Jeffry Rink and many others) and prestigious orchestras.  
He is a member of the jury of several prestigious international contests, Art Director of the “Schubert Prize” International Competition in Italy and the “Alfredo Casella” Music Association.
November

8      Saturday, 8:00pm
AMY BEACH CONCERT AND LECTURE
Guest Artists Concert
Faculty of Meredith College, Raleigh, perform vocal and instrumental repertory by the Dean of American Women Composers Amy Beach.
Opening Lecture by Susan Borwick, Professor of Music, Wake Forest University.
NOTE: start time 8 pm

11     Tuesday, 7:30 pm
QUATUOR EBENE
Secrest Artists Series
The four French musicians of Quatuor Ebene represent an extraordinary synthesis of traditional string chamber music structure with energetic and charismatic performance. Their repertoire includes traditional pieces by masters such as Brahms and Mendelsohn to their own arrangements.
Admission is charged—for more information call (336) 758-3224.

13     Thursday, 7:30 pm
COLLEGIUM MUSICUM
Stewart Carter, director
Brian Gorelick, director
The Collegium Musicum Vocal Ensemble and Collegium Instrumentalists will present an early music concert featuring French and Flemish music of the Middle Ages and the Renaissance. The program’s vocal selections will feature Clement Janequin’s programmatic chanson La bataille de Marignan.

19     Wednesday, 7:30 pm
CHAMBER MUSIC I CONCERT
Jacqueline Carrasco, director

20     Thursday, 7:30 pm
OLD GOLD JAZZ CREW CONCERT
Chris Hankins, director

23     Sunday, 3:00 pm
WIND ENSEMBLE CONCERT
Kevin Bowen, director
Brandon Robinson, associate director

December

3      Wednesday, 5:00 pm
MAX DOSSER
Senior Research Presentation
Venue: M308 Scales Fine Arts Center, WFU
Thematic Development as Emotional Core in John Williams’ Film Music: Star Wars (1977) and Harry Potter and the Sorcerer’s Stone (2001)

3      Wednesday, 7:30 pm
UNIVERSITY ORCHESTRA CONCERT
David Hagy, conductor
The Orchestra becomes more serious (after Halloween!) and performs John Adams’ Short Ride in a Fast Machine, Mozart’s Symphony No. 29, the Vaughan Williams’ Fantasia on a Theme of Thomas Tallis, and Duka’s The Sorcerer’s Apprentice.

4      Thursday, 7:30 pm
HOLIDAY CHORAL CONCERT
Brian Gorelick, conductor
This winter’s Holiday Choral Concert will feature choral anthems and traditional music for the season. Performing on the program will be the Wake Forest Concert Choir, the Collegium Musicum Vocal Ensemble, and the Wake Forest Chamber Choir.
2013-2014 Winners—37th Annual Christopher Giles and Lucille S. Harris Competitions in Musical Performance

OPEN COMPETITION WINNERS

EMMA HUELSKAMP, flute
First Place: The Joseph Pleasant and Marguerite Nutt Sloan Award
Griffes: Poem

ANN HILL, soprano
The Award for Outstanding Performance by a Non-Music Major
Poulenc: La courte paillle
Le sommeil
Quelle aventure!
La reine de coeur
Ba, Be, Bi, Bo, Bu
Les anges musiciens
Le carafon
Lune d’Avril

KATHERINE SEBASTIAN, soprano
The Award for Outstanding Performance by a Singer
Granados: Amor y odio
La maja dolorosa
El tra la la y el punteado
El majo discreto

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

PIANO COMPETITION WINNERS

AARON LEE
First Place: The Sinal Prize
Brahms
Rhapsody in G minor, Op. 79, No. 2

CONGSHAN HOLLY PAN
Second Place: The Marc and Eric Elvy Award
Mendelssohn:
Song Without Words, Op. 19, No. 1
Song Without Words, Op. 30, No. 4

XIOAFAN SUN
The Ward Virts Prize for Pianistic Expressiveness
Beethoven:
Sonata in G Major, Op. 14, No. 2
ELIZABETH CLENDINNING

Elizabeth is Assistant Professor of Music at Wake Forest University. She maintains several active and intersecting areas of research, which include the musical cultures of Bali, Indonesia; gamelans in diaspora; Asian popular musics; music in film and television; music and technology; music pedagogy; and the historiography of ethnomusicology. Her work has been published in *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon* (Scarecrow Press, 2010) and *Norient Online Journal* (2013), and she has contributed to *The Grove Dictionary of American Music, Second Edition* and *Music Around the World: A Global Encyclopedia* (ABC-Clio). She has conducted field research in Bali and across the United States with the support of the Florida State University International Dissertation Semester Research Fellowship (2012) and the Florida State University Dissertation Research Grant (2013), and additionally was the recipient of the United States Department of State Critical Language Scholarship for Indonesian language study (2011).

Elizabeth is also an active performer of Indonesian traditional and contemporary music and dance, focusing particularly on Balinese gamelan gong kebyar repertoire. She has played and danced with groups in the United States and in Bali, most notably the Sekaa Gong Hanuman Agung (Florida State University; Asst. Dir. 2009-2012, Dir. 2013) and the Emory University Gamelan (Dir. 2013-2014). Her work with these ensembles has recently been featured in pedagogical videos on gamelan gong kebyar and gamelan tuning for CPALMS, a Florida Department of Education resource, and by the Indonesian-language American news organization Voice of America.

She received her PhD in Musicology from Florida State University in 2013 under the direction of Michael B. Bakan and also holds an MM in Ethnomusicology (FSU, 2009) and a BA in Music (University of Chicago, 2007). Before arriving at Wake Forest, she was the Visiting Instructor in Ethnomusicology and Director of World Music at Emory University (2013-2014). She currently serves as the co-chair for the Society for Ethnomusicology Section on the Status of Women (2013-2016) and as Vice President for the Society for Ethnomusicology Southeast and Caribbean Chapter (2014-2015). At Wake Forest, Elizabeth teaches undergraduate courses in world and western music culture and history and will direct the Wake Forest gamelan ensemble beginning in Fall 2015.

BRANDON ROBINSON

Dr. Brandon E. Robinson is currently the Associate Director of Bands at Wake Forest University. Dr. Robinson’s responsibilities include marching band (SOTO GAB), wind ensemble, jazz ensembles, and pep bands.

Dr. Robinson recently completed a Ph.D. in music education from the University of Mississippi. His graduate teaching assistant duties at the University of Mississippi included supervising student teachers, teaching MUS 103: Introduction to Music for non-music majors, and assisting the jazz ensembles.

Prior to Dr. Robinson’s graduate work at Ole Miss, he served on the music faculty at Alcorn State University. While at ASU, Dr. Robinson taught jazz ensemble, jazz combo, woodwind studio, music theory, aural skills, woodwind techniques, and assisted with marching band, wind ensemble, and concert band.

In addition to Dr. Robinson’s college teaching experience, he also taught in the public schools in Arkansas for twelve years. Dr. Robinson’s bands consistently received superior ratings in all areas, including marching band, concert band, and jazz band.

Dr. Robinson is the president and owner of BERmusic. Services include: student leadership workshops, custom music arrangements, custom drill design, marching/concert/jazz band clinics, and consulting.

Dr. Robinson earned the BME and the MM in instrumental conducting from Arkansas State University in Jonesboro, AR.

JOHN SADAK

Mr. Sadak is Assistant Professor of the Practice at Wake Forest University. He is a member of the Greenville Symphony Orchestra and performs regularly with the Charleston Symphony Orchestra, Charlotte Symphony Orchestra and the Winston-Salem Symphony Orchestra. He is also an active chamber musician. Recent performances include the inaugural concert of the new music initiative Fresh Ink as well as the American premiere of Mark Kilstein’s *Ballistic Etudes 3.1*. Last season he was a featured artist for Charlotte Chamber Music’s chamber recital titled “Ebony and Ivories.” A native of upstate New York, Mr. Sadak earned his MM in Clarinet Performance from the Manhattan School of Music. After graduation he served as Principal Clarinet for the Miami City Ballet. Two years later he was appointed to the Clarinet/Bass Clarinet chair of the Florida Philharmonic Orchestra and Florida Grand Opera. He has collaborated with musicians ranging from Itzhak Perlman, John Williams and Cecilia Bartoli to Collective Soul. Mr. Sadak has been active as a session musician both in New York and Miami, recording for various commercial artists. He has recorded for the Naxos label and had the privilege of recording for the Smithsonian Institute.

Prior to his appointment at Wake Forest University, Mr. Sadak served on the music faculties at UNC Charlotte, Florida International University and the New World School of the Arts in Miami as well as Concordia College and the New York Music Institute in New York. He is sought after as a clinician and chamber music coach and maintains an active private studio of accomplished young clarinetists.
A Word from Our New Faculty...

ELIZABETH CLEDDINING

I grew up in Tallahassee, Florida and went to the University of Chicago for my undergraduate education. Enamored of the university’s “life of the mind” philosophy but less than happy about Chicago winters, I came back to Florida State University in Tallahassee to pursue a master’s and doctorate in Ethnomusicology, graduating in 2013. I spent a wonderful year last year as a visiting instructor and director of the world music performance program, teaching popular music at Emory University in Atlanta before coming to Wake Forest. I am very excited to be joining such a talented, accomplished, and welcoming faculty as its first ethnomusicologist, as well as to stay in the South, which I very much see as my home.

I have just returned from my fourth trip to Bali. I spent the almost three weeks staying and studying with the family of one of my main teachers—I Made Lasmawan, who spends the school year as faculty at Colorado College and elsewhere in the region and in the summer, opens his home to non-Balinese students to study gamelan. (A gamelan is a large, mostly percussive “orchestra” of instruments found in parts of Indonesia.) In addition to studying there myself, I am continuing to work with him in my research on transnational Balinese pedagogy for foreigners. This summer, his village took part in an important week-long temple ceremony.

One of the most exciting parts of my travels this time was to commission a full set of gamelan instruments—approximately thirty in all—for Wake Forest’s new Balinese Gamelan Ensemble course, slated to start in Fall 2015. The ensemble we are getting is more specifically called an angklung kebyar, a hybrid style of ensemble that incorporates instrumental and tuning features from three of the most popular historic types of gamelans in Bali, and which opens up a number of different musical styles we can play. The majority of the instruments, made of bronze and wood, will be hand-smelted, hand-carved with scenes of the Hindu epics, and hand-painted red and gold before being shipped across the Pacific to us. I also ordered a set of performance uniforms to be made for us—black and gold, of course!

I am particularly excited to teach this ensemble, not only because of the opportunities it will give students to study and perform a beautiful and fascinating music tradition, but also for the artistic and service-related possibilities it opens up for collaboration within and beyond the university. The Balinese performing arts are deeply intertwined, making the gamelan a natural center of collaboration by musicians, dancers, actors, visual artists, and others. Though some of its repertoire is very complex, the gamelan is also very approachable for novice musicians; our ensemble will accept students of all musical background and experience levels. From potential performance-workshops in Winston-Salem elementary schools to collaborations with interested musicians and dancers regionally and beyond, the gamelan will provide a great way for Wake students to learn the musical arts of another culture and be able to give back artistically to their community.

Although much of my work as of late has been with the Balinese performing arts, I am also an avid scholar of popular music and music in film and television. I travel extensively, I relish culinary experiences, and I am an active practitioner of Ashtanga yoga. And when I have previously taught Popular Music, I occasionally liked to surprise my students by coming to class in costume. That course is not yet a part of Wake Forest curriculum, but maybe the tradition can continue regardless; I have been told that I make a very convincing Ozzy Osbourne.

BRANDON ROBINSON

My musical interests are quite eclectic. I enjoy listening to everything from Beethoven to Bruno Mars. I am a saxophone player and love playing and listening to jazz. My biggest jazz influences are John Coltrane, Charlie Parker, and Michael Brecker. I enjoy playing in the pit orchestra as a woodwind doubler for musicals. Probably my favorite musical performing outlet is playing in a jazz combo or big band. In addition to my listening interests and performing opportunities, I like to write and arrange music. Mostly, I arrange music for marching band and write original wind ensemble and concert band works.

I am very appreciative for the opportunity to join the Wake Forest University family and feel this is the perfect place for me to grow as a musician and a teacher. Go Deacs!!

JOHN SADAK

I grew up in upstate New York and began playing the clarinet in fourth grade. It was the number of keys and levers that attracted me to the clarinet. Little did I know that decades later I would still be intrigued and at times quite frustrated by those same keys and levers.

I have never felt that I chose this professional path… but that this profession chose me.

Never once have I considered anything but being a musician.

I am married to my high school sweetheart, Meg and we have two beautiful daughters, Christina and Rachel. My hobbies include woodworking and cooking, both of which are creative and more tangible than the performing arts. My favorite place to be is in the North Carolina Mountains.
In March 2014 I was resident scholar at Meredith College, Raleigh, as part of their Department of Communication and Performance Arts (music program) Amy Beach Music Festival. During the residency I presented two papers on Beach and enjoyed a faculty performance and a student performance of Beach’s wide-ranging music repertory. During the same month, I also served on campus as a faculty member of the Poteat Committee, which selects North Carolina Baptist students to receive four-year scholarships to attend Wake Forest, as I had also done earlier in the academic year on the Fulbright Committee, which interviews and evaluates Wake Forest graduating seniors or recent graduates for yearlong fellowships to study, conduct research, or teach English as a second language at international settings. Six Fulbright students from Wake Forest have been chosen this year. My primary focus during the summer has been setting up the website college.wfu.edu/iawm. Many thanks to our outgoing academic technology consultant, Jolie Tingen, for guiding me in setting up the 20th anniversary Congress 2015 online of the International Alliance for Women in Music, where I serve as president. The Congress will run online in April 13-19, 2015. Check out the site. Shoot, you’re invited to join IAWM!

Stewart Carter was recently named to an endowed Wake Forest Professorship. In February he attended the Third International Romantic Brass Symposium, hosted by the University of the Arts in Bern, Switzerland. Carter contributed a paper entitled “The Innovations of Adolphe Sax as Reflect ed in the Writings of Jean-Georges Kastner.” In June he attended the conference of the American Musical Instrument Society in Huron, Ohio, where he read a paper entitled “Jacques Cellier, artiste rémois: Drawing Musical Instruments in Late-Renaissance France.” He currently serves as President of the Society for Seventeenth-Century Music and Editor of The Historic Brass Society Journal.

Patricia Dixon presented a lecture: “The Legacy of Violeta Parra” at the Universidad de Diego Portales in Santiago, Chile on May 28, 2014, after being awarded an Archie grant and a Robinson Fellowship. She is also organizing a series of events at Wake Forest this coming fall featuring new music by Chilean composer/guitarist Javier Farías. Wake Forest has joined a consortium of six organizations that will present concerts in seven locations throughout the Americas and will pay tribute to six Latin American Nobel Prize Award authors.

The guest artists for Seis Miradas por Latinoamérica: Homenaje a Pablo Neruda—Six Perspectives of Latin America: Homage to Pablo Neruda, include guitarists Elliot Fisk, and Ben Verdery, speaker Harris Feinsod, a guitar quartet with two narrators, Patricia Dixon and Dr. Edwin G. Wilson, and alumnus John Kossler, presently a student at Yale University.

The Inter American Development Bank is sponsoring the production of a music CD featuring Javier Farías music for whole project.

To see the full description of the project and schedule of events please visit: http://www.patriciadixon.net
LOUIS GOLDSTEIN

I was thrilled this Spring to be the first recipient of IPLACE’s Dandelion Award, the “Dandy,” given in recognition of “spreading the seeds of interdisciplinary performance far and wide.” This summer returned for my fourth stint on the faculty of New England Conservatory’s Summer Institute for Contemporary Performance Practice (SICPP, pronounced “sick puppy”). For eight days my musical tastes are perceived as being normal!

In July I was happily ensconced at the magnificent Getty Research Institute in Los Angeles, researching the pianist David Tudor and his work with the new music of the 1950s, thanks to Wake Forest’s Archie Fund for the Arts and Humanities and the Department of Music’s Robinson Fund.

I continue to serve on the Executive Committee of IPLACE, Wake Forest’s Interdisciplinary Performance and Performance and the Liberal Arts Center. Contact me with your ideas for combining performance with other disciplines!

BRIAN GORELICK

Brian Gorelick was active promoting special events for the Wake Forest choral program in Spring 2014. On March 7-14, he directed fifty-two members of the Wake Forest Concert Choir in four performances during an eight-day tour of Ireland. The choir performed at Galway Cathedral, St. Nicholas Collegiate Church in Galway, Christ Church Cathedral in Dublin, and St. Anne’s Church of Ireland in Dublin on the choir’s third international tour. A feature article describing the tour can be found on the Wake Forest University website: http://news.wfu.edu/2014/03/31choirland/

Highlights of the tour were the world-premiere performances of Dan Locklair’s The Clothes of Heaven and an impromptu concert in historical Kylemore Abbey in the Connemara region in the west of Ireland. On March 22, he joined singers from the Wake Forest choral ensembles in performing Carl Orff’s Carmina Burana with the Salisbury Symphony Orchestra under the direction of David Hagy. And on March 23, he hosted the Wellesley College Choir under the direction of Lisa Graham for a performance in Bredle Recital Hall on their spring tour of North Carolina and Virginia. The Concert Choir presented a set of selections on the program as well.

DAVID HAGY

This will be Orchestra Director David Hagy’s twentieth year conducting the Wake Forest Orchestra (as well as his 27th year with the Salisbury Symphony Orchestra). His previous season with the Salisbury Symphony included a performance of Carl Orff’s Carmina Burana with members of Wake Forest’s Concert Choir joining with members from seven other choirs. Last season he also conducted the New York State All-State String Orchestra in Rochester, New York in December.

This season in addition to his regular Wake Forest and Salisbury concerts he will prepare and conduct Les Misérables as a joint production between the Salisbury Symphony and the Piedmont Players, Salisbury’s pre-eminent theater group. He will also prepare the Wake Forest Orchestra to perform Bach’s Cantata No. 150 “Wacht auf” with the Wake Forest Concert Choir. In May in Forest Grove, Oregon he will conduct the orchestra at Pacific University’s “Music in May” Festival, one of the oldest high school music festivals in the country.

PETER KAIROFF

Peter Kairoff has been appointed Associate Chair of the Department of Music. He also continues to serve as Director of the WFU Venice Program at Casa Artom, and spent a productive six weeks there last summer. He recently taught a 5-week “lifelong learning” course for the Forsyth County Arts Council, and is looking forward to a 4-hand recital this August with Louie Goldstein, and an all-Schubert recital with Teresa Radomski, Richard Heard and Louie Goldstein this October.

DAVID LEVY

Professor of Music David B. Levy is beginning his second year as Associate Dean of the College for Faculty Governance. He continues to serve as Program Director for Wake Forest’s Flow House, Vienna program. In addition to teaching two courses (FYS in the Fall and Music History II in the Spring), he continues to pursue an active research agenda. This September he will read a paper and chair a session at the Fourth New Beethoven Research conference in Bonn, Germany. This conference is being hosted by the Beethovenhaus Archive. He also will give a presentation about the “hiding” of important Beethoven manuscripts and documents in Siegen, Germany and Poland during the Second World War at the Museum of Early Southern Decorative Art (MESDA). This program is one of a series of events tied to Robert Edsel’s program about the “Monuments Men.”
KATHRYN LEVY

Assistant Professor of the Practice Kathryn Levy recently completed her 39th season as piccoloist with the Chautauqua Symphony Orchestra in Western NY State. Founded in 1874, the Chautauqua Institution is a remarkable community in a Victorian setting that features a wide variety of programming in the arts, education, religion, and recreation. Playing in the CSO is a challenging job with many rewards. The orchestra plays 21 concerts each summer in about 8 weeks with no repeated repertoire, performing in a large covered amphitheater on Tuesday, Thursday and Saturday evenings. The “Amp” can seat around 5,000 audience members. The other musicians come from all over the USA and some other countries as well. There is very little change of personnel since this is a plum job that no one wants to give up. The orchestra sounds great even though there are only 1 or 2 rehearsals for each concert. Highlights of the season were Puccini’s Madame Butterfly, performed with the Chautauqua Opera Company, Shostakovich’s 10th Symphony conducted by Roberto Minčuk, and The Chairman Dances; Foxtrot for Orchestra by John Adams, conducted by Daniel Boico. She also conducted a piccolo master class for the flute students of the Chautauqua Music School Festival Orchestra.

DAN LOCKLAIR

Highlights of performances of Dan Locklair’s music from the first half of 2014 have included various compositions in locales far away, as well as performances close to home. Dream Steps (A Dance Suite for Flute, Viola and Harp) received a major performance concurrent with the National Conference of Chamber Music America in New York City on January 18 at Christ and St. Stephen’s Episcopal Church by The Fire Pink Trio. The performance received two enthusiastic reviews. On April 4 Rubrics for organ was featured on the 2013-2014 RTE National Symphony Orchestra Pipeworks Series in Dublin, Ireland and was performed on April 4 in National Concert Hall by David Leigh. PHOENIX for Orchestra was a part of the Charlotte Symphony Orchestra’s March 28/ April 1 Classical Series Subscription concerts (Robert Moody, Guest conductor) in the Belk Theater of the Blumenthal Performing Arts Center in Charlotte, NC. In his review of the concert, Charlotte Observer music critic, Lawrence Toppman, said of Dan Locklair’s PHOENIX: "...his tonal music has bucked trends (or perhaps simply outlasted them), and “Phoenix” provided 10 solid minutes of pleasure." On May 4 students from the Northwest School of the Arts in Charlotte, NC gave the World Premiere of Canzona for the Music Makers for chamber ensemble. This large chamber composition was the result of a commission from the Charlotte Symphony Orchestra for the students at Northwest School of the Arts (Charlotte’s only middle and high school for the arts). In addition to extensive Charlotte Observer coverage of the premiere, Charlotte PBS-affiliate, WTVI, aired a ten-minute feature of Dan Locklair’s first rehearsal with the students in a March 17 segment of the program Carolina Impact. NPR-affiliate radio: http://www.msrcd.com/catalog/cd/MS1463 station. WDAV-FM 89.9, aired a thirty-minute preview of the concert on May 1 and 3 with interviews from the students and teachers involved in the premiere. Celebrating the 10th anniversary of the restoration of the historic 18th-century David Tannenberg pipe organ in Old Salem in Winston-Salem, the distinguished American organist, Marilyn Keiser, concluded her May 9 concert with Salem Sonata which was commissioned in 2004 for the original Dedication Recital of the Tannenberg. New Spring 2014 Locklair publications from his publisher, Subito Music, include Canzona for the Music Makers and The Clothes of Heaven (for SATB chorus, a cappella), the latter composed for the Wake Forest Concert Choir and premiered on their 2014 tour of Ireland. His latest release, a 2 CD set of his Choral Music Tapestries became available on May 20, 2014. For more about the set: http://www.msrcd.com/catalog/cd/MS1463.