Music Notes

The Newsletter of Wake Forest University Department of Music

Wake Forest University—Department of Music
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Stewart A. Carter, Department Chair
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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.

Kate Lambert ‘90

Susan Borwick: As a student here, you participated actively in the choral program; had chances to sing solos for special occasions such as representing all Wake Forest students before the North Carolina Baptist State Convention in Greensboro’s War Memorial. The year Wake Forest was featured in the late 1980s, and you took just about every course Music required for the major. Yet you didn’t major in Music.

Kate Lambert: I was very lucky to have been given opportunities and encouraged in music by many WFU Music faculty. The department’s liberal-arts context was my focus, as well. Friends of mine from all areas of the university were active in Music.

SB: For example?

KL: In an ensemble, for instance, the experience is amazing and unique; many musicians create a bond to commit to excellence as well as to share it with an audience who has lots of differing perspectives. Imagine all the varieties of perspectives represented in any audience, and all of those combine with all the varied performers led by a conductor to create a single human moment.

SB: You seem to be an ideal appreciator of the humanities and arts.

KL: Not just the humanities and arts. Also the sciences. Through the lens of experiencing simply what is common to human experience.

SB: Wow, let me reflect for a moment. Back to your major. If not Music, then what was your major, and why?

KL: I majored in English, because I had a similar relationship with it as with Music: It was a liberal-arts focal point. You know, lyrics and music. Poetry and accompaniment. That sort of collaboration. Parts of a whole that together create more than their sum.

SB: What did you get out of English?

KL: I studied with fabulous scholars such as Allan Mandelbaum and Maya Angelou and many others. My dad is a retired dean of the Department of Education at Virginia Commonwealth University and my mom was equally interested in lifelong learning. My brother and I haven’t fallen far from the tree, you know. We love learning and forming relationships centered in learning.

SB: Life of the mind. That does sound very familiar. (chuckle)

continued next page
Kate Lambert

SB: Was there a specific time in class at Wake Forest when you were especially aware of your interests in words-and-music merging in this liberal arts way that you love?

KL: Well, I immediately think of Brian Gorelick's efficient rehearsals for a Concert Choir tour, when we performed William Schuman's Carols of Death based on the poetry of Walt Whitman. Schuman and Whitman were favorites of mine in Music and English. Schuman's tight harmonies were difficult to sing, and also ideal for Whitman's texts. The words and music simply came alive on the stage! I wondered what the audience got out of the experience and wanted to ask them: How did this affect you? I really did. Music, literature, understanding, even life itself offer performers and audiences such power!

SB: After Wake Forest, you continued in music, didn't you, at the master's level?

KL: Yes. Mainly because of Teresa Radomski, who has always been a generous, warm, and encouraging vocal mentor. For my master's in vocal performance I studied vocal pedagogy with her former instructor, Barbara Doscher, and voice with Robert Harrison at the University of Colorado. Ms. Radomski is a big reason I studied voice at Wake Forest. She sang a recital of Spanish songs in my home town, Richmond, Virginia, and talked with me about studying voice at school. I began to study with her my sophomore year. She has a deep love for texts, is a beautiful and gifted singer, and a smart singer, with an affinity for style.

I was thrilled to have been given a chance to sing with her on two occasions a few years after I had graduated: in an alumna recital I gave in Bemardi Recital Hall and as two of the four soloists in a performance on campus of Beethoven's Ninth with the Winston-Salem Symphony. The name David Levy of course comes up here, for he conducted the performance and was a good scholarly coach on the symphony.

SB: What have you done since your master's work?

KL: I found my niche, not-for-profit management, as an outgrowth of an internship with the Secrest Artists Series and Lillian Shelton. First, in Charlottesville, VA, I managed the Youth Orchestra and substitute-taught. Then I returned to Wake Forest to work with Kay Lord and her staff in the Alumni Office, fundraising and events-planning as Director of Alumni Programs. I also taught voice adjunctly and Musical Theatre I. After that I headed fund-raising for SECCA, which of course gave me experience in the visual arts.

Then I moved to Iowa and The Des Moines Arts Museum, again in development. After that I returned to my home state, Virginia, and worked in fund-raising in the arts for the University of Virginia. For the last number of years I have raised money for not-for-profits in Charlottesville. The Virginia Institute of Autism, and now the Boys and Girls Clubs of Central Virginia. I also work in community theatre as vocal coach, conductor, actor, director. Some of my favorite shows have been Annie Into the Woods, Sweeney Todd, and The Fantasticks.

SB: Kate, I must confess now that I know you as well as I know anyone I've ever taught in over forty years. We spent a semester abroad together at Worrell House in Spring 1989. I have counseled you as a student about whether to report an incident in which you've been in some danger, but haven't trusted your own judgment. We are such good friends now that, when my own family has lived elsewhere, you have been "The Worrell Family" at the hospital when I've had surgery.

KL: Guilty.

SB: I know you to be nice, often mischievous, talented, charming, good at relationships, good at raising money from people with whom you've built relationships whom many development officers would call "donors" and you call "friends." How have you sustained what I'll call a balance of values and meanings and continuities in your life? And, at Worrell House, how did you and a few other student colleagues stay out of jail?! Oh, nix that last remark. (chuckle)
Kate Lambert (continued)

Kate as the Witch in INTO THE WOODS

KL: That’s what I’m trying to say: Wake Forest Music faculty and staff taught me to be there, be present for students and others whom you mentor. As a student, I at the same time, was ripe for learning all about what the faculty and staff did, who they were, what made them tick, how they related to music—and to me. They informed me about music and about my future career and about the impact we can have in the lives of others. Often intuitively, they informed me.
SB: And all of this clicked in you.
KL: Yes, I’ve learned over the years that it clicked. Our life-experiences are what we bring to a new opportunity or person. So I’ve paid attention to the meanings and values of what happens in my life. And we all do learn, if we pay attention and if we’re lucky.
SB: Well, tell us where you are now, making a difference in the world, sometimes with music but always with your life experiences.
KL: Fifteen minutes.
SB: What?
KL: Now I work with kids who have never had mentors. I give them opportunities to do something that may transform their lives. They (the kids) and I give each other about 15 minutes of our lives.
SB: You get to be their first mentor.
KL: I do, or someone else at the Boys and Girls Clubs does.
SB: And what transforms them? Music?
KL: Sometimes. What transforms usually is the one last thing I get them to do before our time’s up for the day.
Wake Forest students in general live privileged lives. I know—I am privileged. I’ve had an army of mentors, a large number of them from Wake Forest. What they have done for me is what I try to do for the kids. Life is rewarding.
SB: It surely is.

Letter from the Chair

Written by Stewart A. Carter, Department Chair

The Department of Music is extremely grateful for a generous bequest from the estate of Carl and Lucille Harris. The bequest serves as the basis for an endowment to support the Department’s Christopher Giles and Lucille S. Harris Competitions in Music Performance. Lucille, who passed away in August 2014, taught piano in the Department of Music from 1957 to 1991. Her husband, Carl, who served as Professor of Classical Languages and Literature until his retirement in 1989, died in 2011.

The annual Competitions, established in 1978 by Wake Forest alumni Paul and Sara Sinal, are open to all Wake Forest students who are enrolled in Individual Instruction. The 2016 competition will be held on Saturday, February 20.
BANDS
University Bands continue to provide diverse performance opportunities for instrumental students at Wake Forest. The Spirit of the Old Gold and Black Athletic Bands support the men’s and women’s basketball teams at all home games during the spring semester. The Deacon Jazz Machine and the Old Gold Jazz Crew will host a Jazz Concert on April 22, at 7:30pm in Breden Recital Hall.

CHAMBER MUSIC
Last fall’s student chamber music concert featured groups from the chamber music studios of Stewart Carter, Kathryn Levy, Teresa Radomski, John Sadak and Dan Skidmore, including Recorder Ensemble, Flute Choir, Woodwind Quintet, Voice duo with piano, Clarinet quartet, Clarinet Choir and String quartet.

A full slate of student chamber music returns this spring, with concerts on Monday, April 18, at 7:30 and Monday, April 25, at 7:30pm in Breden Recital Hall. Join us for these wonderful student collaborations in chamber music!

CHOIRS
The Wake Forest Choirs will continue their regular performing schedules this spring, with special music and activities at all three concerts. Concert Choir’s Home Concert appearance in Breden Recital Hall on March 1 will be a fundraiser for the group’s Italy Tour during spring break. At the concert, the choir will sing their European repertoire all at once for the first time this year and announce the tour’s itinerary and concert locations. The program will be comprised of Italian and American compositions, featuring music of Antonio Vivaldi and Antonio Lotti, I Will Lift Mine Eyes by Jake Runestad, Choral Reflection on Amazing Grace by Roger Ames, and American folk songs and spirituals. Soloists from the ensemble will also present the world premiere of Manuel Garcia’s Io ti vedrò fiammari, edited by Teresa Radomski, Professor of Voice. Collegium Musicum Vocal Ensemble will perform English music from the Renaissance and Early Baroque on their

FLUTE CHOIR
The WFU Flute Choir, which is open to all university student fluteists, rehearses once a week and performs several times each semester. The course, MUS 124B, offers one credit and 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 Wait Chapel, Flute Fest and Student has

GAMELAN
The Wake Forest University Balinese Gamelan (Indonesian percussion orchestra) started its inaugural season at the university with a celebratory feast and theatrical concert, featuring two Balinese guest dancers, a guest student dancer, the WFU concert choir, and Dr. Clendinning’s world music students—over 80 people onstage! The gamelan also received its initial blessing and new name—Gamelan Giri Marti, Gamelan of the Magical Forest. On April 14, the ensemble will perform a program that brings traditional and neo-traditional works for the seated gamelan angklung kembar kiring and the marching gamelan belequn—whose instruments consist of keyed metallophones, kettle and hanging gongs, drums, flutes, and cymbals—together with traditional dance and a little avantgarde theater. The instrumental ensemble and dance lessons are open to all Wake Forest students, faculty, and staff, as well as the greater Winston-Salem community. No audition or previous experience is required! We will also host guests from Virginia, Bali, and Java in the performance “Shadow Ballads” on April 19, featuring American old-time music, Indonesian kroncong (string band), and craknie theater combined with traditional Indonesian shadow puppetry. Community members are invited onstage after the performance for both events to try the instruments and puppets for themselves—bring the whole family!

ORCHESTRA
This season winners of the Concerto Competition will be split among both the spring concerts of the Wake Forest Orchestra!

On the April 27th concert you can hear the Overture and Trio from the Manuel Garcia opera The Gypsy Love with Katherine Sebastian, soprano, Buck Hinman, tenor and Lee Larson, baritone, an aria from Haydn’s Creation with Ann Hill, soprano, and the second movement of the Dvořák Cello Concerto with Ji Hae Moon, cello. In addition the Orchestra will play Stravinsky’s Symphonies of Winds, the Barber Adagio for Strings, and the Overture to Colas Breugnon by Kabalevsky.

Finally the Orchestra accompanies the Stephen Sondheim musical A Funny Thing Happened on the Way to the Forum co-music directed by David Hargy and Matt Webb, ’03.
Fourth International Choir Tour

The Wake Forest Concert Choir will travel to Venice and Rome, Italy this coming March for the fourth international tour of a Music Department ensemble. The tour dates are March 4-11, 2016. The students will leave Wake Forest on the Friday morning of Spring Break and fly from Charlotte to Milan through Miami, arriving in Venice on March 5. Students will stay at hotels in Venice and Rome for three nights in each city. After a day of rehearsals and touring, the choir will present five concerts in Italy, including singing their sacred selections at church services in St. Mark’s in Venice and St. Peter’s in Rome and performing their complete touring program at Chris Cappell College in Anzio.

The ensemble will present a program of Italian and American music, featuring music of Antonio Vivaldi and Antonio Lotti, I Will Lift Mine Eyes by Jake Runestad, Choral Reflection on Amazing Grace by Roger Ames, and American folk songs and spirituals. Soloists from the ensemble will also present the world premiere of Manuel Garcia’s Io tividi l’ammi- rati edited by Teresa Radomski, Professor of Voice, who will join the ensemble on the tour. Peter Kairoff, Professor of Piano and Program Director of Wake Forest’s Casa Artom in Venice, will be the tour keyboardist.

Planning for the tour began this fall when 40 members of the current Concert Choir committed their time and personal funds to the project. Brian Gorelick, Director of Choral Ensembles and the conductor of the Concert Choir, is proud to continue the group’s touring tradition which began under the late Thane McDonald in 1948. The ensemble’s international travel program was initiated in 2007 with a seven-day tour to Vienna and Austria, during which the choir sang at the Peterskirche in Vienna, Haydn’s Bergkirche in Eisenstadt, and Melk Abbey. In 2010, the ensemble traveled to Rome and Italy, and sang at St. Eustachio Church in Rome, the Basilica of St. Francis in Assisi, and at Chris Cappell College in Anzio for our patrons the Cappell family. In 2014, Concert Choir presented concerts in Galway and Dublin, Ireland and enjoyed singing an impromptu performance in the chapel at Kylemore Abbey. Even with student and departmental funding, expenses for a trip abroad are substantial and additional support from alumni and friends of the Music Department is needed to cover all the costs of the tour. There are two ways you can assist us in making the trip a reality:

- Make a tax-deductible contribution to the Italy Tour by filling out the return form below and sending it with your check or credit card information to us at the address at the bottom of the form. All donations received prior to February 1, 2016 will be recognized in the concert tour program.

Attend the Concert Choir Home Concert in Breden Recital Hall on Wednesday, March 1 at 7:30 pm. Donations will be accepted at the concert and the students in the touring ensemble will have fundraising projects to announce to our listeners, as well. The choir will sing their European repertoire all at once for the first time this year and announce the tour’s itinerary and concert locations.

The choir singers and conductor are excited about our trip and thank you in advance for your generous support. We will report on the trip in the next newsletter!

Scholarships, Prizes, and Awards

The Music Department annually gives the following prizes and awards. In addition, the Department awards a few need-based scholarships to cover the extra fee charged to those taking private lessons at Wake Forest. The department’s highest need for funds donated for scholarships at this time is to augment these awards so that more students will not incur an additional $300 (half hour) or $600 (hour) fee beyond their tuition.

The Christian Cappelluti Prize, 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 upon a vote of the full music faculty. The scholarship is named in honor of Wake Forest graduate Christian Cappelluti (’97), who died unexpectedly at the age of 22.

The Louise Cochran Boteler Prize for the Pursuit of Excellence in Music, to an outstanding rising junior or senior majoring or minoring in music. This cash prize is to be used to further his or her study of music.

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 willingness to serve the symphonic groups and the athletic bands wherever she was needed. Paige Shumate DeVries died unexpectedly in her last semester of medical school.

The Prize in Music History, to honor the finest research paper on the history of music, prepared for a music class at Wake Forest during the academic year 2013-2014. The recipient is chosen by a reader outside the faculty. The prize, established by three historians on the music faculty, was awarded for the first time in spring 2007.

The Office of Admissions annually awards The Presidential Scholarships for Distinguished Achievement: Twenty renewable scholarships of at least $15,000 to students admitted to Wake Forest who possess exceptional talents in art, community service, dance, debate, entrepreneurship, leadership, music, theater, or writing. Though Presidential Scholars need not pursue a major in the area of their talent, they are expected to participate fully in that activity on campus. Information about the Presidential Scholarship may be obtained from the Office of Admissions directly at their website: www.wfu.edu/admissions.

The Christopher Giles and Lucille S. Harris Competitions in Musical Performance, held within the university annually since 1978, gives seven donor-funded awards:

First Place Open Competition
The Joseph Pleasant and Marguerite Nutt Sloan Award
Second Place Open Competition
Patricia Sloan Mize Award
Award for Outstanding Performance by a Non-Music Major
Award for Outstanding Performance by a Singer
First Place Piano Competition
The Sinal Prize
Second Place Piano Competition
The Marc and Kirk Eby Award
The Ward Virts Prize for Pianistic Expressiveness

On Saturday, February 20, 2016, the Giles-Harris Competitions will celebrate their 39th year. The categories will be “Music of the Performer’s Choice” for both (Piano and the Open) Competitions.
The 20th Anniversary Congress of the International Alliance for Women in Music, online, was cosponsored by Wake Forest and held 7 days in April 2015. Our academic computer guy, Ryan McCullom, and I put it together; Carol Brehm handled the grants and other financial aspects, together with Wake Forest Reynolda staff. Over thirty presentations were streamed each day, at various times during on the 24-hour clock, so that 210 presentation items were streamed in total. It was possible to view from any time zone on earth and watch all 30+ presenters during the 7-day period. Those of you who were audience members can attest to the IAWM Congress as an impressive example of current research, performances, and repertory by women from several countries and numerous U.S. states. Let’s celebrate Wake Forest’s pivotal role in this distinctive endeavor.

Stewart Carter was one of five keynote speakers at "Vienna Talk 2015," held on the campus of Vienna’s University of Music and Performing Arts, Sep. 16-19. He presented a paper entitled "From Mersenne to Robartes: The Trumpet, the Trumpet Marine, and the Discovery of the Harmonic Series." He also chaired a session on organology at the conference. His article "Nicks, kerfs, and joints: The story of the cornett, 1750-1850, in documents and surviving instruments," appeared in Der Zink-Geschichte, Instrumente und Bauweise ("The Cornett—History, Instruments, and Manufacturing Techniques"), edited by Christian Philpsen and Monika Lustig (Augsburg: Wissner-Verlag, 2015). Two of the instruments discussed in this article are in the collections of Old Salem.

Gamelan Giri Murti in its inaugural concert at the university, in a performance featuring two Balinese guest dancers, a guest student dancer, the WFU concert choir, and Dr. Clendinning’s world music students.

In the spring, Clendinning is excited to teach two classes that are new to Wake—Modern Popular Music and Music of Asia. The gamelan will perform a program of traditional music and dance with an avant-garde theatrical twist on April 14. There are still free seats in the ensemble—feel free to email for more information! She will also host Shadow Ballads—a collaboration between master artists from Indonesia and Virginia with local elementary and college students that combines traditional Appalachian and Indonesian string band music—with a performance on April 19. Both events are family-friendly. An exhibit on the Music and Movement of the Pacific Rim, designed and researched by her World Music course students, will open at the Wake Forest University Museum of Anthropology in February, a formal opening and family day with hands-on activities are in the works.

In March, Clendinning will also preside over the regional conference of the Society for Ethnomusicology, Southeast Caribbean Chapter in Trinidad. She continues her work in promoting dialogue about gender and equality in her discipline, as the co-chair for the Society for Ethnomusicology's Section on the Status of Women.

Jacqui Carrasco enjoyed an incredible semester with many WFU student musicians at Casa Arton, Wake Forest’s study abroad program in Venice. Among many great musical highlights was the opportunity to perform with students and her family in the Thanksgiving premiere of music major Jeremy Sexton’s Casa Arton Ronda.

Elizabeth Clendinning has devoted much of her fall to bringing Asian performing arts cultures to Wake Forest University. In the fall, she led the Wake Forest University Balinese Gamelan (Indonesian percussion orchestra)
The first music event in the spring semester has been organized by music faculty, Patricia Dixon, who continues to bring the finest guitarists to our campus. This interdisciplinary project will feature Chilean virtuoso, Carlos Pérez, one of the participants of the Brian Gorelick was active as a conductor and project Seis Miradas por Latinoamérica, colleague in events in Summer and Fall 2015, which was launched at Wake Forest in 2014. In June, he attended the Chorus America and continues until 2017. The concert will National Conference in Boston. Last August feature music tied to poetry from Spain and and September, he served as Music Director Latin America, featuring works by Paraguay- and Choral Director for the Jewish High an Agustín Barrios, Brazilian Heitor Villa- Holy Days Services at Temple Emmanuel in Lobos, Venezuelan Antonio Lauro, Span- Winston-Salem for the fourth year. And from iars Juárez Arcas and Isaac Albéniz, and the November 12-14, he hosted 300 college choral US premiere of Chilean composer Javier conductors and 500 choral ensemble singers Farias piece, in honor of Nobel Prize winner, in Portland, Oregon at the Sixth National Gabriela Mistral. The music will be accompanied Conference of the National Collegiate Choral by poems read in Spanish by Enrique Organization, the professional group he Rodriguez-Pastor, in a parlor performance serves as national secretary and member of setting at Kulychny Auditorium at the the executive board.
Welcome Center on the Wake Forest University campus.

The project is being supported by IPlace, the office of the Provost, Latin American Studies, and the Department of Music.

For more information about Seis Miradas por Latinoamérica visit: http://www.patriciardixon.net http://www.seismirasaspertudelpeninsula.com/home_eng.html

In 2015 David Hagy guest conducted the Charlotte-Mecklenburg All-City High School String Orchestra, working with a string orchestra of approximately 70 students. He also conducted the Orchestra at the "Music in May" Festival in Forest Grove, Oregon, the oldest Music Festival on the west coast. In addition he SANG(?) in a fund-raising cabaret for the Salisbury Symphony.

Peter Kairoff had another busy semester, with numerous solo and chamber performances on campus, at the University of Virginia, and in Los Angeles. His latest CD recording, of music of Franz Schubert, has been published on the Centaur label, and will be available for purchase worldwide on April 3. Peter was named a "Denton Family Fellow" at Wake Forest, and continues to serve as Associate Chair of the music department, as well as Director of the Venice Program.

We’re on Facebook!
Find us on Facebook to stay updated on concerts, events, news, and more!

facebook.com/WFUMusic
Last fall, David B. Levy gave a pre-screening talk at SECCA on Wagner’s opera, Tannhäuser. The MethHD production was sponsored by the Piedmont Opera Theater. Along with three colleagues from around the country, he organized the Fifth New Beethoven Research Conference held in Louisville, KY on November 11-12, 2015. In addition to chairing a session, Levy delivered a paper, “On the Essential Unity of Beethoven’s [String Quartet] Op. 130 +/− 133.” The paper he read at the Fourth NER Conference held in September 2014 in Bonn, Germany, will be published by the Beethovenhaus in April. During the Fall 2015 semester, he taught a class on the Symphonies of Beethoven at the University of North Carolina School of the Arts. Next April, Dr. Levy has been invited to participate in a symposium at Boston University’s Center for Beethoven Research on Op. 130.

Kathryn Levy is enjoying her 40th year teaching in the WFU Department of Music. Highlighting the fall semester was the annual Flute Fest concert which featured her very talented flute studio, the Silver Wind Flute Choir (a professional ensemble) and the ever popular community flute choir. The Silver Wind group brought Flute Fest into the 21st century by memorizing one of their pieces, freeing the performers to move about the stage and to use spatial elements to highlight the form of Daquin’s The Cuckoo. Looking forward, Ms. Levy will collaborate with her colleagues John Sadak and Joanne Inman in an evening concert of music by Dvorak, Debussy and Brahms transcribed for flute, clarinet and piano in Bredle Recital Hall on February 23, 2016.

Dan Locklair’s Spring 2015 sabbatical was a most productive one, including a trip to England in March to oversee recording sessions of 150 musicians from Winchester, Portsmouth and London in Romsey Abbey performing a new British CD of his choral music on the Convivium label (Harmoniae Mundi, dist.) entitled, Gloria: The Choral Music of Dan Locklair. A second UK trip occurred in September to oversee the second set of recording sessions that took place in Keble Chapel of Keble College, Oxford, with the professional British choral ensemble, Sospiri. The recording is to be released internationally in February 2016. In addition to completing on his sabbatical a new two-piano version of his Since Dawn (A Tone Poem for Narrator, Chorus and Orchestra based on Maya Angelou’s On The Pulse of Morning), Dr. Locklair also completed a nine-movement, forty-minute Requiem (for SATB chorus, soloists, string orchestra and organ), which was premiered in Winston-Salem on November 1 by The Choir of St. Paul’s Episcopal Church and members of the Winston-Salem Symphony. The weekend of November 6 Dr. Locklair had a short residency at Indiana University of Pennsylvania (IUP) for masterclasses and talks surrounding the World Premiere of his Initial Memories (A Divertimento for Wind Quintet and Organ), a piece commissioned by IUP. The Denver Philharmonic Orchestra gave the Colorado Premiere of his PHOENIX for orchestra on November 20. Three new commercial recordings of Dr. Locklair’s music were released in 2015 and Requiem, Initial Memories and the new version of Since Dawn were published in 2015 (Subito).
Department of Music

Calendar of Events

Spring 2016 Season
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.

January

21 Thursday, 7:30pm
WINDSYNC CONCERT
Secrest Artists Series
Hailed by the Houston Chronicle as “revolutionary chamber musicians,” WindSync has distinguished itself among classical music ensembles as North America’s foremost emerging wind quintet. A young, energetic ensemble, WindSync plays exclusively from memory, including elements of staging and choreography.
Free to Wake Forest Students/Faculty/Staff by showing ID at door. Admission is charged—for more information call (336) 778-5757. Pre-talk with Assistant Professor of the Practice, Kathryn Levy Pre-talk location: M208 SFAC 6:40PM

23 Saturday, 7:30pm
CARLOS PÉREZ, GUITAR
Guest Artist Recital
Venue: Kulynych Auditorium, Byrum Welcome Center
Carlos Pérez, guitar  Guest Artist Recital
The first music event in the spring semester has been organized by music faculty, Patricia Dixon, who continues to bring the finest guitarists to our campus. This interdisciplinary project will feature Chilean virtuoso, Carlos Pérez, one of the participants of the project Seis Miradas por Latinoamérica, which was launched at Wake Forest in 2014, and continues until 2017. The concert will feature music tied to poetry from Spain and Latin America, featuring works by Paraguayan, Agustín Barrios, Brazilian, Heitor Villa Lobos, Venezuelian, Antonio Lauro, Spaniards Julián Arcas and Isaac Albéniz, and the US premiere of Chilean composer Javier Farias’ piece, in honor of Nobel Prize winner, Gabriela Mistral. The music will be accompanied by poems read in Spanish by Enrique Rodriguez-Pastor, in a parlor performance setting at Kulynych Auditorium at the Welcome Center on the Wake Forest University campus. The project is being supported by IPLACE, the office of the Provost, Latin American Studies, and the Department of Music. For more information about Seis Miradas por Latinoamérica visit: http://www.patriciadixon.net http://www.seismiradasporlatinoamérica.com/home_eng.html

31 Sunday, 3:00pm
ADAM MCCORD, SAXOPHONE
KRISTA WALLACE-BOAZ, PIANO
Faculty/Guest Artist Recital

February

6 Saturday, 7:30pm
EMMA HUELSKAMP, FLUTE

Student Recital
Senior, Emma Huelskamp will perform music of Aaron Copland, Henri Dutilleux, and Claude Debussy in her farewell recital. She will be accompanied by Dr. Louis Goldstein. Emma is the recipient of many awards at WFU including the Christian Cappelletti Memorial Scholarship, the EO Burroughs Scholarship, the 1st prize winner in the open division of the 2014 Giles/Harris Competitions in Musical Performance, a concerto competition winner in 2013 and a performer in the 2015 Showcase Recital sponsored by the WFU Department of Music. Following graduation in May 2016, she hopes to pursue a career in museum administration.

WILL CRUTCHFIELD RESIDENCY, FEBRUARY 8-9
Guest Artist Residency
Wake Forest University Department of Music welcomes the acclaimed conductor, musicologist and author for a two-day residency that includes visits to classes, rehearsals and an interactive session with music, theatre, journalism and entrepreneurship students and faculty. The public is invited to a master class and lecture (see below). After spending his teens as a vocal coach and rehearsal accompanist, Will Crutchfield made his name in the mid-1980s as the youngest music critic in the history of The New York Times. Since the mid-1990s he has held conducting posts with the Opera de Colombia (Bogotá) and the Polish National Opera (Warsaw), and has made guest appearances with many theaters, including the Rossini Opera Festival (Pesaro), the Canadian Opera Company, the Washington National Opera, and the Minnesota Opera among others. Will Crutchfield is the Director of Opera for the Caramoor International Music Festival, where he has conducted over 25 titles by Rossini, Donizetti, Bellini and Verdi with the Orchestra of St. Luke’s and soloists including Lawrence Brownlee, Vivica Genaux, Ewa Podleś, Sumi Jo, Barry Banks, John Osborn, and Angela Meade. The Financial Times has praised him for “a fine balance of bravado, intensity, sensitivity and scholarly savoir-faire,” in cycles of standard repertory classics as well as pioneering revivals of less familiar works. In addition to over 1500 articles and reviews for The New York Times, Will Crutchfield has written numerous articles for Opera News, The New Yorker, The Musical Times, The New Grove Dictionary of Opera, and others. He is currently completing a book on historical performance practice in Italian opera.

8 Monday, 7:00-10:00pm
WILL CRUTCHFIELD MASTER CLASS
Student singers, instrumentalists and pianists perform for Will Crutchfield.

9 Tuesday, 7:30pm
WILL CRUTCHFIELD LECTURE
Romantic Music: Do We Know What We’re Doing? Will Crutchfield discusses performance practice as evidenced in early sound recordings.

12 Friday, 7:30pm
HELEN KEMENY AND NICK BURROUGHS
Presidential Scholar Recital
Helen Kemeny, soprano
Nick Burroughs, tenor
Thomas Turnbull, piano
15  Monday, 7:30pm

PERSPECTIVES ON INTEGRATION

Guest Artist/Faculty Event
Perspectives On Integration: Music at Little Rock Central High and Beyond
Guest:PRICE Evans  Faculty: Brandon Robinson, Elizabeth Clendinning, Stewart Carter, Erica Still, and Anthony S. Parent Jazz Combo: Brandon Robinson, saxophone, Price Evans, trombone; Ryan McCollom, piano; Matt Kendrick, bass; and Abdullah Rahman, percussion. Alumnus: Chris Hunter, tenor
Event made possible by generous assistance from: the Provost Grant Fund for Academic Excellence, The Department of Music, and INPLACE.

16  Tuesday, 4:45pm

BRANT DIXON SR. RESEARCH PRESENTATION
Location: M306 SEAC
The World of Def Jam: A record label's lasting imprint on popular music and culture

17  Wednesday, 7:30pm

DAVID FINCKEL, WU HAN, AND PHIL SETZER
Seckst Artists Series
Finkel, Han, and Setzer will join the Seckst Series for an unprecedented two-night pair of concerts featuring the complete piano trios of Ludwig van Beethoven, including the Ghost Trio and the magisterial Archduke Trio. Admission is charged—for more information call (336) 758-5468.
6:40pm Pre-talk in M208 with Professor of Music, David Levy

18  Thursday, 7:30pm

STUDENT COMPETITIONS IN MUSICAL PERFORMANCE
Student Competitions
Richard Heard, Joanne Inkman, Kris Frantz, directors
In this annual competition music student performers compete for cash prizes made possible by our generous donors. The 2016 Piano Competition (at 10am) and the Open Competition (at 1pm) will be Music of the Performer's Choice.

19  Saturday, Piano 10:00am | Open 1:00pm

CHRISTOPHER GILES & LUCILLE S. HARRIS STUDENT COMPETITIONS IN MUSICAL PERFORMANCE
Student Competitions
Richard Heard, Joanne Inkman, Kris Frantz, directors
In this annual competition music student performers compete for cash prizes made possible by our generous donors. The 2016 Piano Competition (at 10am) and the Open Competition (at 1pm) will be Music of the Performer's Choice.

20  Saturday, 7:30pm

FACULTY TRIO RECITAL
Faculty Recital
Kathryn Levy, flute
John Sadak, clarinet
Joanne Inkman, piano
Enjoy a festive evening of music for flute, clarinet, and piano. Repertoire includes Dvořák’s Slavonic Dances, Brahms Hungarian Dances, and Debussy’s Petite Suite.

21  Tuesday, 7:30pm

ORCHESTRA CONCERT
David Hagy, conductor
Student Ensemble

22  Wednesday, 7:30pm

FEATURING CONCERTO COMPETITION WINNERS:
Ann Hill, soprano; Helen Kemeny, soprano; Nick Burroughs, tenor; George Baolin, baritone; Mei-Sheen Chen, conductor; Hannah Johnston, flute; and Thomas Kellogg, piano.

27  Saturday 3:00pm

KATHERINE SEBASTIAN, BUCK HINMAN, AND LEE LARSON
Joint Student Recital
Katherine Sebastian, soprano; Buck Hinman, tenor; and Lee Larson, baritone
Thomas Turnbull, piano

March

1  Tuesday, 7:30pm

CONCERT CHOIR HOME CONCERT
Student Ensembles
Brian Gorelick, conductor
Concert Choir's Home Concert appearance in Bynum Recital Hall on March 1 will be a fundraiser for the group’s Italy Tour during spring break. At the concert, the choir will sing their European repertoire all at once for the first time this year and announce the tour itinerary and concert locations. The program will be comprised of Italian and American compositions, featuring music of Antonio Vivaldi and Antonio Lotti. I Will Lift Mine Eyes by Jake Runestad, Choral Reflection on Amazing Grace by Roger Ames, and American folk songs and spirituals. Soloists from the ensemble will also present the world premiere of Manuel García’s Io ti vidi fannmariai, edited by Teresa Radomski, Professor of Voice, who will join the ensemble on the tour. Peter Kairoff, Professor of Piano and Program Director of Wake Forest’s Casa Artom in Venice, will be the tour keypboardist. Donations will be accepted at the concert and the students in the touring ensemble will have fundraising projects to announce, as well. The admission charge for this concert will help cover the choir's travel expenses. Tickets will be on sale at the door for $10 for adults and $5 for students. WFU students free with ID. Anyone wishing to reserve tickets may do so by calling the Music Department Office at 758-5026.

16  Wednesday, 7:30pm

TROMBONE QUARTET OF THE US ARMY GROUND FORCES BAND
Guest Artist Concert

19  Saturday, 7:30pm

ELIZABETH PACHECO ROSE, SOPRANO
PETER KAIROFF, PIANO
Faculty Recital
An evening of songs and arias

30  Wednesday, 7:30pm

JAZZ IMPROVISATION CONCERT
Student Ensemble
Students of Matt Kendrick perform in a jazz quintet.
April

2       Saturday, 3:00 pm
JIHAE MOON, CELLO
Student Recital

6       Wednesday, 7:30 pm
COLLEGium Musicum concert
Student Ensembles
Brian Gorelick and Stewart Carter, directors
The Collegium Musicum Vocal Ensemble and Collegium Instrumentalists will present an early music concert featuring English Music of the Renaissance and Early Baroque.

7       Thursday, 7:30 pm
Orlando Consort
Secrest Artists Series
English early-music vocal ensemble. The Orlando Consort create a living soundtrack to one of the classics of the silent cinema—Danish director Carl Dreyer's *The Passion of Joan of Arc*.
Free to Wake Forest Students/Faculty/Staff by showing ID at door. Admission is charged—for more information call (336) 758-5757.

14      Thursday, 7:30 pm
Gamelan Concert
Ensemble
Elizabeth Clendinning, director
Gamelan Giri Murti and the Wake Forest University Balinese Gamelan (Indonesian percussion orchestra) presents traditional dance pieces and instrumental works with a not-so-traditional theatrical spin. Members of the audience will be invited on stage to try the instruments after this family-friendly performance.

18      Monday, 7:30 pm
Student Chamber I Concert
Student Ensembles
Jacqui Carrasco and Kathryn Levy, directors
This program will feature performances from chamber music classes offered in the Spring semester and may include music for string quartet, recorder ensemble, woodwind quintet, flute choir, clarinet quartet, clarinet choir, saxophone quartet, brass quintet and percussion ensemble.

19      Tuesday, 7:30 pm
Shadow Ballads
Guest Artist Concert
Bring the entire family to experience Shadow Ballads—a unique event that brings together leading performers of Appalachian and Asian music and theater to relate shared experiences of everyday life from opposite ends of the world. Master artists from Virginia and Indonesia will combine “crankies,” a form of American folk theater depicting ballads on paper and cloth rolls, with “wayang kulit,” a traditional form of Asian shadow puppetry. Collaborations by master artists will be presented alongside work produced by students from Speas Elementary School and Wake Forest University. Shadow Ballads will be accompanied by a unique combination of American old-time music and the Indonesian kromhong string-band. Members of the audience will be invited on stage to try the crankies and shadow puppets after this family-friendly matinee performance.

21      Thursday, 7:30 pm
Spring Choral Concert
Student Ensemble
Brian Gorelick, conductor
The Wake Forest Concert Choir and Collegium Vocal Ensemble will combine for the annual Spring Choral Concert. The program is titled The Four Choral Seasons and the compositions chosen will be settings of texts about spring, summer, fall, and winter. The featured work will be selected movements from Joseph Haydn's The Seasons.

22      Friday, 7:30 pm
Wfu Jazz Concert
Student Ensembles
Deacon Jazz Machine / Jay Meachum, director
Old Gold Jazz Crew / Brandon Robinson, director

23      Saturday, 3:00 pm
Meishan Chen, Piano
Senior Recital

24      Sunday, 3:00 pm
Wind Ensemble Concert
Student Ensemble
Kevin Bowen, conductor
Brandon Robinson, associate conductor

25      Monday, 7:30 pm
Student Chamber II Concert
Student Ensembles
Jacqui Carrasco and Kathryn Levy, directors
This program will feature performances from chamber music classes offered in the Spring semester and may include music for string quartet, recorder ensemble, woodwind quintet, flute choir, clarinet quartet, clarinet choir, saxophone quartet, brass quintet and percussion ensemble.

27      Wednesday, 7:30 pm
Orchestra Concert
Student Ensemble
David Hagy, conductor
Featuring Concerto Competition Winners:
Ann Hill, soprano; Katherine Sebastian, soprano; Buck Hinman, tenor; Lee Larson, baritone; and Jihae Moon, cello.