Music Notes

The Newsletter of the Wake Forest University Department of Music

Wake Forest University—Department of Music
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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 each issue.

Chris Seal ’04

Chris received a double major in Music and Physics as well as a minor in Psychology. Composer-in-Residence Dan Locklair conducted the interview.

DL: Chris, while at Wake Forest you developed as a guitarist, pianist and composer. A triple threat! Why don’t we begin by your telling our readers about what brought you into the Department of Music at Wake Forest in the first place? I am scared to be reminded of your dates with us!

CS: The last time I saw you, you hadn’t changed a bit, so I don’t think you have to worry about being dated. Maybe it’s all that composing?

Anyway, my sophomore year at Wake Forest, way back in 2000, I enrolled in music theory, because I wanted to learn more about music. Dr. Carter was the professor at the time, and I remember the first week of classes, he asked all of us to sing a scale. Mine was not too good—actually, it was pretty terrible. But Dr. Carter ended up teaching me individual sight-singing lessons for the next several months. I don’t remember if those lessons were during his office hours or just entirely extra on his part, but it was this kind of support from everyone in the Department of Music, especially, Dr. Carter, Patricia Dixon, and yourself, that made it that much easier for me to put in extra hours of my own.

DL: It is now very common for students to double major; however, when you were here, it was not nearly so common and usually entailed a fifth year. Did you find the juggling of music and science to be especially challenging?

CS: I’ve noticed that people who enter the field of Physics or Music both tend to be hard-working people. So I guess I put myself right in the middle of the two. For me, my music courses demanded as much or more time and effort than my physics courses. Being a good musician isn’t a skill you can just cram for in one night. Plus, when your music is played on the same concerts as the likes of Beethoven and Ravel, well, that’s a pretty tall order! But the same goes for physics. When people tell me that physics was too hard for them, it makes me wonder if they put as many long hours into it as most physic majors do. It’s hard for all of us! So, yes, to answer your question, it did take a lot of work. I learned some time management skills in the process, and because of that, I still had time to socialize. I think social time in college is just as important as study time. I mean, who’s going to hire you if they don’t like you or you don’t interact well with others?

DL: From Wake Forest, you went on to The University of Louisville in Kentucky to pursue a masters with an emphasis in composition. How did the training that you received there prepare you for entrance into the professional music world which, as I recall, was commercially oriented?

CS: I think it gave me versatility. Unbeknownst to me at the time, being able to understand and compose proficiently in multiple classical genres was a skillset that I later extended into writing in whatever style I was asked; occasionally creating new styles, and in any mood. I think without formal training, one can be quite good just at a smaller subset of things.

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We’re on Facebook!

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

facebook.com/WFUMusic
Music Notes Submission

We welcome the submission of articles for consideration, as well as information regarding alumni.

Please email submissions for the next newsletter to:
frantzkm@wfu.edu no later than November 15, 2016 or mail to:
Department of Music, WFU, P.O. Box 7345, Winston-Salem, NC 27109

Detailed information about the Department of Music, its programs, faculty and staff, and calendar of events can be found on our website:
college.wfu.edu/music.

To receive the Music Notes please contact Kristi Frantz at (336) 758-5026
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A Word from our class of 2015 graduates...

SAMANTHA BOURES
After graduation, I am moving to New York City to do consulting with Alphasights, a mid-size firm that focuses on knowledge brokerage and relationship management. I am excited to move to the most exciting city in the world, and to hopefully continue my study and appreciation of music up there!

SIERRA SMITH
I have applied to several medical post-baccalaureate programs in the mid Atlantic area with the hopes of attending medical school in the near future.

SARAH WOLLETT
I was commissioned with my ROTC senior class on May 15th and I will now a Quartermaster Officer in the U.S. Army. I began my Basic Officer’s Leader Course at Ft. Lee, VA in late July and move to my first assignment at Ft. Bragg in mid-November. I will be serving in the Headquarters Company of the 16th Military Police Brigade, VIII Airborne Corps.

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It is with great sadness that we note the passing of Professor of Music Richard E. Heard on May 8, 2016, after a long illness. Richard joined our faculty in 1996. He was devoted to his voice students and much beloved by his colleagues. He held degrees from Southern Methodist University and the University of California-Santa Barbara. He sang several operatic roles in the United States and in Latin America and toured Germany with the Texas-based ensemble Spiritual Voices. His outstanding reputation as an interpreter of spirituals and African American art song is evident from two of his recordings, *Ain’t a That Good News* (HM Classics) and *Florence Price: My Dream—Art Songs and Spirituals* (Percentage Records). His edition of works by Florence Price, *44 Arts Songs and Spirituals*, was published by ClarNan Editions.

Professor Heard is survived by his wife, Brazell Heard, and two daughters, Toya Fuqua Earley and Brandi Heard. A memorial service in his honor will be held Sunday, September 18, at 4:00 PM, in Brendle Recital Hall on the Wake Forest campus.

—Stewart Carter, Chair

RICHARD HEARD Memorial Service at Wake Forest on September 18 4pm BRH
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**DL:** While mentioning several highlights of your work to date as a professional composer, I wonder, too, how your views of music composition might have changed as a result of your involvement in the commercial side of music?

**CS:** For commercial projects, I’ve written music for many companies from start-ups to Fortune 500 companies, including Macy’s, Walmart, and Magpul. For my own projects, I wrote an album a few years back for a band called The Dancing Nobody that combined folk, pop, jazz and classical musicians into an innovative style. For the concert hall, my biggest personal success was a piece I wrote for a friend whose mother had recently passed away. The piece was called: The Joy You’ve Given Us. I don’t think there was a dry eye in the hall. I’m almost tearing up just thinking about it.

As far as how commercial music has influenced my composition process—well, to me, commercial music is more about “creating a feel” than “developing a theme.” So being able to create the exact right feeling is of utmost importance. I think that is why music is prospectively parsed by psychology and theory. For example, a string harmonization in the range of the human voice is more likely to make you feel comfortable than if it’s using the extreme highs or lows, or metallic sounds make you think of “technologic” or “scientific” ideas compared to wooden sounds, or such. I actually worked with a company in Cincinnati to develop a sound-branding service that aims to codify a brand’s sonic “feel” and keep it consistent across their advertisements. The Company is trying to sell it to brands in the area—so, fingers crossed...

**DL:** You are now a married man! When and where were you married? Is your wife, Christina, also a musician?

**CS:** Yes! We met way back in 2004 at Brevard’s Summer Music Festival. We were both waitlisted, and I’m sure your recommendation letter helped me get in. So thanks for that! Funny story, I was actually publicly flossing when she and I first met. So, of all the things, I tried to meet girls back in the day, that was the one that ended up working. It still makes me laugh just thinking about it. Anyway, we were friends until 2010 when we started dating. We got married in 2014 in beautiful Boulder, Colorado. Our reception was on a farm in an apple orchard with Flatirons presiding in the background—not too bad, if I don’t mind saying so.

And yes, she, Christina, is a musician. A very good one, too. She has a doctorate in Collaborative Piano from CU-Boulder and a master’s degree from Eastman. She has perfect pitch, and she can tell what kind of car is driving by because of the tones of the engine. She’s actually a voice-over artist, too. I think her perfect pitch helps her “tune” her voice appropriately. Anyway, we moved to Cincinnati a year ago, and she’s already a staff pianist at NKU, freelances for a lot of students at CCM, and plays gigs all over the region. I think she has some teaching prospects lining up for next year, so ask me in a year when she’s a tenure-track professor!

**DL:** Recently you have begun to shift from a full-time career in music to one that reflects back to your training in the sciences. Perhaps you could briefly discuss this shift, how it came about and what it means going forward for your work as a composer and performing musician?

**CS:** Yes, last summer, I attended a 3-month bootcamp in Data Science in Denver, Colorado that was taught by Galvanize. After that, I did some data science contracting work, got an online MOOC data analyst certification from Udacity, and now, I’m working as a Data Science Researcher at Georgia Tech Research Institute in a field office in Dayton, Ohio. I think they liked my diverse background and skillsets, and thought I would add a new perspective to the team.

My physics background definitely prepared me to deal with the language of numbers. But I would argue that both physics and music composition develop students’ creative problem solving skills, which is at the core of all of it. In all of these disciplines, you’re just trying to use the available tools to solve a problem, right? So since I’m using many of the same parts of my brain, changing careers has actually felt natural to me. Also, the amount of work it takes to be a good musician has set the stage for the amount of work needed to learn a new discipline. There are no shortcuts.

Now, I’ll be able to focus on musical projects that I want to do. We have plans to continue working on the Dancing Nobody. When you’re an artist, you have things you want to say. And I kind of got stuck always trying to get the next paying gig, so it turned into just a ‘job’. Now that I have a ‘good job with good benefits’ – and it’s a job that I actually like and doesn’t drain me spiritually or emotionally - I should have more time to write the music I actually want to write. If that makes any sense...

**DL:** Is there any advice or “character-building” wisdom that you might wish to pass along to current Wake Forest music students?

**CS:** Yes, absolutely. People keep developing at the same rate throughout most of adulthood, so it’s not like you stop or slow down even, after you graduate from college.

Here are a few general lessons that come to mind:

- People who think they know the most listen the least, and the world needs more listeners.
- Don’t be afraid to bet on yourself.
- Pay attention to the people you spend a lot of time around. Whether positive or negative, it affects you more than you realize.
- Look inside yourself to solve your problems.

As far as being a musician goes, I think we need to spend more time developing our hearts, or souls, or whatever you want to call it. We tend to spend so much time on technique, which is only a means to an end. By just living life and growing, I think we all become better at our craft. If you become a better person, you become a better musician, in my opinion. Be vulnerable and let us see the light that shines inside you. The world needs more of that.

**DL:** Thank you so much, Chris, for your time and insights. On a personal note, not only was it a delight to have you as a student those many years ago, but I remain very proud of all of your accomplishments.

**CS:** Thank you for that. Please, know that the pleasure is all mine!
2015-2016 Winners—39th Annual Christopher Giles and Lucille S. Harris Competitions in Musical Performance

OPEN COMPETITION WINNERS

SAJANT ANAND, flute
First Place: The Joseph Pleasant and Marguerite Nutt Sloan Award
Ibert: Concerto for Flute and Orchestra
III. Allegro scherzando

JIHAE MOON, cello
The Award for Outstanding Performance by a Non-Music Major
Dvořák: Cello Concerto in B minor

ANN HILL, soprano
Second Place: The Patricia Sloan Mize Award
Poulenc: fiançailles pour rire
I. La dame d’André
III. Il vole
V. Violon
VI. Fleurs

KATHERINE SEBASTIAN, soprano
The Award for Outstanding Performance by a Singer
Guastavino: La rosa y el sauce
Jardín antiguo from Las Nubes
Allegria de la soledad from Las Nubes

PIANO COMPETITION WINNERS

DAVID YANG
First Place: The Sinal Prize
Beethoven:
Sonata in F Minor, Op. 57
III. Allegro ma non troppo

ALESSANDRO RIZZI
Second Place: The Marc and Eric Elvy Award
Brahms:
Rhapsody in E Flat, Op 119, No. 4

WILLIAM HYLAND
The Ward Virts Prize for Pianistic Expressiveness
Mozart:
Sonata in C Major K. 309
I. Allegro con spirito
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 2014-2015 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.

ZHEKAI LU’17  
JEREMY SEXTON’17  
SAMANTHA KRIDGEN’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.

JIAYI BAOLIN’18  
MARY ALEXANDER PATTERSON’18  
ELIZABETH SARKEL’17  
JEREMY SEXTON’17  
XUQUAN ZHOU’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.

TRIPP MAHONEY’16

**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.

SCOTT SMYRE’16

The annual **Prize in Music History** honors the finest research paper on the history of music, prepared for a music class at Wake Forest during the 2015-2016 academic year. The recipient is chosen by a reader outside the university. The prize, established by three historians in the music faculty, was awarded for the first time in Spring 2007.

EDWARD FOSTER’18

**Edward Otis Burroughs Organ Scholarship**

BUCK HINMAN’16  
EMMA HUELSKAMP’16

The **Presidential Scholarship** for Distinguished Achievement: Twenty renewable scholarships 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 area while on campus. Information about The Presidential Scholarship may be obtained from the Office of Admissions directly at their website: www.wfu.edu/admissions.

Current Presidential Scholars in Music are:

ALEXANDRA (ZANNY) DOW’17 (harp)  
HANNAH JOHNSTON’17 (flute)  
KATIE SCHARF’17 (violin)  
JEREMY SEXTON’17 (trumpet)  
SAJANT ANAND’18 (flute)  
BRAWLEY CRAWFORD’18 (cello)  
TIMOTHY DECAMPO’18 (percussion)  
MATTHEW SWEENEY’18 (percussion)  
JUSTIN KELLY’18 (voice)  
ROBBY SKETCH’18 (saxophone)  
MARY PATTERSON’18 (voice)

SASHANK SAKAMURI’19 (cello)  
ALESSANDRO RIZZI’19 (piano)  
EMILY ZHOU’19 (bassoon)  
SOPHIE LERUTH’19 (violin)  
WILLIAM HYLAND’19 (piano)  
NIA CARTER’19 (oboe)  

KYLE DECOITIS’20 (clarinet)  
ALEXANDER HORN’20 (viola)  
WILLIS LANDON’20 (bass)  
EMMA PRILLAMAN’20 (voice)  
SOFIA VEGA’20 (violin)  
CHRISTOPHER VERRILL’20 (horn)
CLARINET
The WFU Clarinet Quartet and Clarinet Choir are directed by Assistant Professor of the Practice John Sadak. These ensembles meet once per week for one credit and perform several times throughout the semester. The Clarinet Choir meets on Monday evening at 7:00 pm and is a conducted group which utilizes many of the instruments in the clarinet family. Members in this ensemble will improve their technique while we focus on intonation, blending and listening. Students in this ensemble are at an intermediate to advanced level of proficiency. This ensemble is also open to members of the Winston-Salem community.

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

CHAMBER MUSIC
Last spring’s chamber music concerts offered music from around the world and through the centuries, from the Renaissance sounds of John Dowland to the premiere of a percussion ensemble piece by graduating student Matt Avery. If you missed these concerts, be sure to catch an encore by some of the fantastic chamber music performers on the Student Showcase concert (Oct. 26.) As well, be sure to catch all of the fall’s chamber music students in performance on Sunday, November 20 at 3pm and Monday, November 21 at 7:30pm.

CHOIRS
The Wake Forest Choirs will continue their tradition of performing the finest classical choral music for their listeners this coming fall. Concert Choir and the Collegium Vocal Ensemble will combine for the Fall Choral Concert on October 19, Collegium will sing early music in conjunction with the Collegium Instrumentalists on November 15, and both ensembles will appear on the traditional Holiday Choral Concert on December 8. Concert Choir will perform once again at the Moravian Lovefeast on December 4. Concert Choir and Collegium Vocal Ensemble will hold auditions for new members during orientation and the first week of the fall semester. New students interested in joining should attend the Information Session on Choral Music and Singing during Orientation on Friday, August 26, 3:30-4 pm, in Room M208 of the Music Wing of the Scales Fine Arts Center. Please email Brian Gorelick, Director of Choral Ensembles, for more information.

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

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

ORCHESTRA
The Orchestra continues to be an exciting, committed, and fun group of people, all of whom are majoring in a wide variety of majors, focusing on different sports, volunteering for many different causes, and interested in as many different subjects as there are members. All of them come together each Monday and, with extraordinarily different technical and mental skills, combine these with similar musical skills to create a unified sound that will send chills down the listeners’ spines! I DO LOVE THIS JOB!

Halloween will be a MONDAY night this year we’ll have to really publicize it to get the size audience we’ve had during the last two years. You can imagine it will involve an absurd juxtaposition of characters, most of whom I’ll kill at some point, and then I’ll be killed at the end! (Or will I??!!! HA, HA, HA... [How do you make that laugh sound eerie when writing?] Of course we’ll perform more seriously on December 7, as well as feature winners of the Concerto Competition on February 22, and a final concert on April 26. I hope you’ll be able to join us for at least one if not all of them.
In working in new, interdisciplinary subdisciplines of music, termed “New Musicology,” one privilege for me is to grow my career as the subdisciplines evolve: The two subdisciplines for me are (1) women in music, which has grown up in just over forty years and is home to my life’s work since the dissertation; and (2) music analysis, which along with the entire area of music theory separated itself from musicology when it founded its own Society for Music Theory in 1978. Many attendees at the annual AMS meeting, myself included, voted to do so in order to improve the number and quality of our research and publication.

Much of my research in both women in music and analysis has critiqued major works in these two subdisciplines, including books by Susan McClary (published 1991/2002 and 2000), Marcia Citron (1993/2000), Ruth Solie (1993), Susan Cook/Judy Tsou (1994), Karin Pendle (2001), Ellie Hisama (2003), and more recent biographies or memoirs, including Amy Beach (Block 1998), Bess Lomax Hawes (2008), Amy Beal (Johanna Beyer 2015), and Maryann McCabe (Mabel Daniels forthcoming 2017). The area of women composers and their music has developed well beyond its foundation to become an essential pillar of music history.

My critique of two new resources associated with my work on a critical edition of Amy Beach’s solo songs will appear this fall: Asling Kenny and Susan Wollenberg, both British, have edited Women and the Nineteenth-century Lied (2015) that examine nine European, English, and Irish women lied composers, as well as broader topics related to the nineteenth-century lied. Canadians Laurel Parsons and Brenda Ravenscroft have edited Analytical Essays on Music by Women Composers: Concert Music, 1960-2000 (2016) as the first of four volumes on women composers across Western art music, published by Oxford UP. The volume presents essays on one composition or set written by each of eight composers between 1960 and the 21st century. Interesting music, fascinating analyses.

This past August, Professor Jacqui Carrasco continued in her role as co-artistic director of the Carolina Summer Music Festival, now in its ninth successful season. Her violin performances in the festival covered a wide spectrum of chamber music: the “crossover” music of Claude Bolling, jazz renditions of Irving Berlin’s great tunes, and Argentine tangos past and contemporary. This fall she’ll be collaborating with great chamber musicians for many more exciting concerts: music of Shostakovich at Duke Gardens and in Raleigh; music of Ken Frazelle with percussionist John Beck at UNCSA; Brahms’ C major trio at WFU with colleagues Peter Kairoff and Evan Richey; contemporary works with Forecast Music; and a mini-tour to Georgia with The Lorena Guillén Tango Ensemble.

STEWART CARTER


ELIZABETH CLENDINNING

Spring 2016 was a semester of world music outreach. An exhibit designed by Clendinning’s Fall 2016 World Music class, Musical Narratives of the Southwest Pacific Rim, opened in March at the Wake Forest University Museum of Anthropology.

Gamelan Giri Murti performed two concerts in the spring and will resume in the fall with a concert on November 17—community members always welcome to join! Her work in teaching and outreach were recognized by a WFU Innovative Teaching award and an IPLACE Dandelion Award. As past president for the Southeastern Caribbean Chapter of the Society for Ethnomusicology, Clendinning presided over their 25th annual conference in Trinidad. She traveled to Southeast Asia this summer to research and present at a conference with support from a WFU Archie Grant. In the fall, she will present two papers and have three articles published.

LOUIS GOLDSTEIN

Last summer, Louis Goldstein was thrilled to be invited to join the New England Conservatory’s summer faculty for the fifth time. He was a part of a faculty of international importance for NEC’s Summer Institute for Contemporary Performance Practice. SICPP (affectionately pronounced “Sick Puppy” by all participants) is an intensive performance seminar on music of the 20th and 21st centuries, 8 days and nights of explosive and glorious new music! Goldstein taught privately and in class, coached ensembles, and performed in an evening faculty concert.

Goldstein remained in the Boston area to study the archive of American composer Stephen L. (“Lucky”) Mosko at the Loeb Music Library at Harvard University. Goldstein considers Mosko a composer of enormous (continued)
LOUIS GOLDSTEIN (continued)
originality and influence whose work has yet to be examined in regard to the impact of his compositions and the impact of the guidance he gave to others. Goldstein is grateful to the Music Department for the use of a Paul S. Robinson Fund Grant to support this study.

BRIAN GORELICK

Brian Gorellick was active promoting special events for the Wake Forest choral program in Spring 2016. He directed thirty-eight members of the Wake Forest Concert Choir March 4-11 in five performances during an eight-day tour of Italy. The choir performed at St. Mark's Cathedral and the Chiesa di San Rocco in Venice and sang at our Casa Artom Venice Campus for a reception for friends of Wake Forest and students currently studying abroad. After traveling to Rome by train, the ensemble presented their complete tour program in Anzio at Chris Cappell College and sang for Mass at St. Peter's Basilica in Vatican City. Videos of the choir performing in Anzio can be found online by searching for "Wake Forest Concert Choir Chris Cappell College Anzio."

PETER KAIROFF

Peter Kairoff had a busy Spring semester, with three different faculty chamber recitals on campus, and performances in Los Angeles and at the University of Virginia. His eighth published CD recording, of piano works of Franz Schubert, was released by Centaur Records. He was recently awarded the Denton Family faculty fellowship, and he continues to serve as Associate Chair of the Department of Music, and as Director of the Venice Program at Casa Artom. A highlight of his summer was hosting a reception and luncheon in honor of Supreme Court Justice Ruth Bader Ginsburg and U.S. Ambassador to Italy John Philips, at Casa Artom in Venice. (see photo).

DAVID HAGY

David Hagy has been working on the Salisbury Symphony's Fiftieth Anniversary Season during which the orchestra will feature a state premiere of Theofanide's Dreamtime Ancestors, Richard Strauss' Don Juan, Beethoven's majestic "Emperor" Concerto with pianist Frederic Chiu (who will be presenting a master class at Wake Forest!), the monumental Verdi Requiem with members of Wake Forest's Choir participating, and an all-Gershwin concert with pianist Nate Beversluis performing the jazzy Concerto in F. In the spring, thanks to recent graduate violist Lee Mendenhall, Hagy will be conducting the West Virginia All-State Orchestra.

DAVID LEVY

David B. Levy was named the winner of the Donald O. Schoonmaker Faculty Award for Community Service at the Founders Day Convocation in February. At the end of June he concluded his three-year term as Associate Dean of the College, effective June 30 and will be returning (nearly) full-time to the Department of Music. He continues to serve as Program Director for Wake Forest’s Flow House, Vienna. This past summer he served again as program annotator and pre-concert lecturer for the Chautauqua Symphony Orchestra in Western New York State. Last April, his article, "From the Church and Theater into the Concert Hall: Referential Meaning in Beethoven’s Use of the Trombone in his Symphonies," was published in Beethoven und der Wiener Kongress (1814/15). (Schriften zur Beethovenforschung, Band 26, Verlag Beethoven-Haus, Bonn, 2016). The article, a version of which was read at the New Beethoven Research Conference in Bonn in 2014 is dedicated to “Stewart Carter—colleague, friend, brass historian extraordinaire.”

Dr. Levy also presented his research on “The Essential Unity of Beethoven’s Op. 130=-133,” at a symposium on this important string quartet at Boston University held on April 12-13. He has been invited to participate in a Beethoven Symposium, "Beethoven: Retracing Brave New Worlds," to be held in Jerusalem, November 14-15, 2016.
KATHRYN LEVY

Kathryn Levy has just completed her 41st season as piccoloist with the Chautauqua Symphony, which has an 8-week concert season in New York State. She looks forward to another busy Fall in 2016. The annual Flute Fest Concert will take place on Sunday, October 9, at 3:00 in Brendle Recital Hall and is entitled Flutes at the Opera. All of the offerings will be transcriptions or arrangements of music from well-known operas and will feature the Flower Duet from Lakmé, the Barcarolle from The Tales of Hoffman, the Berceuse from Jocelyn, Lenski’s Aria from Eugene Onegin, the Final Trio from Der Rosenkavalier and Act 2 of La Bohème. In the tradition of past Flute Fest Concerts, the program will feature outstanding flutists from Ms. Levy’s WFU studio, the WFU Flute Choir and the Silver Wind Flute Choir of Winston-Salem. Community Flutists of all ages will join these performers for a mass choir performance of the beloved Bridal Chorus from Lohengrin to end the concert. In addition, Ms. Levy will participate in a faculty chamber concert on Tuesday, Oct 4, 7:30 pm with Teresa Radomski, soprano; Anna Lampidou, oboe; and John Sadak, clarinet. Ms. Levy will also continue to serve as Principal Flute with the Winston-Salem Symphony, marking her 41st season with this organization.

GLORIA, a new all-Locklair recording, was released internationally in June 2016 on the British label: Convivium, https://conviviumrecords.co.uk/releases/dan-locklair-gloria-sacred-choral-works/ Consisting of twelve sacred choral works composed by Dr. Locklair since 2000, the recording features the Oxford-based professional choral ensemble, Sospiri (Christopher Watson, conductor) and, for Locklair’s large Gloria, a 150-voice choir made up of the Winchester College Chapel Choir, the Portsmouth Grammar School Chamber Choir, and London-based brass octet and percussionists. Available online and in stores that carry recordings, Dan Locklair: GLORIA is also available in the Wake Forest University Bookstore. Earlier, in May, a CD on the Albany label entitled, Southerly: Art Songs of the American South, was released and features Dan Locklair’s song cycle, Portraits, with tenor, Jos Milton, and pianist, Melinda Arstead. http://www.albanyrecords.com/mm5/merchant.mvc Portraits is rooted in Wake Forest, as its words from the 1980’s are by Emily Herring Wilson, and music professor, Teresa Radomski, gave the piece its World Premiere. Broadcasts and live performances of Locklair works abounded during the spring and summer of 2016, including an April 2 performance of PHOENIX for orchestra by the York Symphony Orchestra in York, PA (Lawrence Golan, conductor) and a March 12 performance In Memory – H.H.L. by the Salisbury Symphony Orchestra in Salisbury, NC (David Hagy, conductor). Rubrics, Dr. Locklair’s popular suite for organ, continues to be one of the most often-performed organ pieces by an American composer. It was featured on July 30 at the Petworth Festival in Petworth, England, in a concert given by organist Philip Scriven, Accompanist and Assistant Conductor of London’s renowned Bach Choir. Mr. Scriven recently recorded Rubrics for the Regents label. In the U.S. on February 20, the fourth movement of Rubrics, The Peace May Be Exchanged, was performed by organist Nathan Davy as a part of the funeral service for Supreme Court Justice, Antonin Scalia, in the Basilica of the National Shrine of the Immaculate Conception in Washington, DC.

JOHN SADAK

This summer John performed with the symphony orchestra and chamber music ensembles at the Wintergreen Summer Music Festival in Virginia’s Blue Ridge mountains. Of particular interest was a performance of Gustav Mahler’s Symphony No. 4 for chamber orchestra arranged by Klaus Simon. Additionally, Sadak attended the International Clarinet Association’s annual conference at the University of Kansas where he performed with the American Professors Clarinet Choir and was one of three judges for the final round of the International High School Concerto competition. John is looking forward to collaborating with his wonderful colleagues at Wake Forest in two recitals this year.

TERRY RADOMSKI

Teresa Radomski’s recent critical edition of Manuel Garcia’s nineteenth century salon opera Un avvertimento ai gelosi (“A Warning to Those Who are Jealous”) has been achieving international recognition. The opera was the featured work during a conference at the historic Teatro Comunale in Bologna, Italy, on March 4 (2016), where Prof. Radomski gave a presentation, followed by the performance of a scene from the opera by students from the Accademia del Maggio Musicale Fiorentino. The modern premiere of Un avvertimento ai gelosi will take place in Spain on November 18 (2016) at the Universidad Autónoma de Madrid, followed by another performance in Seville at the Teatro Maestranza, which is only few blocks away from the street where Manuel Garcia was born in 1775.
Wake Forest University
Department of Music

Calendar of Events
Fall 2016 Season

Brendle Recital Hall

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

August

23 Tuesday, 7:30 pm
“THE OTHER PART OF MY HEART” WITH
THE LORENA GUILLÉN TANGO BAND ENSEMBLE
Guest Artist Concert
The Carolina Summer Music Festival presents: “The Other Part of
My Heart” with the Lorena Guillen Tango Ensemble. They will
present two of its original pieces: “A Future of Tango” and its latest
project “The Other Side of My Heart,” based on the real stories of
Latino women who immigrated to North Carolina. The Ensemble
will also perform dynamic arrangements of traditional Argentine
tangos that further reflect on the themes of migration and women
that have infused tango music since its beginning.
Featured Musicians: Lorena Guillén, voice; Jacqui Carrasco, violin;
Alejandro Rutty, piano and electric-bass; Adam Ricci, piano; Guy
Cappuzzo, guitar; and Fernando Martínez Lopez, percussion.
Sponsored by the Carolina Symphony Chamber Players with
additional support from Wake Forest University.
$22 General Admission & $8 Students/Children FREE for WFU
Faculty/Staff/Students with ID
Venue: Kulynych Auditorium, Byrum Welcome Center, WFU

September

9 Friday, 3:30 pm
STEWART CARTER, FACULTY PRESENTATION
“The Tang Dynasty Dance Band: Images of Musical Ensembles in the
Mogao Grottoes”
Venue: classroom M208, Scales Fine Arts Center

9 Friday, 7:30 pm
DAN SKIDMORE & MARY ANN BILLS DUO RECITAL
Dan Skidmore, violin; Mary Ann Bills, piano

23 Friday, 3:30 pm
JEREMY SEXTON RESEARCH PRESENTATION
From Tombs to Triumphs: “Brass” Instruments in Ancient Italy
Venue: classroom M208, Scales Fine Arts Center

October

4 Tuesday, 7:30 pm
FACULTY FOUR
Music for various combinations of woodwinds and voice, including
works by Aaron Copland, Gordon Jacob, Paul de Wailly, Ralph
Vaughan Williams, Malcolm Arnold, Joaquin Rodrigo, and Sephardic
song arrangements by Teresa Radomska.
Teresa Radomska, soprano; Kathryn Levy, flute; Anna Lampidis, oboe;
and John Sadak, clarinet.

9 Sunday, 3:00 pm
FLUTE FEST
Kathryn Levy, director
The concert will feature WFU Flute Choir, solo performances by WFU
flute students, and the Silver Wind Flute Choir of Winston-Salem.
Since 1988, Kathryn Levy, 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.

13 Thursday, 7:30 pm
FREWORK
Secrest Artists Series
Formed in 1986 and currently a viol consort, this group from the UK
primarily performs works from the Renaissance period, arrangements
from Bach, and commissioned contemporary pieces.
Free to Wake Forest Students/Faculty/Staff by showing ID at door.
Admission is charged—for more information call (336) 758-5757.
Preconcert talk: Stewart Carter, 6:40 pm, M208, Scales Fine Arts Center

19 Wednesday, 7:30 pm
FALL CHORAL CONCERT
Conductor, Brian Gorelick
The Fall Choral Concert will be a combined appearance by the Wake
Forest Concert Choir and the Collegium Musicum Vocal Ensemble in
a program titled All American. All of the music and texts of the choral
works presented will be by American artists or come from our
country’s traditions and history. The featured work will be Wake Forest
Professor and Composer-in-Residence Dan Locklair’s Since Dawn,
a tone poem for narrator, chorus, and two pianos based on Maya Angelou’s *On the Pulse of Morning*. Concert Choir will also perform the world premiere of Locklair’s newest choral composition, *For This Is Love*, commissioned by Wake Forest Professor Sam Gladling as a gift to his wife, Claire, on the occasion of their 30th wedding anniversary.

21 Friday, 4:00 pm

**JOHN BECK & BRANDON ROBINSON with STUDENTS FACULTY/STUDENT PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

“Your Ear Drum: The Most Important Instrument in Your Studio” Evaluating musical performance begins with accurate listening. Using live musicians, video examples, and research data, this clinic will reveal the sound volume levels studio teachers and musicians experience during rehearsal, demonstrate the effects of noise-induced hearing loss, and offer practical and affordable solutions to protect hearing that will result in more successful musical performances. Rehearsal and teaching techniques that enhance learning and reduce volume will be demonstrated.

*Venue:* classroom M201, Scales Fine Arts Center

22 Saturday, 9:30 am

**ELIZABETH CLENDINNING, FACULTY PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

“The Gamelan and the Music of Bali” Experience the instruments, sounds and musical basics of the Balinese Gamelan. Perform as part of an interactive demonstration—a once in a lifetime opportunity!

*Venue:* classrooms M304/M305, Scales Fine Arts Center

22 Saturday, 11:00 am

**TERESA RADOMSKI, FACULTY PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

*Bel Canto Spicy for Old Italian Songs* An investigation of *bel canto* ornamentation techniques that can—and should—be used to “jazz up” eighteenth-century Italian songs from standard anthologies that remain an essential component of current vocal pedagogy. Attendees will be invited to participate in group instruction leading to embellished performances of well-known songs.

*Venue:* classroom M208, Scales Fine Arts Center

22 Saturday, 1:10 pm

**PATRICIA DIXON, FACULTY PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

String Session: “The Guitar’s Role in the Piano Repertoire of Spanish Composers.” Professor Dixon will describe the role of the guitar as the center of Spanish folk music and as an important source of inspiration in the piano works of Spanish Nationalist composers of the 19th century, followed by a performance by her students including music of Granados, Turina and Albéniz.

Patricia Dixon with WFU students: Nicholas Bennett, Lando Pironi, and Haochen Wu.

*Venue:* classroom M306, Scales Fine Arts Center

22 Saturday, 3:10 pm

**SUZY PERKINS, PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

Wellness Workshop: Alexander Technique Tools for Improving Performance Based on the work of F.M. Alexander, the session will inform musicians on how to improve musical performance by addressing the synergy between postural stability, movement, and breathing. The body is designed to function best when aligned properly; and when certain primary areas of the body are free, the rest of the body functions optimally. The technique also informs musicians on how to connect mind to body, and to change unwanted habits and remove unnecessary tension. Dress comfortably if possible though not required, and be prepared to move about. A guided relaxation / constructive rest session (on the floor) will be the last 15 minutes of the presentation. (Bring a yoga mat if you have one).

*Venue:* classroom M201, Scales Fine Arts Center

22 Saturday, 5:00 pm

**TRIO FACULTY RECITAL**

In conjunction with the **North Carolina Music Teachers Association Conference**

Chamber music for piano and strings by Mozart and Brahms. Jacqueline Carrasco, violin; Peter Kairoff, piano; and Evan Richey, cello.

23 Sunday, 10:40 am

**LOUIS GOLDSTEIN FACULTY PRESENTATION**

In conjunction with the **North Carolina Music Teachers Association Conference**

“Liszt’s Last Words” A person’s last words have inevitable fascination, providing a source of poignancy and poetry applied by the living who remain. This lecture-recital will examine Liszt’s last works, and will conclude with a performance of “La lugubre gondola II.”

*Venue:* classroom M208, SFAC

27 Thursday, 7:30 pm

**STUDENT SHOWCASE RECITAL**

Outstanding students are chosen by faculty to perform. Soloists: Sajant Anand, flute, and Mary Alexander Patterson, soprano. Ensembles: Brass Quintet, The Woodwind Quintet, and David Yang & Lucy Zhou, piano duo.

31 Monday, **MIDNIGHT**

**22nd ANNUAL HALLOWEEN ORCHESTRA CONCERT**

David Hagy, conductor

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

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

3    Thursday, 7:30 pm
LOUIS GOLDSTEIN, PIANO
Faculty Recital

10   Thursday, 7:30 pm
CLASSICAL SAVION (GLOVER SAVION)
Secrest Artists Series
Classical Savion is an exhilarating performance featuring Savion Glover, accompanied by an 8-piece orchestra and jazz quartet, tap dancing to classical favorites—Bach, Mozart, Vivaldi, Shostakovich.
Free to Wake Forest Students/Faculty/Staff by showing ID at door. Admission is charged—for more information call (336) 758-5757.
Venue: Wait Chapel

15   Tuesday, 7:30 pm
COLLEGIUM MUSICUM CONCERT
Stewart Carter and Brian Gorelick, directors
The Collegium Musicum Vocal Ensemble and Collegium Instrumentalists will present an early music concert featuring German music of the Sixteenth and Seventeenth Centuries. The program’s vocal selections will feature compositions by Hans Leo Hassler, Michael Praetorius, and Heinrich Schutz.

17   Thursday, 7:30 pm
GALERAN CONCERT
Elizabeth Clendinning, director
The Balinese Galeran (Indonesian percussion orchestra) presents traditional dance pieces and instrumental works.

20   Sunday, 3:00 pm
CHAMBER MUSIC CONCERT I
Jacqui Carrasco, director

21   Monday, 7:30 pm
CHAMBER MUSIC CONCERT II
Jacqui Carrasco, director

30   Sunday, 3:00 pm
WIND ENSEMBLE CONCERT
Kevin Bowen, conductor
Brandon Robinson, associate conductor

December

1    Thursday, 7:30 pm
WFU JAZZ CONCERT FEATURING
DEACON JAZZ MACHINE & OLD GOLD JAZZ CREW
Jay Meachum and Brandon Robinson, directors

7    Wednesday, 7:30 pm
UNIVERSITY ORCHESTRA CONCERT
David Hagy, conductor
Concert showing the accumulated skills of the orchestra during the fall semester including Dvořák's Symphony No. 8.

8    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 and the Collegium Musicum Vocal Ensemble.

Guest Artist Profile | Will Crutchfield Residency, Spring 2016

On February 8-9 (2016) the Wake Forest University Department of Music welcomed Will Crutchfield, an internationally acclaimed conductor, musicologist and author, for a two-day residency that included visits to classes, rehearsals and an interactive session with music, theatre, journalism and entrepreneurship students and faculty. Twenty-five undergraduate singers, instrumentalists and pianists performed operatic selections for Mr. Crutchfield in a public master class, and he also conducted the Wake Forest University Orchestra and student soloists in a rehearsal of excerpts from a nineteenth-century Spanish opera that had never been

Performed. During an interdisciplinary discussion, Will Crutchfield addressed issues related to education and promotion of the arts and he discussed music performance practice, using early sound recordings, in a public lecture entitled “Romantic Music—Do We Know What We’re Doing?”
The two-day residency with Will Crutchfield, which was supported by a generous grant from the Interdisciplinary Performance and the Liberal Arts Center (IPLACE) at Wake Forest University, was a stimulating and inspiring event for our campus and local communities.