

Polyphony



WASHINGTON AND LEE UNIVERSITY | Department of Music | Summer 2017



FROM THE DEPARTMENT HEAD

E Pluribus Unum

On April 30, Canadian country music singer Brett Kissel stepped to the microphone at the Edmonton Oilers-Anaheim Ducks hockey playoff game to sing "The Star-Spangled Banner." Immediately, a technical problem prevented him from being heard, so Kissel urged the 18,000 fans to sing

along with him, and a majority of them obliged. It wasn't pretty, but it was magnificent all the same.

I think national anthems are at their best when sung by the masses (granted, right many of the masses in Edmonton were Canadian). As a church musician, leading congregational singing has always brought me the most fulfillment. Corporate singing affirms the sense of community that is essential in a congregation. By extension, it can do the same thing on local, state and national levels. It doesn't matter whether you think you have a good voice or not, all that matters is that you participate.

Much has been made of the discovery that when people sing together in choirs, their heartbeats tend to synchronize. This is partly because choristers often breathe at the same time due to the phrasing of the music. However, I think there's more to it than that. When people make music together, they feel a connection to each other.

In April, I sang in Opera Roanoke's production of the opera, "Susannah." The cast was the usual diverse one that characterizes a production by a regional company: local singers, some musically trained and some amateurs; people in supporting roles with significant musical backgrounds but who don't earn their primary income from singing; and professional singers brought in for the leading roles. An array of political, social and theological viewpoints was represented. However, the cast developed a strong bond and a sense of shared purpose that transcended egos or agendas. The one thing that everyone wanted was a terrific show. I have often told singers in my choirs to give their best so the people on either side of them will have a great experience. That's what happened in the opera.

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Polyphony

*Polyphony is the annual news magazine of the
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(Department head, cont'd from page 1)

What would meetings of city councils, state legislatures or Congress be like if they started with group singing? There might be more openness to listening, to compromise, and to the common good than the vitriol that is so pervasive.

In all of the music-making that took place in the Department of Music this year, never was any of it preceded by a litmus test. People of all ages, beliefs and backgrounds came together in

communal soundscapes that enriched performers and audiences alike. I'm just foolish enough to believe that students who carry these experiences out of the concert hall and into the world can make it a better place.



Gregory B. Parker
Professor of Music, Head, Department of Music

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2017-2018 CONCERT CALENDAR

DEPARTMENT NEWS

Spirits Soar in Captive Audiences by Gregory Parker

In November 2015, I received an email from Paul Ritter, chaplain at Augusta Correctional Center in Craigsville, Virginia, in which he floated the idea of starting a concert series at the prison through which the offenders (the term for the men incarcerated there) could be encouraged by attending live performances. As a member of the Committee on Courses and Degrees, I had recently been involved in the approval of a wonderful course proposal by Professor Kelly Brotzman that would pair W&L students with offenders at ACC for a Spring Term course to be taught at the prison. I was eager for the Department of Music to embrace such an opportunity.

The music faculty enthusiastically took up the idea during the ensuing Winter Term. I returned to ACC in the summer of 2016 to discuss possible concert

dates and get a look at the performance space: the gymnasium ... not a performer's first choice, but all that was available. Chaplain Ritter and I discussed the logistics of getting performers and their gear through the security screening process that is required of all who visit the prison. A few weeks later, I underwent volunteer training to gain the necessary approval to be the department's point person in arranging the prison concerts.

On Saturday, Oct. 29, I took five W&L students, along with faculty accompanist Anna Billias, to ACC for our first program. About 120 of the 1,100 offenders attended. ACC officials carefully vet potential audience members to ensure that only those who have demonstrated good behavior have the opportunity to attend such events. In due time, the gym resonated with the music of Mendels-

sohn, Mozart, Beethoven, and Debussy. When I wasn't singing, I stood to the side and watched the audience members as they sat in rapt attention and clapped effusively after each selection. I closed that performance by singing Mark Hayes' beautiful setting of "There Is a Balm in Gilead." They sang with me. When we were done, the audience leapt to its feet with thunderous applause. Many came forward afterwards to shake our hands and thank us for coming. I have been singing in public since I was 3 years old and have never sung for a more generous and appreciative audience than I did that day. It was a powerful experience for performers and listeners alike.

On March 4, Dr. Lynch, Anna and I took the 56 members of Cantatrici and the Men's Glee Club to present a concert

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that featured solo performances as well as excerpts from the Mozart "Requiem." Mozart would never have imagined his glorious music echoing off the stark cinder block walls of a prison gymnasium. I can't imagine a more grateful audience than the 300 men who listened that day. The concert ended just as before, with a loud and lengthy standing ovation.

I want you to hear from some of the folks on both sides of the microphone at these performances. First are some excerpts from letters I received from offenders who attended one or both of the programs:

"Thank you, your singers, and pianist for performing for all of us here at Augusta who attended. The songs performed in the different styles and languages were so very spiritually moving to me that I felt God's presence among us. I have talked to most of those who were there and they also have expressed the same feeling. Some were so moved that they cried, others were singing right along with your chorus since some of the men used to perform these songs during their college days."

"I just wanted to take a moment to thank you all for both your uplifting words and truly beautiful music!! I only wish time hadn't gone by so fast. Probably shocking words coming from a prisoner. I enjoyed every song in the concert, and I look forward to hearing you all again. I very much appreciate all of you."

"Wow! Gosh! Shazam! Holy Smoke! Cool! Words do not describe where my heart and spirit are at this moment as I ponder everything that was received by me in the short span of an hour plus from you, Dr. Lynch, and your 56 wonderful students! Thank you and God bless you for spending your Saturday afternoon bringing joy, hope, and sunshine to the worst that society has to offer (only you know the difference). Look forward to seeing you again if I am still here. Would appreciate all prayers and candle lighting for my upcoming 29th parole hearing."

Now, take a gander at the reflections of a few of the students who so magnificently represented W&L in those concerts:



*Cantatrici, the Glee Club, and Dr. Lynch following the ACC concert in March.
(Photo by Gregory Parker)*

"Coming into this situation, I had some preconceived notions about how this visit would go. I was unsure about whether or not it would be appropriate for our audience, about whether or not we'd face harassment from the prisoners, or if I would feel uncomfortable and scared too much to perform. However, this experience was transformative. The majority of audience members were interested and engaged. They were the most polite, most appreciative, and most pleasant audience I have ever performed in front of. Many had never heard opera, concerto or art song before in their lives, but were willing and open to anything that brought them a respite from their lives in prison."

"I have never sung in a performance that was for the audience, like we did on Saturday. I had never sung in a personal setting where I could see the reactions of the audience. I had never been able to see the emotions on each face. Being able

to watch their reactions to the music, I realize how important it was to bring music to a space where joy is rare. I'm so thankful that I was given the opportunity to share music that helps me get through stressful weeks with people who need it even more than I do. I sincerely hope we can return to the correctional center in the future because out of the many times I will perform this spring, the performance last Saturday by far touched the lives of more people in more ways than any other performance."

"I very much enjoyed my experience at ACC this weekend. Honestly, I did not know what to expect before Saturday. On Friday, I spoke to a friend who told me visiting a prison and interacting with the prisoners can be a life-changing experience. I did not believe him, but after seeing how appreciative everyone at ACC was and how much of an impact we had on them, I can see that my friend was right. I did not realize how happy we can make other people by sharing music with them, and since this recent discovery, I want to take advantage of more opportunities to share music and joy with people who need it most."

"I was very touched by the reaction to our performance at the Augusta Correctional Center on Saturday. I have to admit that I am a huge fan of Mozart and classical music in general and even I am not as attentive and appreciative when listening to concerts as they were. When Dr. Lynch first told us about the performance, I was skeptical of the choice to perform movements from the 'Requiem.' I naively assumed inmates in a prison would be wholly uninterested in Mozart and the like. That was clearly not the case and I failed to see how much more beautiful the music could be to people who don't get the privilege of hearing it all the time as we do."

I am as proud of these concerts as I am of anything I have ever done in my life as a performer and an educator. I am excited about the possibilities that are before us in our ongoing relationship with ACC. By the way, Augusta Correctional Center is the only prison in Virginia with a concert series.

First Music Honors Weekend a Success

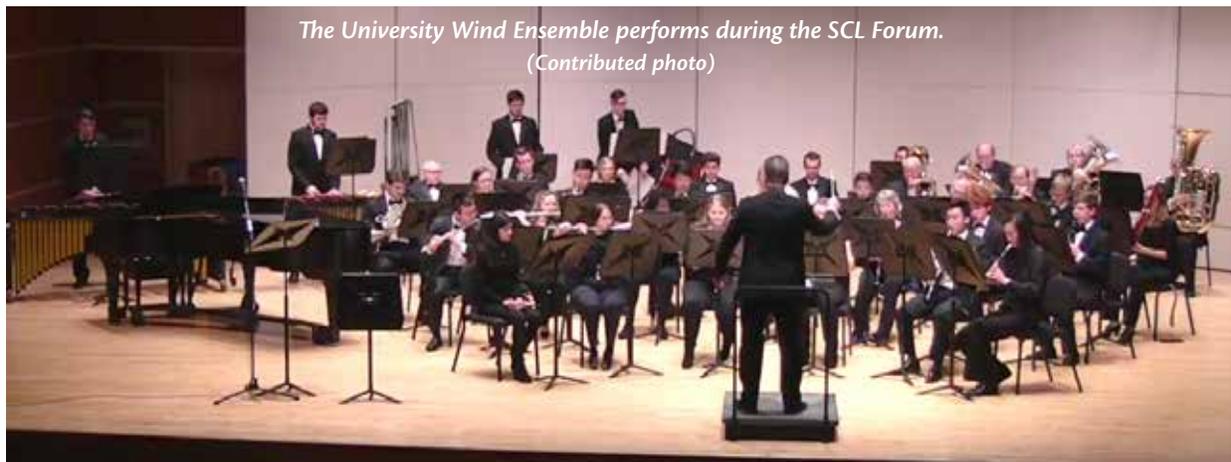
In January, the Department of Music held its first Music Honors Weekend. The event was designed to bring outstanding high school junior and senior musicians to campus for two days of music-making, learning and fellowship. This year's event brought 45 of the best and brightest high school musicians to W&L from all over the country. Students were selected by audition, and came to participate in an Honors Instrumental Group and an Honors Choir.

Participants in the Honors Instrumental Group spent their time together preparing to perform pieces by Curnow, Stuart and

Bocook, and had a powerful final performance. The Honors Choir combined with the University Singers to perform pieces by Lynch, Esenvalds and Erb. The high school students' ability to learn to play pitched wine glasses in short order was particularly impressive, as was their ability to blend seamlessly into the University Singers in only two rehearsals.

Off the stage, students enjoyed campus tours, clinics with faculty, and plenty of time for fellowship. Special thanks goes to the residents of the Arts, Recreation and Culture (ARC) theme house and the organizers of Friday Underground for hosting a special event just for MHW students. Thanks also to music major Zach Brandt '19, for his arrangements of Billy Joel tunes played throughout the event!

Next year's MHW promises to be bigger and better. The plan is to invite even more talented students, involve more faculty, and to make the Music Honors Weekend an event not to be missed!



*The University Wind Ensemble performs during the SCL Forum.
(Contributed photo)*

W&L Hosts Southeastern Composers League Forum by Terry Vosbein



The Southeastern Composers League is a collective of composers from all over the southeastern U.S., one of the oldest organizations of its kind in the country. Each year members gather on a southern campus for a forum to discuss the art and craft of making music, to catch up on the past year's events, and, primarily, to hear each other's music performed.

I have been a proud member of SCL for two decades and I was excited to be able to host the 2017 forum at W&L as part of the SonoKlect series. In March, 29 composers convened in Lexington for two days of music. Local audiences had the rare opportunity to attend five concerts of new music. Each concert was approximately one hour long and each composer was in attendance.

A wide range of musical styles and genres was represented. Many of the performers came from the Washington and Lee Music Department (Anna Billias, Michael Colavita '18, Christopher Dobbins, Heather Dobbins, Luke Farley '18, Jordan Goldstein '18, Julia Goudimova, Camilla Higgins '18, Tessa Horan '18, Jaime McArdle, Wenle Mu '20, Gregory Parker and Ting-Ting Yen). The W&L Wind Ensemble, along with vocal groups Cantatrici and the

Men's Glee Club, also played members' works.

Videos of the forum performances are available for viewing on the SCL website at <http://www.southeasterncomposersleague.org/forum/>



*Ting-Ting Yen and Professor Parker pose with composer Mark Francis after debuting his "Two Machado Songs" during the SCL Forum.
(Contributed photo)*

Not Business as Usual: Seminar Focuses on the Music Industry

The W&L Department of Music hosted a Music Business Seminar on Friday, March 10 in Wilson Concert Hall. The featured speaker at the event was Chris Jackson, entrepreneur and recording studio owner from Blue Sprocket Sound in Harrisonburg. Through videoconferencing, young alumni and friends of



*Chris Jackson of Blue Sprocket Sound discusses designing and building a music studio during the Music Business Seminar.
(Photo by Patrick Hinely '73)*

W&L working in the music industry based in Nashville joined Jackson to form a discussion panel. The participants at the Music Business Seminar were:

- Zoe Yarborough '12 — Vice President at LEX Music Group in Nashville
- Harrison Tucker '13 — Agent Assistant at William Morris Endeavor in Nashville
- Will Mallery '16 — Licensing Representative at SESAC in Nashville
- Ben Goldsmith — Songwriter at Big Deal Music / BMG in Nashville
- Chris Jackson — Owner of Blue Sprocket Sound in Harrisonburg

This was the seventh Music Business Seminar to take place at W&L with support from the dean of the College. At these seminars, industry experts and alumni come together, often with members of the W&L faculty, to discuss pressing issues in the music business. Past topics have included entertainment law, the impact of globalization, branding and marketing in the music industry, and the changing job market of the music business. The Music Business Seminars attract students from the Williams School and the School of Law, in addition to those involved in the Department of Music. Graham Spice, audio engineer in the Department of Music, organizes the Music Business Seminars.

2016-2017 Concert Guild Season in Review

The Concert Guild presented four excellent programs this year. The season began on Sept. 22 with a performance by the Cardinal Ensemble, a chamber group that includes Kathleen Overfield-Zook, W&L's viola professor. The ensemble's wide-ranging program for the concert included music by J.B. Loeillet, Arvo Pärt, August Klughardt, Astor Piazzolla and Alexander Scriabin, among others. The Escher Quartet and guitarist Jason Vieaux came to town on Oct. 21 for a concert featuring Mozart's Quartet in B-Flat Major, K. 589 and Bartók's Quartet No. 2, Op. 17. After performing selections for guitar by J.S. Bach and Francisco Tárrega, Vieaux and the quartet collaborated in the performance of Luigi Boccherini's Guitar Quintet in D. Major "Fandango," which was a real crowd-pleaser!

British pianist Martin Jones graced the Wilson Hall stage on the afternoon of Nov. 13 for an engaging recital of works by Mendelssohn, Debussy, Granados, Liszt, Rachmaninoff and W&L's own Byron Petty. Later that evening, Jones led a masterclass for W&L student pianists. The season ended on Feb. 11 with the Antioch Chamber Ensemble's magnificent performance of choral compositions by 20th and 21st century composers.

Looking Ahead...

Because of changes in the booking schedules of some of the performers, the entire 2017-2018 Concert Guild season will take place during the Winter 2018 term!

The Garth Newel Piano Quartet is known for spirited and impassioned performances that offer an enlivened interpretation



Martin Jones works with Zachary Brandt '19 during the master class in November.

of both standard and new repertoire. As artists-in-residence at Garth Newel Music Center, one of the premiere and most active chamber music organizations in the United States, the quartet programs and performs more than 50 concerts each year, engaging with audiences through conversational and interactive programs. At W&L, the quartet will perform Louise Hérítte-Viardot's Quartet No. 1 in A Major, "Im Sommer," Mark Carlson's Piano Quartet and the Quartet No. 2 in G Minor, Op. 45 by Gabriel Fauré.

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*The Garth Newel Piano Quartet: Jan. 19, 2018 at 8 p.m.,
Wilson Concert Hall*

The Russian String Orchestra, founded in 1991 and formerly known as Chamber Orchestra Kremlin, returns to Wilson Concert Hall for a concert that will allow the audience to vote on what the ensemble will play for the second half of the program. The signature quality of the orchestra is the depth and variety of its repertoire — more than 1,000 compositions, from early baroque to works written on commission from Music Director Misha Rachlevsky and the orchestra by composers from Russia, Europe and the U.S.. The orchestra prides itself in offering interesting and often unique programs, not only for its home audience, but on tour as well.

Roomful of Teeth is a GRAMMY-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art in North Adams, Massachusetts, where members have studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean P'ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music, Persian classical singing and Death Metal singing. Collaborators include Rinde Eckert, Fred Hersch, Glenn



The Russian String Orchestra: March 9, 2018 at 8 p.m., Wilson Concert Hall



Roomful of Teeth: March 23, 2018 at 8 p.m., Wilson Concert Hall

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(Looking ahead cont'd from page 6)

Kotche, Merrill Garbus (of tUnE-yArDs), William Brittelle, ACME (American Contemporary Music Ensemble), Nick Zammuto (of The Books), Toby Twining, ICE (International Contemporary Ensemble), Ted Hearne, Silk Road Ensemble and Ambrose Akinmusire, among many others.

The Concert Guild and the Lenfest Series will partner to bring Che Malambo, a powerhouse all-male Argentinian dance company, to W&L. Their presentation combines precision footwork, drumming and song to bring the world of the *gaucho* (the South American cowboy) to life on stage. Renowned French choreographer

Gilles Brinas, who has performed with prestigious dance companies throughout Europe, is the choreographer for Che Malambo.

Tickets to all Concert Guild events are available through the Lenfest Center Box Office at wlu.edu/lenfest or at 540-458-8000.



Che Malambo: April 26, 2018 at 7:30 p.m., Keller Theater

SonoKlect: Looking Back and Looking Ahead by Terry Vosbein

The 2016-17 season started out with a last-minute change. Trio ZBR, a young energetic flute/cello/piano ensemble, had to postpone its fall performance until next season. I was fortunate to be able to book as a replacement the Dutch chanteuse Paulien, for a concert entitled "Piaf to Porter." Her jazz quartet set a classy tone as Paulien sang, in French and English, classic songs from both sides of the Atlantic. For our second concert of the season I teamed up with the Southeast-

ern Composers League for a long weekend of five concerts. You can read about this fun event elsewhere in "Polyphony."

Next season will feature the delayed performance by Trio ZBR (Jeffrey Zeigler, cello, Molly Alicia Barth, flute, and David Riley, piano). This all-star group comes to W&L in February with an exciting program of new music, including a new work I am composing for this concert, "Soliloquies, Dialogues and Diatribes."

I am particularly excited about the

fall concert next season. Tom Lundberg performed in the very first season that I ran the SonoKlect series, back in 1996. He has appeared at W&L with the Knoxville Jazz Orchestra, David Amram, the Vosbein Magee Big Band, and the Terry Vosbein Quartet and Nonet. I thought it was about time he headline his own show. He will be bringing some of Knoxville's finest musicians with him as he explores memorable television themes from the '70s and '80s in a jazz setting. I can't wait!



Clockwise: Jeffrey Zeigler, Molly Alicia Barth and David Riley.



L-R: Keith Brown (drums), Tom Lundberg (trombone) and David Slack (bass). (Contributed photo)

Pickens World Music Concert to Feature Lo Còr de la Plana

Through the generosity of the Pauline B. and Paul D. Pickens Fund for the Performing Arts, we will bring the five-voice male a cappella group, Lo Còr de la Plana, to campus for a concert on Nov. 4, 2017. Based in Marseilles, France, the group sings in the ancient Occitan language, accompanied by stomping, body percussion and drumming. The music is flavored with Arab, African and Gregorian chant elements and features intricate harmonies and energetic delivery. The annual Pickens World Music Concert corresponds with Prof. Parker's Worlds of Music class every Fall Term.

Tickets are available through the Lenfest Center Box Office at wlu.edu/lenfest or at 540-458-8000.



CHORAL AREA NEWS

It's been a busy and crazy year for the choral program at W&L. As the program has continued to grow and receive recognition, we've been able to perform in more and more incredible venues throughout the country. It's been a whirlwind from the start to the finish!

The University Singers received two of the highest honors in the nation. One was an invitation to perform at the National Convention of the American Choral Directors Association, an incredible opportunity that had to be turned down because of the second: We had already accepted an invitation to perform at Carnegie Hall in New York City. Only four college choirs from across the nation received this honor, and on April 1, 2017, the choir took the stage in Isaac Stern Auditorium for 40 minutes of individual ensemble performance that was an extraordinary experience for everyone involved in the group. Perhaps the most meaningful aspect was seeing so many choir alums in the audience to share the event with us, as we would not have been on the Perelman Stage without years of hard work and growth from the entire choir family.



*The University Singers at Carnegie Hall
(Contributed photo)*

In addition to this performance, we had a wonderful tour through the South with featured performances in Nashville, Birmingham, Atlanta, Columbia, Winston-Salem and Richmond, along with yearly favorites like Lessons and Carols, choir retreat, and so much more.

Major performances for all the groups included the annual Parents and Family Weekend Concert, which kicked off with all of the men in both choirs singing Michael McGlynn's "Hinbarra." All three choirs combined with the University Orchestra to perform Mozart's "Requiem," a classic of the choral cannon, in March. All three groups once again presented at the bi-annual SSA conference at W&L, this year in a set focusing on poetry and music. A new tradition began this year as well, as we hosted many singers for the first annual Music Honors Weekend, an event that will be a highlight of the W&L music calendar every Winter Term.

The 2017-18 choir season is already shaping up to be fairly epic. In addition to the annual events, the University Singers will tour the Northeast and Midwest and will take part in the world debut of Ēriks Ešņvalds' new 12-minute choral composition in April 2018. And who knows? Perhaps another amazing acceptance to perform somewhere like Carnegie Hall will appear this summer but it would be hard to top the experience from this year. Truly amazin' (h/t to Luke Quigley '16).



*The University Singers Tour
Home Concert in February
(Photo by Patrick Hinely '73)*

INSTRUMENTAL AREA NEWS

University Jazz Ensemble

This past year has been a year of new traditions for the University Jazz Ensemble. Our fall concert began a truly exciting collaboration between the UJE and the Vosbein Magee Big Band. Each fall concert will feature this all-pro band sharing the stage with the students. As a capper, senior members of the UJE are featured as soloists with the pro band. Harrison DeKnight '17 was the lucky senior to begin this tradition, wailing the blues with the best players in the area.

Our winter concert has become a student-soloist-spotlight event. Each member of the band came to the front of the stage, one at a time, to perform an arrangement crafted to his or her unique style. Needless to say, they brought the house down! This band keeps getting better and better, and Professor Vosbein's excitement about it keeps getting higher and higher!



L-R: Harrison DeKnight '17, Mac Blain '18, Daniel Morris '20 and Simon Marland '20 during the UJE Fall Concert. (Photo by Patrick Hinely '73)



Professor Dobbins rehearses the University Orchestra prior to its fall concert. (Photo by Patrick Hinely '73)

University Orchestra

The University Orchestra enjoyed an incredible and varied academic year of music making. The year began quickly, with the UO performing as part of the instrumental music concert during Parents and Family Weekend. Fall Term continued with work toward a unique program of music tracing the development of the symphony as a musical form. The concert featured violin soloists Andrew Blocker '17 and Harrison Westgarth '17, and Emma Rabuse '20 as cello soloist, in a performance of "Concert Grosso No. 1" by Arcangelo Corelli. The concert continued with Stamitz' "Sinfonia a 8" and a performance of Haydn's "Symphony No. 6," subtitled "Le Matin (The Morning)." Fall Term wrapped up with performances at the Holiday Pops Concerts. Jane Kim '17 was a featured student conductor on "Greensleeves," and the UO again combined with the University Wind Ensemble and University Choirs, this time for a performance of Mack Wilberg's iconic "Come Thou Fount of Every Blessing."

Winter Term began with an encore performance of the Corelli as part of a concert for Music Honors Weekend. The term continued with work toward the Winter Term Concerto and Oratorio concert. The performance featured Conley Hurst '17 in a stunning performance of the first movement of Brahms "Piano Concert No. 2," and came to a thrilling conclusion with a performance of Mozart's "Requiem" with the combined University Choirs and soloists.

It was an exciting year of music-making in the University Orchestra, and next year will be no different. On tap are performances of music both new and old, and a trip to Washington, D.C. to see the National Symphony Orchestra in concert.

University Wind Ensemble

The University Wind Ensemble had an exciting and varied year on the concert stage and on the road. The year began quickly with a performance as part of Parents and Family Weekend and ended following Winter Term with a tour to Pittsburgh and Toronto. The Fall Term saw the UWE perform a concert featuring music from across the globe. Regions musically represented included Korea, Germany, Ireland, Russia, Mexico and our own Shenandoah Valley. Professor Tom Artwick was the featured saxophone soloist during a performance of the music from the movie "Catch Me If You Can" by John Williams. Particularly notable was the performance of a movement of "Southern Harmony," a piece by Donald Grantham that was inspired in part by the beauty of the Shenandoah Valley. Dr. Wayne Gallops, director of bands at Radford University, was a guest conductor on "Variations on a Korean Folk Song" by James Barnes Chance and "Mise Eire" by Seán Ó Riada. The Fall Term continued with performances at the Holiday Pops Concerts. Ben Whedon '18 and Michael Colavita '18 were featured student conductors on movements from Gustav Holst's "Winter Suite," and the UWE combined with the University Orchestra and University Choirs to perform the beautiful setting of "Come Thou Fount of Every Blessing" by Mack Wilberg.

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(University Wind Ensemble, cont'd from page 9)

The Winter Term started with a performance for the first Music Honors Weekend. Then in March, the UWE performed the world premiere of “The War Within” by Alan Kinningham as part of the Southeastern Composers League Forum held on our campus. The ensemble spent the rest of the term preparing for the Winter Term concert, “New Horizons,” in two different formations: the full University Wind Ensemble and the Chamber Winds. Michael Colavita '18 was a featured guest conductor with the Chamber Winds for a world premiere performance of a new arrangement of three pieces by Percy Grainger, and Dr. Vosbein conducted the world premiere of a new arrangement of his own “Prayer for Peace.” In an evening full of new music, the Chamber Winds also presented the world premiere of “Marfa Lights” by Jeffrey Meyer, and featured Dr. Louie Eckhardt as trumpet soloist in one of the first performances of Jim Stephenson’s “Concerto for Piccolo Trumpet and Wind Ensemble.” The full Wind Ensemble was fortunate to welcome Omar Thomas, guest composer, for a performance of his “Of Our New Day Begun.” This piece was

inspired and written in honor of the victims of the Charleston church shootings, and the performance was an incredibly emotional experience for all involved.

Following Winter Term exams, the Chamber Winds hopped on a bus and took a whirlwind tour of Niagara Falls, Toronto and Pittsburgh. The northbound portion of the trip included a trip to Niagara Falls, and several days in Toronto that featured visits to CN Tower, some ethnic neighborhoods, the Famous People Players Theater, and a featured performance at the iconic Casa Loma. Turning toward home, the group spent the better part of three days in Pittsburgh visiting the Andy Warhol Museum, Nationality Rooms, and hearing the Pittsburgh Symphony Orchestra in concert. It was a fabulous and fun trip!

The University Wind Ensemble had a busy and exciting year filled with music both new and old, and emotional performances with fantastic guests. Next year brings more excitement, as the UWE hosts the first Wind Ensemble Composition Contest and will feature the student winner of the annual Concert/Aria Competition.



The Chamber Winds pose for an evening photo in Pittsburgh. (Contributed photo)

CURRICULAR CHANGES

Bachelor of Science in Music

Professors Dobbins and Lynch put a lot of time and effort into the development of the new Bachelor of Science in music degree, which was subsequently approved by the music faculty, the Rockbridge Teacher Education Consortium (RTEC) faculty, the Committee on Courses and Degrees, and the university faculty for inclusion in the 2017-2018 University Catalog. The new degree required the creation of five courses, the elimination of two courses and the revision of two courses.

By virtue of its higher number of credits in the major (53 as opposed to the Bachelor of Arts in music’s 39), the new degree offers a more intensive study of music that, when paired with the K-12 music licensure program offered through the education minor, provides the level of professional preparation needed for students interested in becoming licensed music teachers. Students are able to pursue the BS in music without the education minor. W&L is the only top-20 liberal arts college in America to offer such a program.

Global Learning Designation

The undergraduate faculty crafted and approved a new global learning (GL) designation this year. Courses approved for GL designation must meet at least one of the following student learning outcomes:

- Demonstrate an understanding of how global issues, processes, trends and systems have shaped the subject of the course;
- Demonstrate the ability to use globally diverse cultural frames of reference and alternate perspectives to think critically, solve problems or interpret issues and situations as they relate to the course topic;
- Demonstrate an understanding of how the field of study is viewed and practiced in different cultural, national or international contexts;
- *Where global learning is done abroad in a foreign language, not English, demonstrate improved language competency.*

MUS 121, Worlds of Music, received approval as a global learning course. This designation will allow students to filter their course searches quickly and will allow GL courses to be taught in the Ruscio Center for Global Learning.

WILSON HALL NEWS

During the summer of 2016, the layout of Wilson 2018 was turned 90 degrees to the southeast of its original configuration. In addition, significant technical upgrades were made, including the installation of two video screens.

Summer modifications to Wilson 2019 now allow us to

accommodate up to 25 students in a variety of classroom or rehearsal arrangements.

On Oct. 22, a grand celebration recognized the 10th anniversary of Wilson Hall. It featured special events sponsored by the Department of Art and Art History and the Department of Music.



2018



2019

WASHINGTON AND LEE UNIVERSITY CELEBRATING
Wilson Hall: 10 Years of Talent
ART ★ ART HISTORY ★ MUSIC ★ STANIAR GALLERY



Students, alumni, faculty and staff members enjoy a reception in Lykes Atrium during the Wilson Hall 10th Anniversary Celebration. (Contributed photo)

Student Highlights

Olivia Shaves '17 participated in the Kodály Level I Teacher Training Workshop at James Madison University in July.

Jake Burnett '17 was inducted into the Alpha Circle of Omicron Delta Kappa in October.

Olivia Shaves '17 did her presentation on the evolution of the spiritual at the Fall Choral Concert in October, which was a culmination of her summer research/composition project. She also made a poster presentation on the subject during the Summer Scholars Research Fair in Leyburn Library.

Conley Hurst '17, senior music minor, won the Concerto-Aria Competition in November, which gave him the opportunity to play the first movement of Brahms' Piano Concerto No. 2 with the University Orchestra in March. He worked and practiced with Professor Gaylard, who for months played the orchestra part on a second piano. They even did a trial run in early March at the home of David and Linda Krantz with a specially invited audience of 50. At the public performance with the orchestra in Wilson Hall, Conley demonstrated his poise, fine musicianship and complete technical control, earning a standing ovation from the audience. In

May, Conley played for the noon-hour series at Lexington Presbyterian Church, and performed a senior recital in Wilson Hall featuring works by Scarlatti, Beethoven, Chopin, Rachmaninoff, Debussy, Samuel Barber and George Gershwin. Before graduating, he received the much-deserved Piano Award from the department. His plans include post-graduate study in England before going to law school.

Olivia Shaves '17 and **Camilla Higgins '18** attended the Virginia Music Educators Association Conference in November.

Olivia Shaves '17, **Michael Colavita '18**, **Jordan Goldstein '18**, and **Camilla Higgins '18** went to Minneapolis in March to attend the American Choral Directors Association National Conference.

Michael Colavita '18 conducted Cantatrici and **Jordan Goldstein '18** conducted Cantatrici and the Men's Glee Club in performances during the SSA conference in March.

Jordan Goldstein '18 conducted Cantatrici and the Men's Glee Club in a performance of **Bennett Lewis '17's** composition, "Alone," at the Southeastern Composers League Forum in March. In addition, **Camilla Higgins '18** conducted

Gary Powell Nash's composition, "Shepherd's Song at Christmas" at the SCL Forum.

Olivia Shaves '17 student taught in the Buena Vista Public Schools and at Lord Botetourt High School during Winter Term. At Lord Botetourt, she helped with their All-County Concert and their musical theater celebration.

In March, **George Park '17** and **Wenle Mu '20** were the first two Washington and Lee University students to be selected for the Small Band Programs Intercollegiate Band, sponsored by the College Band Directors National Association and held at the bi-annual convention in Kansas City. They were selected from thousands of applicants to participate in the honor band conducted by Gary Green, director of bands emeritus at the Frost School of Music, University of Miami. Park and Mu spent four days rehearsing, attending concerts and meeting other musicians from all over the country. The week ended with a fabulous performance of the honor band, featuring the world premiere of "Shenandoah" by Donald Grantham and a stirring performance of Paul Lavender's arrangement of Modest Mussorgsky's iconic "Pictures at an Exhibition."



Conley Hurst, center stage, receives a standing ovation after performing the first movement of the Brahms Piano Concerto No. 2 with the University Orchestra. (Photo by Patrick Hinely '73)

OUTSTANDING MUSIC STUDENTS RECOGNIZED DURING AWARDS DAY CEREMONY

On May 24, students and their family members, as well as W&L faculty and staff members, filled Wilson Concert Hall for the annual Fine Arts Awards Ceremony. In addition to awards given by the Department of Art and Art History, the Department of Theater, Dance and Film Studies, and the Lenfest Center, the Department of Music gave out seven music awards and two combined awards. Each student received a certificate, a cash award and a copy of the citation that was read during the ceremony.

We are especially grateful to Brad Gooch '58 for a generous gift that allowed us to present all award recipients with cash awards in addition to their certificates.

Department of Music Awards

Choral Award: Established in 1992 to honor the graduating senior who has contributed most significantly to the choral program. There are two recipients this year.

Olivia Shaves '17, a music major with the K-12 music education endorsement from Virginia Beach, Virginia

Jake Burnett '17, a psychology and music double-major from Anaheim, California

Jazz Ensemble Award: Presented to a student who has gone far beyond the everyday demands of ensemble participation, demonstrating leadership and musicianship skills that far exceed expectation.

Mac Blain '18, a business administration major with a minor in French from Henrico, Virginia

Music Technology Award: Presented to the senior who embodies leadership and self-motivation inside and outside the classroom.

Austin Frank '17, a sociology and politics double-major with a minor in Latin American and Caribbean Studies from Chagrin Falls, Ohio

Piano Award: Presented to a student who, in the estimation of the piano faculty, has done outstanding work in applied piano.

Conley Hurst '17, an American history major with double-minors in music and creative writing from Little Rock, Arkansas

University Orchestra Award: Given to a graduating senior who demonstrates superior musicianship, unflinching dedication and outstanding leadership in the orchestra.

Andrew Blocker '17, an accounting major from Ponte Vedra Beach, Florida

Harrison Westgarth '17, who will complete a BS in biology and a BA in Spanish, from McKinney, Texas

University Wind Ensemble Award: Given to a graduating senior who has shown superior leadership and musicianship skills, and has earned the respect of his or her peers. There are two recipients this year.

Margaret Goff '17, an American history and Japanese double-major from Tokyo, Japan

George Park '17, an economics major with a minor in poverty studies from Fairfax Station, Virginia

Robert Stewart Award (Outstanding Music Student): Named for W&L's first professor of music, this award is given to the graduating senior who, in the opinion of the music faculty, has made the greatest contribution to music at Washington and Lee.

Bennett Lewis '17, an English and music double-major with a minor in creative writing from St. Louis, Missouri

Olivia Shaves '17, a music major with the K-12 music education endorsement from Virginia Beach, Virginia

Combined Awards

Class of 1964: Established in 1989 by members of the Class of 1964 in honor of their 25th reunion. It is awarded annually to a junior or senior whom the fine arts faculty identifies as having done outstanding work in the fine arts.

Music: Jake Burnett '17, a psychology and music double-major from Anaheim, California

Theater, Dance & Film Studies: Elliot Emadian '17, a mathematics major with a minor in dance from Tullahoma, Tennessee

Todd Jones Memorial Scholarship: Established in 1999 by family and friends to honor the memory of Todd Jones. Preference is given to students with a demonstrated interest in music and drama. Junior or senior applicants compete for a travel study experience by submitting a proposal that will enhance their own artistic development.

Music: Camilla Higgins '18, a music major with the K-12 music education endorsement and a minor in Chinese from Pasadena, California

Art & Art History: Charlotte Cook '19, a theater and history double-major with a minor in art history from Essex Falls, New Jersey



Faculty Highlights

Anna Billias has successfully completed her doctoral studies in piano performance at Shenandoah Conservatory. Her dissertation focused on Modest Mussorgsky's piano suite "Pictures at an Exhibition," in which she provided analysis of, and contrast in, the performances by Sviatoslav Richter, Lazar Berman and Vladimir Horowitz. Earlier this year, Anna toured in Crimea, Russia, where she collaborated with Anna Bratus, a Renowned Artist of Ukraine. During 2016-2017, Anna performed in numerous concerts in Virginia, including concerts at Washington and Lee, Sweet Briar College, and Shenandoah Conservatory.

Chris Dobbins was involved as the assistant director of the International Trombone Festival held at the Juilliard School of Music last summer, helped in the commissioning of three new works for wind band, was on several judging panels for marching band and composition contests, and participated in a panel discussion at the College Orchestra Directors Association.

He also presented concerts off-campus as a guest conductor at Radford University, with the Winds of the Blue Ridge in Roanoke, Virginia, and with the Manhattan Wind Ensemble. He is pleased to announce a new professional affiliation as an Educational Clinician and Academic Ambassador with Jupiter Band Instruments, and looks forward to facilitating the first W&L Wind Ensemble Composition Contest this fall.

Timothy Gaylard maintains a busy schedule as a performer, lecturer and newspaper critic. As a regular member of the Marlbrook Chamber Players, he and colleagues Jaime McArdle and Julia Goudimova played a program in October of works by budding composers, including those by Beethoven, Joseph Suk and Shostakovich. In May, the group played his own arrangement for piano trio of a Clara Schumann song, as well as the Brahms Trio, Op. 87. In November, he and his colleague, Shuko Watanabe, gave a concert of works arranged for two pianos, featuring Borodin's "Polovstian Dances" and Tchaikovsky's "Nutcracker Suite," with a slide show for the latter narrated by Professor Gregory Parker.

Last summer, Gaylard was heavily involved with lecturing and performing for the alumni special programs. He was the principle



Professors Gaylard and Watanabe in their two-piano concert. Conley Hurst '17 turned pages. (Contributed Photo)

organizer and speaker for a course on Leonard Bernstein, including a lecture that was Livestreamed and archived. For another alumni program, he gave a talk on the musical pieces mentioned in Fitzgerald's "The Great Gatsby." He also played three recitals—one of Bernstein, one of Liszt's works inspired by Renaissance works of art, and one of Gershwin's piano pieces related to the Jazz Age. In 30 years, Gaylard has participated in 71 alumni programs on campus and 10 more abroad.

His devotion to opera reached a milestone when in March he attended his 750th performance, getting ever closer to his lifetime goal of 1,000! His reviews of Roanoke Symphony Orchestra concerts continue to be published regularly in The Roanoke Times.

Shane Lynch had a busy year professionally. The University Singers was selected to perform at both the National Conference of the American Choral Directors Association and as one of four featured college choirs at the Gotham Sings! Collegiate Choral Showcase in the famous Isaac Stern Auditorium at Carnegie Hall in New York City. Both of these are huge professional honors for him as a conductor, and a tribute to the work of the students at W&L for the past eight years.

He completed several composition projects for the year, and his piece, "Oratio Fatimae" was debuted by the University Singers at the Lessons and Carols service in December. His composition, "Joseph and Grace," which the University Singers debuted in April 2016 for the 100th Anniversary of the Easter Rising in Ireland, was recently selected as one of three winning compositions in the



Professor Dobbins conducts the Manhattan Wind Ensemble (Contributed photo)

(continued on page 15)



Professor Lynch conducts the University Singers during the baccalaureate service. (Photo by Kevin Remington)

National Collegiate Choral Organization's (NCCO) 2017 Composition Competition. It will be featured at the NCCO Conference in November 2017 and will be published in the prestigious NCCO Choral Series through ECS Music Publishing. Work for next year will include a shared composition project with Joshua T. Harvey '00, instructor of musical theater at Southeast Missouri State University, which will be debuted in the fall.

Gregory Parker attended the National Association of Teachers of Singing (NATS) National Conference in Chicago last July. On Sept. 18, he and Professor Gaylard were finally able to present the all-Shakespeare recital at W&L that had been postponed twice earlier in the year. On Oct. 15, he traveled to Raleigh, North Carolina to lead the fall retreat for the Sanctuary Choir of Greystone Baptist Church, and he jetted off to Dallas to attend the National Association of Schools of Music Annual Meeting in November. Back on the home front, he conducted singers from



Professor Parker as Elder McClean (Photo by Dongsoo Choi)

four area churches in the Buena Vista Community Christmas Concert on Dec. 11.

On the third Sunday of January, he was the bass soloist for the Rockbridge Choral Society's presentation of Charpentier's "Messe de Minuit Pour Noël." Richmond was the scene for the Virginia Chapter of NATS' Annual Conference and Auditions at VCU on Feb. 23-25. He worked the registration tables and adjudicated for the event that drew voice teachers and singers from all over the state. He is in his third year on the board of directors of VA NATS, serving as Membership Coordinator.

On March 10-12, he was in beautiful Washington, North Carolina to lead the Community Choral Festival, and on March 28, he was the bass soloist for W&L's presentation of Mozart's "Requiem." He made his debut with Opera Roanoke in April, singing the role of Elder McClean in Carlisle Floyd's "Susannah."

Byron Petty's fall term began with his participation in two chamber recitals with colleagues featuring the music of Beethoven and Brahms at Eastern Mennonite University and Sweet Briar College. In October, Petty was asked to serve on the composition selection committee for the College Music Society Mid-Atlantic Chapter's annual conference 2017 held at Towson State University. This was followed in November by an invitation to conduct Shuko Watanabe Petty, pianist, at a concert celebrating the 20th season of the Valley Chamber Orchestra of Roanoke, which is affiliated with Hollins University. The Pettys founded the orchestra under the name Eurydice Community Orchestra of Roanoke and were honored by the orchestra with a plaque of appreciation for their contributions to music in the Roanoke Valley. Another exciting November event was the appearance of internationally renowned concert pianist Martin Jones on the W&L Concert Guild Series. Jones included Petty's composition, "Extractions for solo piano," on the program. "Extractions" appears on the PnOVA label under the American Piano Music Series Volume 2 with Jones performing.

In a spring faculty recital of piano music at W&L, Petty gave a presentation of the Sonata Op. 15 by Percy Goetichius. Then, in April, he participated in the Sixth Annual Meeting of the Historical Keyboard Society of North America, performing John Field's Sonata Op. 1, No. 1 for Forte Piano on an 1825 Shantz Viennese keyboard. On a closing note, though available for purchase as a separate CD on PARMA'S Navona label, "FELT: Striking Works for Solo Piano" (which includes Byron Petty's "Propuntal Displays") is now also distributed in a five-CD package compilation titled, "WHAT ARE THEY DOING TO THAT PIANO." <http://navonarecords.com/epk/whataretheydoing/>

Terry Vosbein's 2016-17 season got off to a big start with his wedding to the incredible Shannon Harrington.

He received a Lenfest Grant during the summer of 2016 to further explore the music of Stan Kenton. This time around, he focused on Kenton's most avant-garde composer, Bob Graettinger. Working in the Kenton archive at the University of North Texas, he scanned 1,046 pages of beautifully hand-colored documents that served as Graettinger's pre-compositional materials. In addition, he was excited to return to his hometown of New

(continued on page 16)

Orleans in January to present a poster on this new research to the attendees at the Jazz Education Network annual conference.

The Vosbein Magee Big Band, a collection of the best jazz professionals in the area, returned to Salem, Virginia, for the 2016 Art & Jazz in July festival. In spite of the hot temperatures, the band was a hit and is scheduled to appear again in 2017. Additionally, this all-star band performed two exciting sets under the stars in Gypsy Hill Park, as part of Staunton's summer Jazz in the Park series.

Sales and reviews for his 2016 CD, "La Chanson Française," continue to be positive. This disc features his arrangements of classic French songs scored for a jazz nonet of his favorite musicians. Jersey Jazz called it "an inspired album with charts that are instantly accessible, swing like mad, and demand to be heard again and again." All About Jazz called it "a flavorful bonbon."

Shuko Watanabe Petty continued to be active as a performer and a teacher. In September 2016, she performed Beethoven and Brahms piano trios with her colleagues, Leslie Nicholas on clarinet and Julia Goudimova on cello at Eastern Mennonite University and Sweet Briar College. In October, she gave a concert of Russian music for two pianos with Professor Gaylard—included in the program was the popular "Nutcracker Suite" by Tchaikovsky arranged for two pianos with Dr. Gregory Parker as narrator. In November, Watanabe was invited to appear as a soloist with the Valley Chamber Orchestra, playing Beethoven's Concerto No.1 (Mvt. II) under the direction of her husband, Byron W. Petty, at Hollins University.



L-R: Professor Shuko Watanabe Petty, Drs. Justin and Stephanie Hannon '06 (Contributed photo)

The Winter Term began with a rather hefty teaching load instructing both Music Theory II and Aural Skills II courses, in addition to having 24 piano students in her studio. In March 2017, she shared a piano recital with Byron Petty, performing solo piano music by Mendelssohn and George Frederic Pinto—a talented English composer who, unfortunately, died at age 20. The Pinto performance culminated in an appearance at the Historical Keyboard Society of North America's 2017 Annual Concert in Greenville, South Carolina. On the way, the Pettys had a happy reunion with two of Watanabe's former students in Gastonia, North Carolina: Drs. Justin and Stephanie Hannon '06. The twin brother and sister operate three orthodontic clinics in and around Gastonia/Charlotte. They both took Applied Piano, and Justin gave a senior piano recital. He still plays piano almost every day! Presently, Dr. Petty is on a Spring Term sabbatical, planning to enjoy summer gardening and practicing harpsichord.



Prof. Gaylard in his Studio
(Photo: Patrick Hinely '73)

Sleuthing Ludwig: Professor Gaylard's Sabbatical Adventure

Since I will be retiring in 2020, I realized that I had one more leave to take in the Winter Term of 2017, and I wanted it to be appropriate for being the last one. I decided on an in-depth study of Beethoven's final three piano sonatas. Like most pianists, I have known and appreciated most of the Beethoven Sonatas my whole musical life. They are central to any pianist's repertoire. There is something daunting and intimidating about the late piano sonatas. They demand so

much of listeners and performers. It was time for me to take them on. Although there are five of them, I decided to focus on the Final Three, Opp. 109-111.

The location of my sabbatical was decided, based on the logistics for practice and research. I chose the home of my mother-in-law, who owns a vintage Steinway grand piano, and who lives in the suburbs of New York City. That would give me both the opportunity to work diligently on the sonatas as a performer and be within close distance of major research institutions, especially the Performing Arts Division of the New York Public Library, an

ideal resource for a musicologist.

I took a five-pronged approach to the study of Beethoven's last three piano sonatas. First, being an avid musicologist, I read the biographical sources to discover the reasons why Beethoven wrote these sonatas, where and when. Second, I studied the analytical material on the substance and shape of the sonatas as musical compositions. Third, I looked at the original sources, including the autograph manuscripts and the first editions. I also looked at several modern and annotated editions of the sonatas, comparing discrepancies of early editions with those of the original manuscripts. Fourth, I listened to countless recordings, both audio and visual, of the three sonatas. Along with the listening, I read books on interpreting the Beethoven Sonatas by highly respected pedagogues and performers. It gave me a new appreciation for how many options and responsibilities one has as a performer to be faithful to the spirit and letter of a traditional musical score. Fifth, and most importantly, I practiced the works diligently every day of my sabbatical, devoting between two and five hours in each session to master their many challenges, both technically and musically.

I will perform the three last sonatas at a public recital in Wilson Hall on Sunday, Sept. 17, 2017 at 3 p.m. I look forward to that occasion, sharing my interpretations with an audience and communicating the life-affirming spirit of Beethoven's incomparable music.



Professor Terry Vosbein
(Photo by Kevin Remington)

Professor Vosbein Plans Sabbatical for 2017-2018 Academic Year

I am excited to be able to devote the 2017-18 school year to two of my passions beyond education: composing, and researching the music of band leader Stan Kenton. I will spend a few weeks in London working in the private Kenton library of author Michael Sparke. Later in the year, I will do more research at the Los Angeles Jazz Institute.

One month will be set aside to live and work in Eugene, Oregon. In that idyllic setting, violinist Jasper Wood, pianist David Riley and I will rehearse and record a compact disc of my chamber music while I enjoy one of my favorite towns in America.

The rest of the year will include mixing and editing the compact disc and composing in fun and exotic places. I will apply for several artist residencies at which I will create new music for big band, inspired by my Kenton research.

Visiting Professor “Thais in” to W&L Music

We are pleased to introduce Dr. Denny Euprasert, who will serve as a visiting assistant professor of music while Professor Vosbein is on sabbatical during the 2017-2018 academic year. Dr. Euprasert is the dean of the Conservatory of Music at Rangsit University in Pathumthani, Thailand. He earned a Doctor of Arts degree in music theory and composition with a secondary emphasis in jazz pedagogy from the University of Northern Colorado, a Master of Music degree in jazz studies from the University of North Texas, and a Bachelor of Fine Arts degree in jazz piano performance from Cornish College of the Arts in Seattle. His recording project, “Masterpiece: Asanee-Wason,” received the Kom Chad Luek Award for Best Instrumental Album. He is the recipient of the Silpathorn Contemporary Artist Award from the Ministry of Culture of Thailand, one of the country’s most prestigious honors in the arts, for his notable contributions to fine arts and culture. During his year at W&L, he will direct the University Jazz Ensemble, supervise Jordan Goldstein ’18’s senior composition recital, teach Theory I and II, Jazz History and a Spring Term course. In addition, he will oversee the SonoKlect Concert Series.

Polyphony: *What interested you in applying for the Visiting Assistant Professor of Music position at W&L?*

Euprasert: I was approved for a one-year sabbatical leave from my university and was looking for a research/visiting professor position in jazz studies and composition. Thanks to the internet, the W&L position came up. Previously, I did not know a lot about W&L, except that it has a famous law school. Well, and of course, the “Washington and Lee Swing.” I later learned about the university’s Honor Code, the beautiful city of Lexington, the all-inclusive resources in the library, the project-based learning in the Music Department, etc. I was very impressed with Professor Vosbein’s extensive knowledge in regard to his research and creative projects in music.

Polyphony: *What do you hope to accomplish during your time here?*

Euprasert: I hope to be able to learn from my students and my

colleagues to not only improve my skills as a teacher, but to learn how different backgrounds and experiences influence a person’s understanding of music. I hope to have time to compose, write a book and work on collaborative projects with faculty and students. Most importantly, I hope that this will promote international education and cultural exchange to develop mutual understanding between our universities and countries.

Polyphony: *What do you enjoy about your work at Rangsit University?*

Euprasert: Our conservatory is quite small, therefore the faculty and students have to be flexible and versatile. I am thankful for opportunities to explore a vast array of musical styles at Rangsit University. As a conductor and composer, I enjoy working with student musicians in many different settings: big band, symphony orchestra, symphonic band, pop orchestra and musical theatre orchestra.

Polyphony: *Tell us about your family.*

Euprasert: Parichat (Maew), my wife, received a bachelor’s degree in industrial design and a music therapy aide certificate. She is now a vocal instructor, specializing in teaching beginning voice students. Our 12-year old daughter, Dena, is an all-around artist with multiple talents; she is a violinist, pianist, guitarist, painter and animator. She is also a blue-belt Taekwondo student.

Polyphony: *What are your research interests?*

Euprasert: I am interested in a “performer-composer” concept — integration of performance and composition; composition and improvisation; interdisciplinary approaches to performing, composing, and teaching; and the cultural-creative crossover.

Polyphony: *Do you have any hobbies or interests outside of music?*

Euprasert: I used to bowl a lot since my dad owned a bowling alley. I love visiting art galleries and museums, as they reveal the multilayered complexity of cultures and histories.

Polyphony: *Denny, thanks for taking the time to share a little about yourself and your plans for the 2017-2018 academic year at W&L. We look forward to having you with us!*



Dr. Denny Euprasert
(Contributed photo)

There's Something About Mary...

And it isn't the 1998 Cameron Diaz movie. The "something" is that Mary Peterson, administrative assistant in the Department of Music since January 2014, is retiring. If you know Mary, you're likely saying, "How can she possibly be old enough to retire?" Well, she's not. No one who is perpetually 39 should be eligible for retirement.

However, she and her husband, W&L Law Professor David Millon, who is himself the picture of youth and vigor, have decided to retire together and enjoy the adventures that a post-W&L existence affords. Mary has done an outstanding job for us, improving the efficiency of departmental operations, helping us figure out what we own, where it is, and what shape it's in, and keeping the department chair's head from spinning like Linda Blair's whenever the unexpected, unintended, unbelievable or unforgettable unfolded on an otherwise "regular" day at the office.

On May 17, the Department of Music held a reception in Mary's honor and presented her with a print of House Mountain by none other than art professor Larry Stene, who is also

retiring at the end of this academic year. Mary, thank you for your faithful service and the wonderfully calm and classy way you handled yourself as our AA. We'll miss you!



*Larry Stene and Mary Peterson during the reception in her honor
(Photo by David Millon)*



*Kati Grow, new AA for the
Department of Music
(Contributed photo)*

Welcome Kati Grow!

We are pleased to announce that Kathryn (Kati) Grow will join the Department of Music later this summer as administrative assistant. Kati is no stranger to W&L. From 2007-2010, she was an administrative assistant in the Division of Student Affairs. From 2010-2013, she was a manager in the Textbook Department of the W&L University Store. Since 2013, Kati has served as information system and operations manager in the Admissions Office. In that role, she was instrumental in helping the Department of Music implement its electronic audition portfolio collection and assessment system.

Kati took piano lessons for 12 years and continues to play on a regular basis. She holds a Bachelor of Science in business and management information systems from Liberty University. She is known for her excellent organizational skills, creative thinking and delightful personality. We are fortunate to have someone with Kati's background in management, technology, music, admissions and "W&L-ism" in this position!

Visit Us Online!

You can drop in on the Department of Music 24/7 in the following ways:

On our web page at www.wlu.edu/music

On YouTube at www.youtube.com/c/MusicWL

Keep up with the University Singers:

On Instagram, Twitter and YouTube, find us at @WLU Singers
Like them on their Facebook Page at www.facebook.com/wlusingers

Also, visit these music faculty and staff member sites:

Graham Spice — grahamspice.com

Terry Vosbein— Website: www.vosbein.com/

Research on Stan Kenton — www.vosbein.com/kenton

Buy CDs featuring Prof. Vosbein, Tom Artwick and the engineering of Graham Spice at Max Frank Music: www.maxfrank-music.com

On YouTube at www.youtube.com/user/tvosbein

Shuko Watanabe Petty and Byron Petty at www.ardoclassicalartmusic.com

A Legacy of Learning by Gregory Parker

Brad Gooch '58 was one of the first music alumni I met during my first year at W&L. Although cancer took his voice in 2008, he remains passionate about choral music, soccer and his alma mater. Each year since 2014, Brad has made a gift that allows the Department of Music to provide a financial award along with the certificate given to each of our annual music student award recipients. Earlier this year, Brad contacted me with the idea of creating an endowment that would continue to fund the music awards and would provide support for student internships and other off-campus learning opportunities. With the expert help of Susan Cunningham in the Development Office, the Bradford C. Gooch '58 Endowment for Music was established in May.

The Bradford C. Gooch '58 Endowment for Music is a permanently endowed fund at Washington and Lee that will provide general support for the study of music as determined by the chair of the Music Department in consultation with the dean of the College. The Gooch Endowment for Music was created to honor the teaching of Robert Stewart, and will provide general support for the Music Department with a preference for awards for outstanding music students. It will also assist with internship opportunities and off-campus learning opportunities for music students.

A graduate of Deerfield Academy, Brad Gooch arrived at W&L in the fall of 1954 following in the footsteps of his father, Horace Gooch '31L, a 1987 recipient of the Washington and Lee University Distinguished Alumni Award.

A fine arts major at W&L, Brad was a member of the University Glee Club and the Graham-Lees Literary Society, an All-Southern Conference member of the soccer team, and vice president of the Concert Guild. He was a member of Psi Chi honorary society and Phi Kappa Psi, and was awarded the John A. Graham Award for contribution to the Fine Arts in 1957. Brad graduated cum laude from Washington and Lee in 1958.

His arrival on campus coincided with the arrival of W&L's first professor of music, Robert Stewart, who would be instrumental in Brad's education. Born in Buffalo and raised in Chicago, Stewart was a professional violinist, music teacher and composer. He took over the direction of the Glee Club in 1954 and brought it back to national attention. Professor Stewart taught at W&L until 1988 and passed away in 1995.

Following his graduation from W&L, Brad studied composition for a year at the University of Chicago. He began his teaching career at Suffield Academy in 1960. For 36 years, Brad taught courses in English, music history and art history at Suffield. It is quite likely that his art history

class was the first such course in an all-male prep school in the U.S. In addition, he immersed himself in the life of the academy by serving in a variety of roles. He coached Suffield's girls' and boys' soccer teams, including its 1983 New England championship boys' team. The academy recognized Brad's soccer accomplishments by naming the girls' varsity field in his honor. He led the Kent-Davis Prize Speaking Contest and directed Suffield's glee club, as well as a small singing group, the COGS. Additionally, Brad led the Gloria Singers, a faculty choir that sang at Christmas and commencement each year. Following his retirement from Suffield, he endowed the Bradford C. Gooch Chair in Music and the Gooch-Vincenti Merit Scholarship Award.

Now living in Rome, Georgia, Brad is actively involved as the number one fan of the Berry College women's soccer program, as attested by his and Mary's gift of the soccer field press box. They attend as many games as possible and are mentors to student athletes.

Brad has designated W&L as the beneficiary of a trust through an estate provision. During his lifetime, Washington and Lee will receive the yearly earnings from the trust, an annual payment of approximately \$10,000. Upon his passing, the corpus of the trust valued at \$250,000 will be used to fund the Bradford C. Gooch '58 Endowment for Music. We are delighted to be able to enrich the musical experiences of our students by way of this gift. Brad, through your generosity, your voice will resonate through the generations who follow your footsteps and your example at Washington and Lee.



Brad Gooch '58 conducts singers in a recording of his compositions, some of which date back to his college days at W&L. The session took place on September 10, 2016 at Berry College, facilitated by Dr. Paul Neal, director of choral activities. (Contributed photo)

W&L Music Alums Provide Keys to Success

The generosity of three music alumni expanded our keyboard inventory during the summer of 2016.

R. Lawrence Smith '58, M.D., and his wife, Ganelle, presented W&L with a 1976 two-manual harpsichord built by John Watson in the style of 18th-century French harpsichords. This instrument joins the 1814 Clementi fortepiano that Dr. Smith gave the university in 2007. Watson, recently retired keyboard conservator for Colonial Williamsburg, brought along a photo from 1976 and posed for a photograph with the harpsichord upon delivery to W&L last summer. Louis Dolive, the historic keyboard refurbisher and technician who cares for the Clementi fortepiano and the Watson harpsichord, apprenticed under Watson.

In addition to the elegant gold leaf-trimmed case, the soundboard of the instrument features elaborate floral paintings done by James Leland Kie (1956-1998) of Vestal, New York. As a child, Kie studied nature and learned to paint birds and flowers. He went on to study floral design and became an FTD-accredited floral designer, as well as a master gardener.

During the summer of 2017, Dolive will replace the tuning pins and re-string the harpsichord with iron wire, which is more period-correct than the steel wire currently in it. The instrument will be featured in the baroque duet cantata, "Tircis et Climène," sung by soprano Lori Parker and baritone Gregory Parker during the "Eclectic Potpourri" recital on Oct. 1. On March 4, 2018, the harpsichord will be center stage once again for a recital of Italian and French Baroque works entitled "A Mockingbird Amongst the Flowers," featuring faculty members Shuko Watanabe, Byron W. Petty and William McCorkle.



John Watson with the harpsichord in Binghamton, New York shortly after its completion in 1976. (Contributed photo)



John Watson with the harpsichord at W&L in 2016. (Photo by Gregory Parker)



We used the last portion of the gift made by Al Eckes '64 and his wife, Sylvia, to purchase a Steinway Model M grand piano for practice room 3031. In 2015, the Eckes' gift allowed us to purchase a Steinway Model L grand piano for practice room 3042 and refurbish the Steinway Model D concert grand piano in Wilson 2018.



A gift from Maurice Fliess '66 and his wife, Elfi, allowed us to purchase a Steinway Model S grand piano for Wilson 4022. The Fliesses made their gift in memory of their daughter, Katja.



Some of the floral paintings, as well as John Watson's initials, on the soundboard. (Photo by Kevin Remington)



A mockingbird sings among the flowers on the soundboard. (Photo by Kevin Remington)

Kevin Struthers '89 was one of four honorary initiates tapped by the Alpha Circle of Omicron Delta Kappa during the Founders Day/ODK Convocation at W&L in January. Kevin is the director of jazz programs at The John F. Kennedy Center for the Performing Arts in Washington, D.C.

Anne Marie Patterson '93 teaches middle school and high school strings in Charles County, Maryland. She also directs the Charles County Youth Orchestra and Encore Strings. She recently presented a session at the National Conference of the American String Teachers Association in Pittsburgh, Pennsylvania, entitled "Batman and Rubber Bands: Teaching Hacks for the Resourceful Teacher." This summer, she plans to finish writing a textbook on string pedagogy and work toward publication. She has been a freelance violinist in the Washington, D.C. area for 20 years and is a member of the Alexandria Symphony Orchestra. Her husband is the lead trombonist in the Airmen of Note (Air Force Jazz Band). They have two beautiful, musical children.

Julie Powell Caldwell '96 earned a music degree with a concentration in music composition from W&L, then completed a Master of Music degree in composition at the University of Georgia. For the past 14 years, she has served on the music staff of Athens First United Methodist Church in Athens, Georgia. This summer, she stepped down from the staff position to pursue at Masters in Theology at Fuller Theological Seminary.

Rebecca Bagdonas '98 is a pediatric anesthesiologist at the New York Eye and Ear Infirmary of Mount Sinai. She lives in New York City with her husband, Vineet Budhreja, and their two daughters, Victoria, 3, and Annabelle, 1.



L-R: Victoria, Rebecca, Annabelle and Frosty (Contributed photo)



Sara (Heusel) Gentry '02 lives in the Des Moines area with her husband, daughter and son. Sara primarily stays home with the kids, but last August, she started a part-time position as the worship director at Living Faith Lutheran Church in Clive, Iowa.

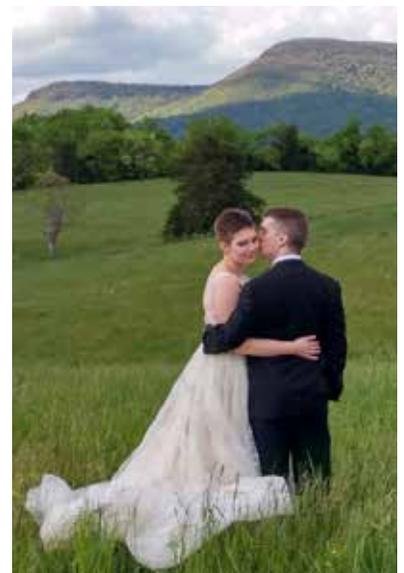
L-R: Brian, Bethany, Sara and Michael Gentry (Contributed photo)



The St. Andrew's Upper School Chamber Choir with Morgan Luttig, second from right on the front row, at Carnegie Hall. (Contributed photo)

Morgan Luttig '14 is thrilled to be working toward a Master of Music Education - Choral Emphasis degree from Westminster Choir College in Princeton, New Jersey. She has taken online classes throughout the past year while teaching and will finish the degree in-person between July 2018 and June 2019. She will complete her third year of teaching at St. Andrew's School in Savannah, Georgia, this May, where her 5th-6th grade Beginning Chorus received straight superior ratings at Large Group Performance Evaluation. In addition, her Upper School Chamber Choir traveled to New York City in March to perform at Carnegie Hall. It's been an exciting year!

Olivia Shaves '17 and **Zachary Arnold '15** were married on May 7 at R.E. Lee Episcopal Church in Lexington. Zach is a student at Eastern Virginia Medical School in Norfolk and Olivia is seeking a music teaching position in the Hampton Roads area.



Zach and Olivia Arnold during their wedding reception at Big Spring Farm. (Contributed photo)

MARK YOUR CALENDARS FOR THESE MUSIC ALUMNI EVENTS:

Young Alumni Weekend Open House:

Saturday, Sept. 16, 2017

4:30–5:30 p.m.

Lykes Atrium of Wilson Hall

Open to all alumni who graduated between 2007-2017.

Alumni Weekend Open House

Friday, April 27, 2018

3–4 p.m.

Lykes Atrium of Wilson Hall

Alumni who graduated from W&L 11-50 years ago are invited.

We want to hear from you!

Send your alumni news to parkerg@wlu.edu for inclusion in future editions of Polyphony.

GALLERY: IMAGES OF 2016–2017



The Class of 2020 arrives in September. Oh, the places you'll go...

...to the University Jazz Ensemble performance during Parents and Family Weekend...



...to see Dr. Lynch direct the University Singers Alumni Rehearsal during Young Alumni Weekend...

...to hear Coralie Chu '18 play the Watson harpsichord in its debut in the Fall Orchestra Concert...





...to help Olivia Shaves '17 as she leads the Worlds of Music class in the creation of "The Burger King Blues"...



...to be thrilled as Professor Dobbins conducts Mac Wilberg's "Come, Thou Fount of Every Blessing" during the Holiday Pops Concert...



...to see music faculty members visit with Johnson Scholar Finalists in March...



...to overhear Professor Vosbein say to Bennett Lewis '17, "I wanna be like you when I grow up"...



...to experience Dr. Blake Wilson of Dickinson College, an expert in the culture of Renaissance Florence, as he guest lectures in the Music History I class...



...to listen to Professor Watanabe talk about playing an 1825 Johann Schanz piano during the Historical Keyboard Society of North America Conference at Furman University....



...to see the Spring Term Aerial Dance presentation from Dr. Parker's office. "You're off to Great Places! Today is your day! Your mountain is waiting, so...get on your way!" – Dr. Seuss

W&L MUSIC PERFORMANCE CALENDAR 2017–2018

Check the web page at www.wlu.edu/music or call 540-458-8852 to confirm event information.

All events are free unless noted in the Time column. Lenfest Center Box Office phone is 540-458-8000.

All events are in Wilson Concert Hall unless otherwise noted. *Event to be live-streamed at <https://livestream.com/wlu/>

FALL 2017	EVENT	TIME
Sun., Sept. 17	Piano Recital: Timothy Gaylard	3 p.m.
Sun., Oct. 1	Faculty Recital: Eclectic Potpourri (Parkers, McArdle, Yen)	3 p.m.
Fri., Oct. 6	*Parents & Family Weekend Choral Concert	8 p.m. free tickets req'd
Sat., Oct. 7	*Parents & Family Weekend Instrumental Ensembles Concert	8 p.m.
Sun., Oct. 8	Faculty Recital: An Exploration of the Russian Soul-Billias/Goudimova	3 p.m.
Sat., Oct. 21	SonoKlect: Tom Lundberg	8 p.m.
Tues., Oct. 24	*Fall Choral Concert	8 p.m. free tickets req'd
Oct. 25-28	Bentley Musical: "The Addams Family" in Johnson Theater	7 p.m. tickets req'd
Oct. 28 & 29	Bentley Musical: "The Addams Family" in Johnson Theater	2 p.m. tickets req'd
Sun., Oct. 29	Marlbrook Ensemble: A Classical & Romantic Afternoon	3 p.m.
Sat., Nov. 4	Pickens World Music Concert – Lo Cor de la Plana	8 p.m. tickets req'd
Mon., Nov. 6	*University Wind Ensemble Concert: Shipping Out	8 p.m.
Thurs., Nov. 9	*University Jazz Ensemble Concert: Two-Way Street	8 p.m.
Sat., Nov. 11	*Bluegrass Ensemble Concert	8 p.m.
Thurs., Nov. 16	*University Orchestra Concert: Dreaming in Color	8 p.m.
Mon., Dec. 4	Holiday Pops Concert	7 p.m. free tickets req'd
Tue., Dec. 5	*Holiday Pops Concert	7 p.m. free tickets req'd
Thur., Dec. 7	*Lessons & Carols in Lee Chapel	8 p.m.
WINTER 2018	EVENT	TIME
Sun., Jan. 14	*Senior Voice Recital: Camilla Higgins	3 p.m.
Fri., Jan. 19	Concert Guild: Garth Newel Piano Quartet	8 p.m. tickets req'd
Sun., Jan. 21	Faculty Recital: The Cross-Cultural Clarinet (Shawn Earle)	3 p.m.
Sat., Jan. 27	*Music Honors Weekend Final Concert	8 p.m.
Sun., Feb. 4	Faculty Recital: Russian Series (Billias and Yen)	3 p.m.
Sat., Feb. 10	SonoKlect: Trio ZBR	8 p.m.
Tue., Feb. 27	*University Singers Tour – Home Concert	8 p.m. free tickets req'd
Sun., Mar. 4	Faculty Harpsichord Recital: Watanabe, Petty, McCorkle	3 p.m.
Fri., Mar. 9	Concert Guild: Russian String Orchestra	8 p.m. tickets req'd
Sun., Mar. 11	*Senior Composition Recital: Jordan Goldstein	3 p.m.
Sun., Mar. 18	Marlbrook Ensemble: American Treasures	3 p.m.
Thurs., Mar 22	*University Orchestra Concert: A Pilgrim Vision	8 p.m.
Fri., Mar. 23	Concert Guild: Roomful of Teeth	8 p.m. tickets req'd
Tues., Mar. 27	*Winter Choral Concert	8 p.m. free tickets req'd
Mon., Apr. 2	*University Wind Ensemble Concert: The Journey Home	8 p.m.
Thurs., Apr. 5	*University Jazz Ensemble Concert: Solo Avenue	8 p.m.
Fri., Apr. 6	Bluegrass Ensemble Concert in Stackhouse Theater	7 p.m.
Thurs., Apr. 26	Concert Guild/Lenfest Series: Che Malambo in Keller Theater	7:30 p.m. tickets req'd
SPRING TERM 2018	EVENT	TIME
Tues., May 22	*Senior Piano Recital: Coralie Chu	3 p.m.
Tues., May 22	University Singers Commencement Concert	8 p.m.