

# Polyphony

WASHINGTON AND LEE UNIVERSITY || Department of Music || Summer 2020

## FROM THE DEPARTMENT HEAD

As an undergraduate music education major in a materials and methods course, I was required to write my philosophy of music education. At the heart of that statement is my belief that all human beings are innately musical.

Now, that doesn't mean that everybody can play a piano sonata or sing an opera aria. It means that I believe all humans have a space in their souls that only music can fill. For some, it's making the music; for others, it's listening to the music; and for still others, it's both. The other important thing to acknowledge is that while all people are musical, they certainly don't like all of the music that's out there. My non-Western European music course, Worlds of Music, challenges students' notions of what music is. Usually, at least some students are loath to recognize some of the music we study as being music at all.

The COVID-19 pandemic has illustrated my point. Citizens in Rome played the Italian national anthem while standing on their balconies banging pots and pans together to the music. A young man in Barcelona pulled his digital piano out on his balcony and started playing "My Heart Will Go On" from the movie "Titanic." Within minutes, a saxophone player appeared on another balcony and began playing along. Soon, dozens of people were on their balconies, listening and cheering. The "Chillbillie Twins" of Shreveport, Louisiana, extolled the virtues of social distancing and good hygiene in their fun song, "Corona Virus Blues." Elton John raised money for relief efforts through a virtual concert. The list goes on and on...

An April 3 article in Science Magazine entitled "Scientists have turned the structure of the coronavirus into music" details how researchers at MIT, noting that the amino acids of the spike proteins on the virus "tend to curl up into a helix or stretch out into a sheet," used a technique called sonification to convert the protein into a musical score. The musical sequences allow the scientists to more



## Polyphony

*Polyphony is the annual news magazine of the Washington and Lee University Department of Music.*

### Head, Department of Music

Gregory Parker

### Administrative Assistant

Kati Grow

### Contributing Writers and Editors

Anna Billias, Christopher Dobbins, Timothy Gaylard, Shane Lynch, Gregory Parker, Terry Vosbein, Shuko Watanabe Petty

### Contributing Photographers

Emma Coleman '21, Patrick Hinely '73, Kati Grow, Shelby Mack, Gregory Parker, Lori Parker, Kevin Remington

WASHINGTON AND LEE UNIVERSITY  
Department of Music

204 W. Washington Street  
Lexington, VA 24450  
540-458-8852

[music@wlu.edu](mailto:music@wlu.edu) • [www.wlu.edu/music](http://www.wlu.edu/music)



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# DEPARTMENT NEWS

## W&L Music Honors Weekend

In January, the Department of Music held its third annual Music Honors Weekend. Each year, the event brings outstanding high school junior and senior musicians to campus for two days of music-making, learning and fellowship.

This year, we had 30 of the best and brightest high school performers join us from all over the country. Students were selected by audition and came to perform with the University Orchestra, University Singers and University Wind Ensemble. Our special guest conductor was Dr. Carolyn Watson, director of orchestras at the University of Kansas, who primarily conducted the University Orchestra and honors participants. The final concert was a rousing success, with each ensemble performing beautifully for the family and friends of the MHW participants.

Off the stage, guest students were inspired by our location through campus tours, clinics with faculty and plenty of time for fellowship. Special thanks goes to the residents of the Arts, Recreation and Culture theme house and the organizers of Friday Underground for hosting a special event just for MHW students.

Additionally, Music Honors Weekend could not be held without the willingness of our fantastic music students to host guests in their on-campus housing, guide them around campus, and give willingly of a couple of their evenings to rehearse and perform with our guests. Our current students have helped build a special musical culture that is a delight to share with our guests each year.

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



**Dr. Carolyn Watson leads a breakout session with MHW guest students**  
(photo by Kati Grow)



**Dr. Lynch rehearses the MHW Choir in Lykes Atrium** (photo by Kati Grow)



**Dr. Watson leads the MHW Orchestra** (photo by Kati Grow)



### Looking Back

We began our season with a return visit by the Marinus Ensemble on September 28. The program, entitled “Nationalism,” featured spectacular performances of Joaquín Turina’s Piano Quartet in A Minor, Op. 67, Ernest Bloch’s “Suite Hébraïque,” and Dmitri Shostakovich’s Piano Quintet in G Minor, Op. 57. The concert was dedicated to the memory of H.F. “Gerry” Lenfest ’53, ’55LL, who generously supported both the Marinus Ensemble and the arts at W&L.

Another of our perennial favorites, Chanticleer, packed the Concert Hall on January 31 for “Trade Winds,” a wide-ranging concert of music about travel. In addition to the group’s trademark early music by such composers as Monteverdi, Gesualdo and Victoria, we were treated to the rarely performed “Missa O Soberana Luz” by the Portuguese Renaissance composer Filipe de Magalhães, as well as modern Chinese-American composer Zhou Tian’s three-movement piece, “Trade Winds,” which was the inspiration for the entire program.

Our ’19-’20 season was to have closed with cellist Matt Haimovitz’s “Movable Feast” mini-residency on March 29-31, but that had to be postponed to next year due to the university’s suspension of all on-campus activities on March 13.

### Looking Ahead

On February 4, 2021, W&L’s first-ever classical banjo and harpsichord recital will take place at 8 p.m.! Over the course of his performing and recording career, John Bullard has invited audiences to share in a transformative revelation: to experience the artistic marriage of banjo and classical music. “Absolutely enchanting,” wrote critic Graham Rickson of the UK-based The Arts Desk. “A musical education and experience that broke genre barriers,” noted Morgan Morrison, program director for the performance space The Barns of Rose Hill. With qualities evocative of harpsichord and lute, the banjo makes a natural place for itself, in particular within the works of Bach and other composers of the Baroque—and Bullard has established a strong repertoire in the music of that period. Yet he continues as well to expand the banjo’s classical reach, with a growing focus on new commissioned

John Bullard (contributed photo)



work. Bullard will be joined by Markus Compton on W&L’s Watson French Double Harpsichord.

Cellist Matt Haimovitz, whose visit was postponed last year due to COVID-19, will conduct a three day mini-residency featuring a masterclass for W&L student cellists on February 14, 2021. On February 15, audiences will have the unique opportunity to hear him perform three of J.S. Bach’s unaccompanied cello sonatas —

each paired with an overture composed by a living composer — in locations around the W&L campus. On the evening of February 16, Haimovitz will perform the remaining three Bach cello sonatas with their respective overtures in an 8 p.m. concert in Wilson Concert Hall. He entitles the whole experience “A Movable Feast.”

For tickets to any Concert Guild event, visit [wlu.edu/lenfest-center](http://wlu.edu/lenfest-center) or call the Box Office directly at 540-458-8000.



Matt Haimovitz  
(contributed photo)

### (Department head, cont'd from page 1)

quickly identify areas on the protein where antibodies or drugs could bind. You can read the article and listen to the music here: <https://www.sciencemag.org/news/2020/04/scientists-have-turned-structure-coronavirus-music>

Music may not only restore our souls, it might just save the world.

A handwritten signature in black ink that reads "Gregory B. Parker".

Gregory B. Parker  
Head, Department of Music

The fall SonoKlect concert was a dream come true. The first recordings I recall hearing were those by the original Dave Brubeck Quartet. In the '70s, I saw a tour that included Dave and the original quartet, along with his gifted sons. In the fall of 2019, I felt fortunate to host the Brubeck Brothers Quartet on campus for a stellar centennial salute to their dad.

Winter Term's concert showcased the international star of the trombone, Jeremy Wilson, in a rare public recital. Wilson shot to the top of the trombone world, winning a coveted spot in the Vienna Philharmonic right out of college, before returning to Nashville to teach at Vanderbilt.

Both of these concerts included sessions in which the visitors shared their experiences with students.

The 2020-21 season is equally as thrilling. In the fall, jazz pianist Kenny Werner will perform a solo set, as well as present a session for students on the principles in his landmark book, "Effortless Mastery."

In Winter Term, SonoKlect regulars Jasper Wood and David

**Kenny Werner**  
(contributed photo)



Riley return, reprising some of Prof. Vosbein's compositions and premiering new ones in preparation for an upcoming CD of his violin and piano chamber music.



**Jasper Wood and David Riley** (contributed photo)

## WORLD MUSIC CONCERTS

We are very fortunate to be able to bring outstanding performers of music from outside of the Western European tradition to campus through the Pauline B. and Paul D. Pickens Fund for the Performing Arts.

In September 2019, the Zimbabwean female a cappella group, Nobuntu, was here for a mini-residency. While on campus, the ladies visited Professor Parker's Worlds of Music class, led an African Dance Workshop for music and dance students, and presented a fantastic concert.



**Nobuntu Concert**

On November 14, 2020, the Department of Music and the Lenfest Series will collaborate to bring the Debashish Bhattacharya Trio to campus for a concert. As a child, Debashish was inspired by Hawaiian guitar playing, which led him to create the Indian slide guitar. The concert will feature Debashish and his trio performing Indian ragas that will feature his virtuosic improvisatory skills. Tickets are available through the Lenfest Center Box Office at [wlu.edu/lenfest](http://wlu.edu/lenfest) or at 540-458-8000.



**Debashish Bhattacharya Trio**



This has probably been the hardest Polyphony article I have written in my time at W&L, but I know the choral program's story is far from unique. The year started out with an absolute bang—Cantatrici and the Glee Club kicked off the Parents and Family Weekend Concert with a vocal jazz band, and they closed the first half with the always-fun “Last Act Finale” from Gilbert and Sullivan’s “The Gondoliers.” The University Singers began their year-long journey through “Considering Matthew Shepard,” one of the most important works I have taken on as a conductor, but in the meantime did outstanding performances of pieces such as René Clausen’s “The Water is Wide,” a

favorite from years past which you can view on our YouTube channel (search WLUSingers for all of our various social media). December brought wonderful performances at the Holiday Pops

and Lessons and Carols concerts, with outstanding work done by the many student conductors of our CCMP cohort.

Winter Term began as one of the most ambitious terms I have ever undertaken as an educator. The Glee Club and Cantatrici, spurred on by the inspiring work of our CCMP members, undertook an aspirational performance that included many wonderful works such as “Trepute Martela,” “Earth Song,” and “Tonight, Eternity Alone.” When we planned the concert, I thought the cohort had vastly over-programmed, but the groups did an amazing job in their preparations.

The University Singers launched into Craig Hella Johnson’s “Considering Matthew Shepard, the work that has dominated my professional life for the past two years. A multimedia fusion oratorio, this work was the Bentley production for the year. It tells the story of Matthew Shepard, a 21-year old LGBTQ+ University of Wyoming student who in 1998 was beaten and left for dead in a heinous crime that led to the 2009 passage of the Matthew Shepard and James Byrd Hate Crimes Act. Preparations

included a trip to Colorado to meet with representatives of the Matthew Shepard Foundation. Plans to go on to Laramie, Wyoming, where we were to meet with Matthew’s father, Dennis Shepard, and Reggie Fluty, the sheriff’s deputy who was first on the scene of the crime, had to be canceled due to winter weather.

Our return to Virginia featured performances in the D.C. and Richmond areas. We staged the entire work and dressed as students at the University of Wyoming in 1998 (lots of denim and flannel!), complete with projected imagery and lighting effects. We were delighted to have Jake Burnett ’17 as a featured soloist

*I know this story played out for everyone in various ways,  
and my story is just one of literally billions.  
While I, of course, am disappointed, I am actually  
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and Joshua T. Harvey ’00 as the pianist and coordinator of an all-star orchestra. At the time, the sadness of losing the trip to Wyoming, as well as a few lackluster crowds, seemed disappointing given how amazing the performances were—some of the best in my time at W&L. The music is uplifting, heart-wrenching, brutal and ultimately optimistic, which mirrors the arc of Matthew’s tragic story. How silly that disappoint seems now . . .

We returned to Lexington to prepare for the shows at W&L. Matthew’s parents came to town and gave a powerful forum-style presentation of their son’s story. But COVID-19 suddenly dominated everything. We approached our weekend of shows at first by telling people who had tickets for Sunday to come to the Thursday night dress, just in case. As we were finishing up our devotionals for the opening night show, we received word that the university was moving to online education following that performance. We went on the stage and performed this monumental work one last time for a full house, for Dennis and Judy Shepard, and for one another. The

collective outburst of emotion, from the depth and difficulty of the material to the surreal nature of the coronavirus situation, was one of the most amazing experiences I’ve ever had in music. Seeing all the things from that night in my mind—the singing as a group, holding hands, hugs—is almost too much to bear, knowing that will be months if not years before we can do it again.

And just like that, it was over. No ending for CMS. No Winter Choral Concert for Cantatrici and the Glee Club. No University Singers transition rehearsal, senior dinner, Commencement Concert, or any other usual end-of-the-year traditions. The abruptness of the moment was

stunning, and for all of us has been the cause of much searching and reflection. In fact, given the nature of singing in the COVID-19 era, that final CMS performance might be the last live concert with an audience present in a ‘normal’ fashion for a

long time.

I would normally use this space in this article to speak about plans for next year, but right now, there seems to be no reason to do so with all the uncertainty in the world. We will overcome all of the obstacles in front of us, of course, but the way forward is still murky at this point. But I am certain that such a path will present itself in due time.

I know this story played out for everyone in various ways, and my story is just one of literally billions. While I, of course, am disappointed, I am actually quite thankful as well. I am thankful that no one caught COVID-19 while on tour. I am thankful for a wonderful year with the choirs and the CCMP cohort. Even with the abrupt end, I found it to be one of the most fulfilling, fun and successful years I’ve had at W&L. I’m still amazed at what we were able to accomplish.

I am also thankful for that one last performance on that Friday night in March. If that is the last performance for me for a very long time, well . . . I couldn’t think of a better way to come to a close.



*University Jazz Ensemble Fall Concert (photo by Gregory Parker)*

## INSTRUMENTAL AREA NEWS

The fall concert is always a thrill for band members. Not only is it the first formal presentation of the year by the ensemble, but the students share the stage with the Vosbein Magee Big Band. The performance in 2019 included the premiere of Simon Marland '20's composition "Of the Stars and the Sea," alongside jazz classics by Miles Davis, Charlie Parker and Duke Ellington. In addition to Simon, featured soloists included Truman Chancy '22, Leslie Sparling '22, Robert Masi '21, Carissa Petzold '21, and Annalisa Waddick '23.

Following the intermission, the Vosbein Magee Big Band took the stage to present the area's best professional jazz musicians in a set of new music. In between the Lexington premieres of Vosbein's two new baseball-themed compositions, two student saxophonists, Simon Marland and Daniel Morris '20, joined the VMBB in a bluesy blowout.

When the university closed the campus in March, the band was working toward a very special event. Simon Marland was composing more new works for a joint performance with the W&L Repertory Dance Company. Faculty, student and guest choreographers were working towards a grand costumed and staged production. Sad for all performers and creators involved, the performance was canceled. There are plans for another collaborative event in the future.

### *University Orchestra*

The University Orchestra season started quickly this year with preparations for the Parents and Family Weekend Instrumental Music Concert. As part of this concert, the UO was happy to get to perform the world premiere of "Lightspeed" by composer Kevin Day. Day wrote the piece specifically for the UO with a flexible standard instrumentation to accommodate performance by orchestras of various sizes.

Following the Parents and Family Weekend concert, the orchestra got to work on the rest of the repertoire for its Fall 2019 concert entitled "Eroica." The centerpiece of the program was the orchestra's beautiful performance of Beethoven's Symphony No. 3

in celebration of the 250th anniversary of his birth. Combined with "Lightspeed" and Aaron Copland's "John Henry," it was a musical evening celebrating the importance of heroes.

After the fall concert, the UO had to quickly prepare for the Holiday Pops Concert. As has become tradition, student conductors took the podium for this program. Carissa Petzold '21 expertly led the ensemble through "Sixfrydol" by Rowland Prichard, and Hyun Song '21 made her debut conducting "Catalonian Carols" by Pierre La Plante. With this concert in the books, the UO took a well-earned holiday break.

On return from winter break, the ensemble quickly prepared to welcome high school students to campus for the annual Music Honors Weekend. We welcomed talented young people from a wide variety of places to perform with the UO and spend time getting to know W&L and the Department of Music. We're pleased that several students that attended MHW will be joining us in the fall!

In the wake of Music Honors Weekend, the UO turned its attention to an exciting Winter Term schedule. The orchestra was supposed to go on a tour to Richmond with the University Jazz Ensemble and University Wind Ensemble. Following that, the group was to have presented a very special Winter Term concert featuring Dr. Timothy Gaylard and Dr. Shuko Watanabe Petty performing Francis Poulenc's "Concerto for Two Pianos." This was to have been Dr. Gaylard's final performance before retiring, and we were looking forward to being a part of that occasion. As with everything else on campus, COVID-19 meant the sudden cancellation of this important program.

Despite the disappointment of the cancellation of some wonderful events, the students in the UO are very much looking forward to next year. Dr. Gaylard has agreed to temporarily come out of retirement to join Dr. Petty on the Poulenc in the fall, and plans are being made to attempt the tour to Richmond as well. The future for the UO is very bright!

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*University Wind Ensemble Fall Concert featuring artwork by Brianna and Brittany Osaseri '19 to accompany "Four Dances from 'West Side Story.'" (photo by Gregory Parker)*

## *University Wind Ensemble*

The University Wind Ensemble spent Fall Term 2019 preparing a unique program of music to go with visual elements utilizing the new screen and projector in Wilson Concert Hall. The Parents and Families Weekend Concert started our year off with a bang!

Following that performance, diligent work began on famous and beautiful compositions such as Rossano Galante's "Mt. Everest," a transcription of Mussorgsky's "Pictures at an Exhibition", and Eric Whitacre's zany "Godzilla Eats Las Vegas." The performance included each piece paired with a visual element. For some pieces, a series of still images added to the beauty and meaning of the work. For others, especially the Whitacre, a movie was carefully timed to line up plot points with the music. A number of younger children were in the audience because we marketed this performance as appropriate for all

ages. We even backed the start time up an hour to accommodate early bedtimes. The children loved the audio/visual experience, and we are looking forward to doing something like it again.

Next, the ensemble got to work on music for the Holiday Pops Concert. As in years past, student conductors dominated this performance. Coletta Fuller '21 masterfully led the ensemble through a medley of music from "How the Grinch Stole Christmas." Making his conducting debut, Truman Chancy '22 deftly led the UWE through a beautiful compilation of "Angels We Have Heard on High" and "Hark! The Herald Angels Sing." We were proud of both of their efforts!

Following Music Honors Weekend, we were looking forward to a concert filled with music that told a story, with a special emphasis on the music of composers from diverse backgrounds.

Together with the University Orchestra and University Jazz Ensemble, the UWE was looking forward to a mini-tour to the Richmond area, and we were excited to have Concerto-Aria winner Bethany Reitsma '20, violin, perform with us. We eagerly anticipated doing the world premiere of a new work by Nicole Pionno entitled "Catharsis." Of course, the pandemic dashed those hopes, and plans for the tour and world premiere had to be abandoned.

Despite the sudden change, it was a very successful year for ensemble. Plans are being made for a variety of scenarios for next academic year. We hope to be able to come together in some capacity so that we can perform the premiere of "Catharsis" and maybe even go on that mini-tour. Even in odd and sometimes dark times, we are looking toward brighter days!

## WILSON HALL UPDATES

2019 was a good year for 2020. Specifically, the summer of 2019 was a busy time in Wilson Hall Room 2020 due to work associated with two capital projects.

### *Project 1: New Chairs*

After the installation of the piano laboratory equipment during the summer of 2017, it became apparent that the task chairs that had been in the room since 2006 were no longer adequate. The chairs lacked sufficient adjustment to accommodate the height needed to play the piano keyboards comfortably and still be able to go low enough to access the computer keyboards. They were also on casters, which did not provide a good foundation for using the piano pedal.

Thanks to the diligent searches of Vienna Romesburg, project specialist — interiors in the University Facilities Capital Projects Office, an excellent chair was identified and 17 were purchased through a capital budget request. The chairs are not only sufficiently

height adjustable, but they are on glides instead of casters and therefore, much more stable.

### *Project 2: New Audio-Visual System*

The original AV system from 2006 was long overdue for replacement! Thanks to the approval of a second capital request of over \$17,000, we accomplished this much-needed task. A new laser projector, document camera, touch panel controller and speakers, along with all of the necessary cabling and switches were installed. Additionally, we added a Solstice Pod that allows up to four users at a time to collaborate wirelessly in presentations.

Wilson 2020 is now at the forefront of technology applications in music education. Through its function as a classroom, a technology lab and a piano lab, it is easily one of the most multi-functional music education spaces in the country and something we are very proud of!

## STUDENT NEWS

### OUTSTANDING MUSIC STUDENTS RECOGNIZED

One of the highlights of Baccalaureate Wednesday is the annual Fine Arts Awards Ceremony, in which students in the Department of Art and Art History, the Department of Music and the Department of Theater, Dance and Film Studies are honored for their outstanding achievements. Unfortunately, because the pandemic caused the cancellation of on-campus activities, the 2020 ceremony did not take place. Nonetheless, each department chose its respective honorees, and each honoree was presented with a certificate, a citation and a cash award.

### *Department of Music Awards*

**CHORAL AWARD:** Established in 1992 to honor the graduating senior who has contributed most significantly to the choral program.

**Elizabeth Thompson '20**, a pre-med/neuroscience major from Arlington, Texas

**JAZZ ENSEMBLE AWARD:** Presented to a student who has gone far beyond the everyday demands of ensemble participation, demonstrating leadership and musicianship skills that exceed expectation.

**Simon Marland '20**, an engineering and music major from Boone, North Carolina

**UNIVERSITY ORCHESTRA AWARD:** Presented to a graduating senior who best reflects the core principles of what it truly means to be a member of the orchestra. The student must demonstrate superior musicianship, unfaltering dedication and outstanding leadership.

**Bethany Reitsma '20**, a global politics and philosophy major with a minor in computer science from Palmyra, Virginia

**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.

**Simon Marland '20**

### **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.

**Simon Marland '20**

### *Combined Award*

**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.

**Caleb Peña '21**, a music major from Saint Cloud, Florida, to participate in James Madison University's Summer Kodály Institute. However, due to the cancellation of the event because of the pandemic, Caleb will use the funds for another professional development opportunity when he can.





**African Dance Workshop** (photo by Gregory Parker)

## STUDENTS ATTEND MASTERCLASSES, TALKS AND CONFERENCES

Over the course of the academic year, students had the opportunity to interact with guest performers in master classes and other presentations. Here is a sampling of those experiences:

While the Zimbabwean vocal ensemble Nobuntu was on campus for its mini-residency in September, the group presented an African Dance Workshop for music and dance students.

Chris Brubeck gave a talk about the life and music of his legendary jazz-musician father, Dave Brubeck, while the Brubeck Brothers Quartet was here in September to present a concert on the SonoKlect Series.

Members of the Marinus Ensemble led master classes for W&L students while here for their Concert Guild concert on September 27.

While on campus to present a SonoKlect trombone recital in February, Jeremy Wilson presented a talk about his journey as a professional musician, which took him from Nashville to the Vienna Philharmonic then back to Nashville where he serves as associate professor of trombone and chair of the Brass Department at Vanderbilt's Blair School of Music.

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**Violist Rachel Kuipers Yonan works with Allie Jue '20**  
(photo by Gregory Parker)



**Pianist Kwan Yi works with Kaylann Adler '23**  
(photo by Gregory Parker)



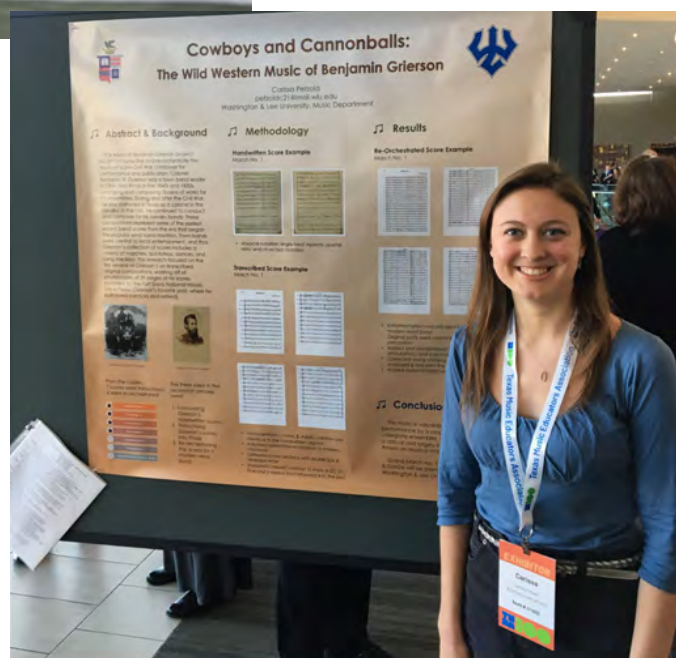
*Jeremy Wilson talks with W&L students. (photo by Terry Vosbein)*

Through the support of the Bradford C. Gooch '58 Endowment, music students attended the following professional conferences this year:

Carissa Petzold '21 attended the Texas Music Educators Association Conference in San Antonio, where she gave a poster presentation entitled "Cowboys and Cannonballs: The Wild Western Music of Benjamin Grierson."

Missy Thomas '22 attended the College Orchestra Directors Association Conference in Vancouver, British Columbia.

Hayley Allen '22, Demmanuel Gonzalez '21, Keren Katz '22, Levi Lebsack '21, Natalie Ledesma '23, Sarah Gabrielle Lynch '22, Michael McLaughlin '23, and Caleb Peña '21 attended the American Choral Directors Association Eastern Division Conference in Rochester, New York.



*Carissa Petzold at TMEA (photo by Chris Dobbins)*





## FACULTY FACTS

**Anna Billias** enjoyed another busy concert season this past year, collaborating with her colleagues in the United States and in Russia. In the summer of 2019, she performed in an unusual concert with jazz virtuoso Oleg Akhmetov. This concert combined classical repertoire with free jazz improvisation, creating a unique and unusual blending of sound and style. That concert started the summer season of otherwise well-established performances with soprano Anna Bratus, Renowned Artist of Ukraine. During the school year, Billias gave numerous concerts with her colleagues from W&L. In October 2019, she collaborated with baritone Gregory Parker to perform the music of Russian romantic composers at both Sweet Briar College and W&L. Later in the fall, she accompanied students in W&L's annual Concerto Aria Competition.

For the fourth year in a row, Billias joined a group of W&L students to perform at the Augusta Correctional Center. In February 2020, she was joined by French mezzo-soprano Sophie Delphis, performing songs by French, Russian and American composers, in concerts at W&L, Sweet Briar, Amherst High School and Kendal at Lexington. The winter concert season featured a recital by "Anima e Grazia," the recently created duo consisting of Billias and cellist Julia Goudimova. The duo presented Norwegian music that was shared at local colleges, at Kendal, and at music salons in Chatham and Wytheville, Virginia.

However, the highlight of her year was her receipt of the 2018-2019 "Excellence in Teaching Award," voted by the Sweet Briar College student body. This recipient of this prestigious award serves as the keynote speaker to the entering freshman class, an honor that Billias will forever treasure.

**Chris Dobbins** had a busy year as an editor, presenter and guest conductor. In summer 2019, he led the effort to edit and publish the scholarly journal of the College Orchestra Directors Association. Additionally, he was a presenter at the College Orchestra Directors Association Conference in Vancouver, and he took part in a guest conducting residency at Purdue University. Additional guest clinic and conducting engagements at Iowa Western Community College and with area high schools and honor bands were canceled due to COVID-19.

Just prior to the pandemic, he was fortunate to attend the College Orchestra Directors Association Conference in Vancouver with Missy Thomas '22, and the Texas Music Educators Association Clinic and Convention with Carissa Petzold '21, who presented as part of the college division poster presentation.

**Shane Lynch** served as the featured/keynote conductor for the Virginia NextDirection Conference in Virginia Beach. In addition to giving the keynote address and several lectures on choral music, he worked with honor high school and college students interested in pursuing choral conducting as a career.

He also had several compositions published through Sound Music Publications (<https://smpjazz.com/store/the-creative-team/>



*Anima e Grazia (contributed photo)*



*Anna Billias addresses the Sweet Briar College first-year class. (contributed photo)*



*Tom Miller and Gregory Parker in "The Father's Love"*

*shane-lynch/)* and worked with multiple high school groups on the topic of inclusion in music performance through his work with the Matthew Shepard Foundation.

**Gregory Parker** performed the lead role in two productions of a chancel opera entitled "The Father's Love" at South Roanoke United Methodist Church in June. The work, composed by one of Parker's former professors at Southwestern Seminary, Dr. C.L. Bass, is based on the story of the prodigal son as told in the Gospel of

*(continued on page 12)*

Luke 15:11-32. In July, Parker was joined by his wife, Lori, and pianist William Taylor in the lecture recital, “Mark Twain and the Mighty Mississippi,” during the Alumni College program on “The Life and Times of Mark Twain.”

Pianist Anna Billias collaborated with Parker in a recital entitled “Russian Romanticism” that featured compositions by Rachmaninoff, Balakirev, Scriabin, and Mussorgsky. They presented the recital in October at Sweet Briar College and W&L. He traveled to Chicago in November to attend the annual meeting of the National Association of Schools of Music.

Parker directed his fifth Buena Vista Community Christmas Cantata in December, a performance of “The Promise of Light” by Joel Raney. Musicians from five Buena Vista area congregations participated.

**Terry Vosbein** spent time during the summer of 2019 promoting his new CD with the Vosbein Magee Big Band, “Come and Get It!” (Max Frank Music) featuring his compositions played by some of the best instrumentalists in the area. The disc was released at the band’s annual performance at the “Jazz in the Park” summer festival in Salem.

In November, Vosbein opened the Stan Kenton Research Center, in Staunton, Virginia. Stan Kenton’s contributions to American music have been the subject of his research for half a century. The SKRC is the only center in the world devoted to the American jazz icon, and Vosbein is thrilled to be its curator. It is a 501(c)(3) nonprofit organization.

Vosbein was invited to Vienna, Austria, in October to give a presentation to a gathering of international jazz scholars on his research into Stan Kenton at the first annual International Artistic Jazz Research Symposium, sponsored by JAM Music Lab University.

**Shuko Watanabe Petty** attended the Harpsichord Symposium at George Washington’s Mount Vernon in August. George Washington purchased a Longman & Broderip 2-Manual harpsichord that arrived at Mount Vernon in 1793; the record shows that on this instrument, young Eleanor (Nelly) Parke Curtis took her music lessons under Alexander Reinagle (1756-1809). Interestingly, Nelly’s harpsichord was eventually owned by Nelly’s niece, Mary Anna Randolph Curtis, who married Robert E. Lee. John Watson, internationally renowned conservator and maker of early keyboard instruments, worked for over two and a half years to create a



**Andy White '71, W&L alumnus and president of the museum board, Shuko Watanabe and Susie White (Andy's wife)** (contributed photo)

reproduction of this Mount Vernon harpsichord. Watson’s Opus 33, completed in 2018, was the topic of this symposium. W&L owns Watson’s Opus 7 (built in 1976), a stylistic copy of the mid-18th Century French harpsichord. In May 2020, Watson received the Curt Sachs Award, the highest honor the American Musical Instrument Society bestows on an individual who has made a lifetime contribution to the study of musical instruments.

In October, Watanabe was a guest artist at the Sigal (formerly Carolina) Music Museum in Greenville, South Carolina. She presented a two-part program. The first was a performance of works by Bach and Petty on a 1758 Kirkman harpsichord, as well as several works by Beethoven and Chopin performed on an 1845 Broadwood piano that Chopin played May 1848 at a house concert in England. The second part was focused on Japanese traditional music Japanese contemporary piano music. The programs were sponsored by Japan America Association of South Carolina, organized by Craig Lundgren, co-chair of JAASC.

Watanabe also appeared for the Octoberfest held at the Incarnation Lutheran Church in Columbia, South Carolina, performing all German programs of Bach, Beethoven and Brahms.

The transition to virtual teaching was not easy for Watanabe, but you can find the story of how she adapted her class piano courses to that format at <https://columns.wlu.edu/roll-up-pianos-help-seniors-graduate/>.

Looking ahead, she hopes to join Timothy Gaylard in performing the Poulenc Double Concerto on November 19, 2020, and to a harpsichord recital with Bill McCorkle on March 14, 2021.



**John Watson; Shuko Watanabe Petty & Lou Dolive at the Mt. Vernon Harpsichord Symposium** (contributed photo)



**Shuko Watanabe and William McCorkle** (photo by W&L Photography)



## REFLECTIONS: 36 YEARS AT W&L

Professor Timothy Gaylard took time away from the teaching of his last course at W&L, Music in the Films of Stanley Kubrick, to reminisce about his remarkable career here.

**Polyphony:** *How did you learn of the position at W&L?*

**Gaylard:** In 1984, I was a graduate student at Columbia University for a Ph. D. in historical musicology; I was looking for an academic job and saw a posting in The Chronicle for Higher Education that seemed to suit me perfectly, since it specified a music historian who could also teach applied piano.

**Polyphony:** *Some estimates indicate that the average person will change jobs 4-7 times in a lifetime. Why did you decide to spend your entire career at W&L?*

**Gaylard:** There are many reasons I stayed at W&L for 36 years. First, Lexington was a great place to bring up a family. Second, the cost of living is ideal for someone in the academic world, especially compared to a place like New York City. Third, the students are very bright, motivated and hard-working and thus are very gratifying to teach. Fourth, once my wife, Catharine, puts down her roots, she likes to settle.

**Polyphony:** *Who were some of your role models as a musician and a teacher?*

**Gaylard:** My piano teacher, Irene Woodburn Wright, in my hometown of Ottawa, Canada, was a very fine pianist and an amazing pedagogue. She continued to play in public in her 90s and died at the age of 99. She claimed that music stimulated the brain and kept you young. I believe she was right!

The professor who inspired me the most in my undergraduate years at Carleton University was John Churchill, founder and chairman of the Music Department. He was an engaging lecturer on music history and music theory, a scholar, a conductor, a pianist, a composer and a great human being with a wry sense of humor and a passionate mission to educate. He hired me to teach Music Theory and Keyboard Harmony in the summer sessions at Carleton when I was a graduate student at Columbia. These experiences were invaluable in leading to my academic career. He also produced a series of lectures on Music History for TV Ontario, and asked me to play Chopin's Scherzo No. 3 in the television studio for his lecture on romantic piano music.

**Polyphony:** *What have been your greatest rewards as a teacher?*

**Gaylard:** I have seen several of my students go into fields related to music — Kevin Struthers at the Kennedy Center and Matt LaMotte in the California recording industry both come to mind. Moreover, I hear constantly from former liberal arts students who tell me what an impact I had in making them appreciate classical music. I have also had some wonderfully talented piano students. One of the first was fellow Canadian Robert Vienneau, who used to electrify Lexington audiences in Lee Chapel with his Lisztian charisma, and my last piano student, Robert Masi, has been a real joy to teach because of the disciplined way he develops his talent and technique, and the expert way he applies his brilliant intellect to create performances of phenomenal musicianship.

**Polyphony:** *If you could choose one course you have taught to be your favorite, what would it be and why?*

**Gaylard:** This is a really difficult question because I have enjoyed all the courses, including those on Renaissance Music, the Classical Period, Romantic Music, American Music, Introduction to Music, Music History I & II, Beethoven and His Nine Symphonies, Mozart's Piano Concertos, the Symphonic Poem, the Piano, Great Symphonies, Great Piano Concertos, Great Operas, Opera and History, and Opening Nights of Five Landmark Works. More recently, I have enjoyed teaching Music in the Films of Stanley Kubrick, which I have taught seven times in the Spring Term, and with which I am finishing my academic career. But the one that sticks out is a course I taught in the spring 1989 on George Gershwin, one of my favorite composers. Among the 16 students who took the course were a lot from the dazzling first class of women at W&L. To supplement our studies in the classroom, we went on a field trip to D.C. to see a wonderful concert at the Library of Congress, featuring the renowned Michael Feinstein and several Broadway stars, including Rebecca Luker. But the most thrilling moment came when it was announced that sitting in the audience that night was Leonore Gershwin, the sister-in-law of George!

On the final day of the course, the whole class went up to Skylark, a lovely retreat on the Blue Ridge Parkway, owned at that time by the university. We played croquet, had a cookout, listened to our favorite Gershwin songs and had a generally good time. My wife and two eldest daughters were also there. It was a typical interaction of students and faculty that I have come to highly value as a special trait of W&L.



Dr. Timothy Gaylard (Photo by W&L Photography)

**Polyphony:** *You have been a faculty member for many Alumni College and W&L Traveller programs over the years. What are some of the best memories you made during those?*

**Gaylard:** Well, I have befriended many wonderful people who are some of the staunchest supporters of the university, and I have had the pleasure of traveling with John and Ann Wilson, Mimi Elrod, Tom and Pam Burish, and Ken and Kim Ruscio.

Of the many inspiring sights in Europe and the Caribbean that I have experienced with the alumni, there is one that stands out. On a trip to Holland and Belgium in 2004, our river boat had a technical malfunction that caused a delay. To make up for that, the tour company hired buses to take us on a special “surprise” excursion. As I looked out the window of the bus on a regular basis, trying to figure where we were going, I started to notice signs on the road showing how many kilometers we were away from a certain place called Den Helder. I suddenly realized that, by serendipity, we were going to the hometown of Dymph Alexander. Dymph was the administrative assistant of the Music Department. I thought that she would be thrilled that we had gone there. What I did not know until then was that Den Helder is right in the middle of the tulip-growing area of Holland.

We arrived at a farm on the outskirts of town and we had the incredible experience of walking into thousands and thousands of tulips at the height of the blooming season. The bands of different colors seemed to stretch for miles off into the horizon. The owner of the farm told us we could pick as many flowers as we liked. It was one of those once-in-a-lifetime moments that you never forget — a beautiful spring day in the middle of the tulip fields of Holland. When I got back to Lexington, I enthusiastically told Dymph of our visit. She beamed with pride and enjoyed looking at the numerous photos I had taken. Sadly, we lost Dymph just this past September. Whenever I see a beautiful bed of tulips, I think of her.

**Polyphony:** *Do you have an amusing story involving W&L colleagues or students that you would like to share?*

**Gaylard:** When the Lenfest Center opened in 1991, we were fortunate enough to have the famous American mezzo-soprano Marilyn Horne come to celebrate by giving a solo recital as part of a gala evening. Of course, Gerry Lenfest underwrote the whole cost of this event. As head of the Concert Guild at the time, I was put in charge of hiring and hosting her. She flew in from New York City the day before and found out that the students were performing “Evita” (in those days the theater and music departments collaborated on spring musicals) that night, and she expressed an interest in seeing it. I called Mike Gorman, head of the Lenfest Center, and asked him to reserve a prime seat for our illustrious guest. I told Ms. Horne that a seat would be reserved for her on the right hand aisle about eight rows up.

I had a number of students from the Concert Guild working as ushers that night, and I warned them that they needed to make sure that no one else took the seat. I gathered them together and I showed them the glamorous publicity photograph that Marilyn Horne’s agent had sent me, and that was used in the program the following night. Marilyn Horne did show up, but she wanted



**Dr. Gaylard in 1992** (Photo by Patrick Hinely '73)

to attend the performance somewhat incognito, without a lot of fuss and bother. As she told me later, she came into the hall unrecognized and took her place in the seat reserved for her. A few minutes later, one of the student ushers came up to her agitatedly and said that she would have to move because the seat she was sitting in was reserved for the famous Marilyn Horne. “But I AM Marilyn Horne.” “Well, you don’t look like her.” It took a little more verbal wrangling and the tactful interference of Mike Gorman to settle the situation. Such is the price of fame. Sometimes you do not always look like your publicity shot!

**Polyphony:** *What are some of your post-retirement plans?*

**Gaylard:** A friend in Canada, from high school days, recently advised me that I should make a list of things that I would like to do after I retire. I came up with a list of 20 items. Some of those will have to go on hold because of COVID-19. For example, I was hoping to go on a lot of trips and attend enough operas to get closer to my lifetime goal of 1,000 live performances. So I will just have to work closer to home on some other things on the list instead. They include organizing the family photos and videos, researching the family history on *ancestry.com*, reading some non-academic books, cooking, exercising, etc. My children also want me to write an autobiography. I will definitely be busy!

**Polyphony:** *Thanks for sharing these wonderful stories, Tim! No doubt, they are just the tip of the iceberg of memories you have made during your career at W&L. Thank you for your devotion to your students, your art, your community and your colleagues. Best wishes for a long and happy retirement!*





*In Memoriam:*  
*Dymphna Alexander*

Dymphna Helena Maria Antonia Alexander-Nijpels, 73, died on Oct. 2, 2019, in Lexington, Virginia. She was born on Feb. 26, 1946 and, with a twinkle in her eye, noted it was “exactly nine months after the liberation of her hometown,” Den Helder, in the Netherlands.

As a young woman, she traveled the world, working on the ocean liners of the Holland-America Line, before meeting her American husband, William Wise Alexander. His position at Crowley Marine Services brought them and their two children to the U.S., where they settled in Lexington in 1988.

Dymph became the administrative assistant to the Department of Music, a position she held for 25 years until retiring in 2013.

“Dymphna was so much more than an administrative assistant,” said Gordon Spice, professor emeritus of music. “She was a second mother to countless music students, she did alterations for their concert dresses and tuxedos, she handed out programs for their concerts and recitals, and she even prepared the receptions following these performances. In short, she went above and beyond her job description to become an invaluable member of the department and a lifelong friend and colleague to both students and faculty.”

“Dymph was a very special person,” added Tim Gaylard, professor of music. “I will remember her friendliness, her strength, her devotion to her job and her caring nature. She was one of the best people to have ever worked for the university. I will miss her greatly.”

After retiring, she knitted and knitted and knitted some more. She was passionate about the Wednesday Night Knitting Society, a group of boisterous, loving, caring people who knit together. In memory of her husband, they knitted hats and gloves for the Seamen’s Church Institute. As a board member of Project Horizon’s Deck the Halls fundraising gala, she collected many donations for the annual auction from local knitters and artists.

Her honest, no-bull attitude was a source of strength and inspiration to many. She is survived by her son, Phillip Alexander, and his wife, Susan; daughter, Dymphna Alexander Schad, and her husband, Jake; and grandsons Alexander and Spencer.

On Sept. 8, Dymph hosted a Celebration of Life party, where family and friends raised their glasses, sang songs and expressed their love and affection for her. She will be remembered as the Dutch woman who had a big mouth but a bigger heart.

REPRINTED FROM THE NEWS-GAZETTE, OCTOBER 9, 2019

## CATCHING UP

**Sybil Prince Nelson '01** graduated from Washington and Lee with a degree in mathematics and music. After teaching high school for a number of years, she earned a master's degree in pure mathematics from the College of Charleston with the thesis "Dynamics of Nearly Circular Vortex Filaments." Sybil then went on to earn her Ph.D in biostatistics from the Medical University of South Carolina with the dissertation "Classifying and Predicting Disease Outcome from Continuous and Binary Predictors and Their Interactions." In her spare time, she enjoys playing trios with her daughters and writing novels under the names Sybil Nelson and Leslie DuBois. Though she has thoroughly enjoyed working as a professor at The Citadel: Military College of South Carolina for the past four years, she is thrilled to be continuing her professional academic career at her beloved alma mater in the fall of 2020 as a professor in both the Mathematics Department and Data Science Program. Sybil, her husband Michael, and their two daughters are looking forward to embarking on a new adventure.

Editor's Note: We are thrilled that Sybil is coming "home" to W&L and looking forward to working with her to create a Spring Term course on music and mathematics!

**Erin Dougherty '04** recently joined Google as a UX program manager and will be based out of the San Francisco Bay area. Her focus is on improving accessibility in Google's advertising products.

**Brooke Sanden Miller '06** and her husband, Chris, welcomed Hunter Nicholas into the world on November 15, 2019. He joins his parents and older siblings, Tracey, Howard, Caroline and Lee Lee,

in Rifle, Colorado. Hunter and his siblings are the grandchildren of W&L alumnus Dr. Howard V. Sanden '54.

**Pearson Nibley '11** lives in Los Angeles. He started taking piano lessons again in spring 2019 and performed Beethoven's "Pathétique" Sonata at a recital for the Angeles Academy of Music in December.

**Morgan Luttig '14** started her Ph.D in music education - choral conducting at Florida State University in the fall. This year she acted as graduate assistant and assistant conductor for the Tallahassee Community Chorus, a 200-voice choir that performs multiple concerts with the local symphony orchestra each year.

**Michael Colavita '18** completed his Master of Music degree in choral conducting at the University of Louisville, where he directed the men's chorus, Singing Cardsmen. He intends to complete a Master of Music Education degree through Louisville remotely while beginning his first full-time teaching job. In August, he will join the faculty of Montgomery Bell Academy, a private boys' school in Nashville, Tennessee, as the school's choral director. He will be responsible for four different choirs comprised of students in grades 7-12, including the Junior School Singers, Big Red Chorus, MBA Chamber Singers and Headmaster's Singers. The school's choral program is regularly represented at regional and state conferences in Tennessee, and the auditioned groups just represented the school as a performing choir at this year's Southern Division ACDA conference in Mobile, Alabama.



**Morgan Luttig conducting the Tallahassee Community Chorus**  
(contributed photo)



**Michael Colavita** (contributed photo)

*We want to hear from you!*

Send your alumni news to [parkerg@wlu.edu](mailto:parkerg@wlu.edu) for inclusion in future editions of Polyphony.



MARK YOUR CALENDARS  
FOR THESE MUSIC ALUMNI EVENTS:

*Young Alumni Weekend*

October 30–31, 2020

Open to all alumni who graduated between 2010–2020.

*Alumni Weekend*

April 29–May 1, 2021

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

*Please note that as of this writing, these plans may change due to the COVID-19 pandemic. Usually, the Department of Music holds an open house during Young Alumni Weekend and Alumni Weekend. Please check with Alumni Affairs before making any plans. If either or both of the alumni weekends happens, we will let you know if there will be a Department of Music open house.*

*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](http://www.wlu.edu/music) • On YouTube at [www.youtube.com/c/MusicWL](http://www.youtube.com/c/MusicWL)

Keep up with the University Singers:

On Instagram, Twitter and YouTube, find us at @WLUSingers

Like them on their Facebook Page at [www.facebook.com/wlusingers](http://www.facebook.com/wlusingers)

GALLERY: IMAGES OF 2019–2020



*The University Singers sing for Opening Convocation* (photo by W&L Photography)



*Cantatrici members Emily Ingram, Kat Pollot and Praise Apata in joyful song during the Fall Choral Concert*

(photo by W&L Photography)





**Nobuntu members in Professor Parker's Worlds of Music class**  
 (photo by Gregory Parker)



**Missy Thomas '22 plays in the Fall Orchestra Concert**  
 (photo by Emma Coleman '21)



**Godzilla Eats Las Vegas!** (photo by Gregory Parker)

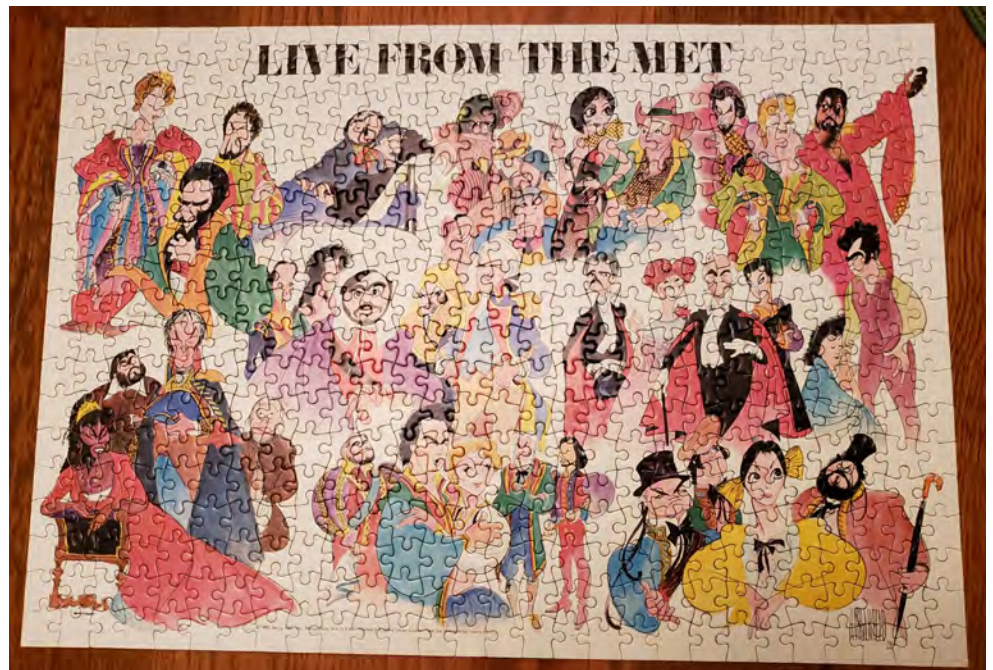


**'Considering Matthew Shepard'** (photo by Shelby Mack)

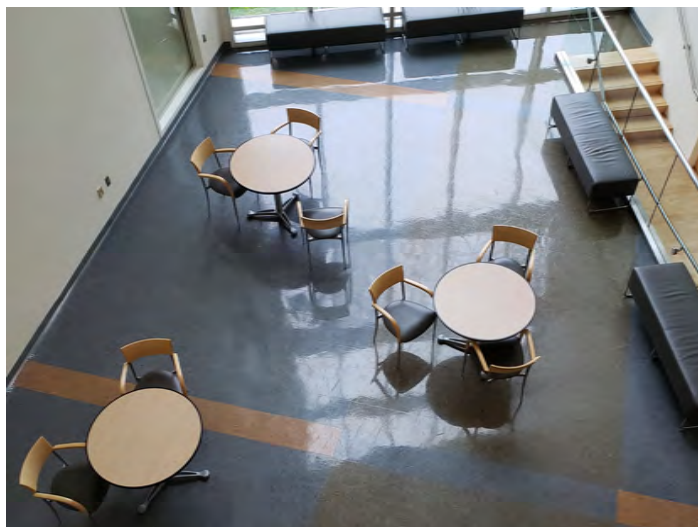




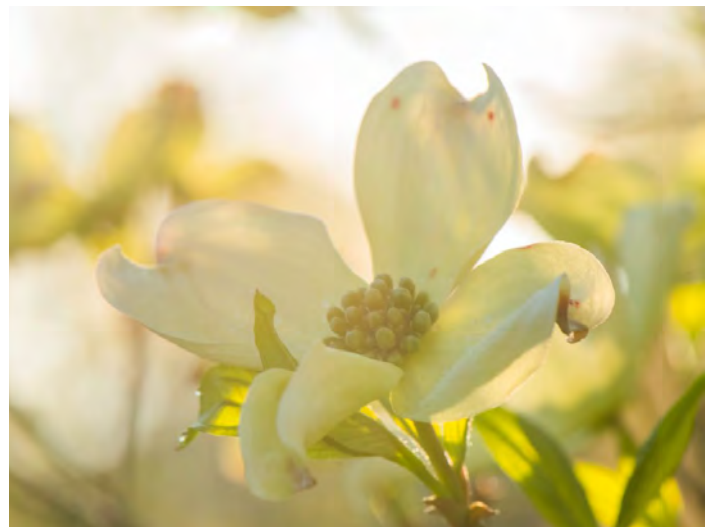
*A January snow on the Colonnade*  
(photo by W&L Photography)



*A puzzling quarantine*  
(photo by Gregory Parker)



*Empty chairs at empty tables* (photo by Gregory Parker)



*Hope springs eternal!* (photo by W&L Photography)

# W&L MUSIC PERFORMANCE CALENDAR 2020–2021

Check the web page at [www.wlu.edu/music](http://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. LS=Event to be livestreamed at <https://livestream.com/wlu/>.

FALL 2020		EVENT	TIME
Thur., Sep 15	LS	Faculty Recital: “Sounds of the Seasons”, Gregory Parker, baritone and Anna Billias, piano	8 p.m. #
Fri., Sep 25	LS	Parents & Family Weekend Choral Concert	8 p.m. #
Sat., Sep 26	LS	Parents & Family Weekend Instrumental Concert	8 p.m. #
Tues., Oct 6	LS	Fall Choral Concert	8 p.m. #
Sat., Oct 10	LS	SonoKlect: Kenny Werner, jazz piano	8 p.m. #
Mon., Oct 19	LS	University Wind Ensemble Concert, “Catharsis”	8 p.m. #
Thur., Oct 22	LS	University Jazz Ensemble/Vosbein Magee Big Band Concert	8 p.m. #
Thur., Oct 29	LS	University Orchestra Concert “A Fond Farewell — Take Two!”	8 p.m. #
Sun., Nov 1	LS	Marlbrook Chamber Players, “Power and Passion of the Classical Three B’s”	3 p.m. #
Sat., Nov 7	LS	Faculty Recital: Scott Williamson, tenor and William McCorkle, piano	8 p.m. #
Mon., Nov 9		Holiday Pops Concert	7 p.m. ^
Tues., Nov 10	LS	Holiday Pops Concert	7 p.m. ^
Thur., Nov 12	LS	Candlelight Service: A Festival of Nine Lessons and Carols, Lee Chapel	8 p.m.
Sat., Nov 14		Lenfest/Pickens World Music Concert: Debashish Bhattachary Trio	7:30 p.m. +
WINTER 2021		EVENT	TIME
Sat., Jan 16	LS	Senior Recital: Caleb Peña ’21, tenor	8 p.m. #
Fri., Jan 29	LS	Music Honors Weekend Final Concert	8 p.m. #
Thurs., Feb 4		Concert Guild: John Bullard, classical banjo and Markus Compton, harpsichord	8 p.m. +
Sat., Feb 13	LS	SonoKlect: Jasper Wood, violin and David Riley, piano	8 p.m. #
Tues., Feb 16		Concert Guild: Matt Haimovitz, cello	8 p.m. +
Tues., Mar 2	LS	University Singers Tour Home Concert	8 p.m. #
Sun., Mar 7	LS	Senior Recital: Levi Lebsack ’21, tenor	8 p.m. #
Sun., Mar 14	LS	Faculty Recital: Shuko Watanabe and William McCorkle, harpsichord	8 p.m. #
Tues., Mar 16	LS	Winter Choral Concert	8 p.m. #
Thurs., Mar 18	LS	Senior Recital: Chad Thomas ’21, piano	8 p.m. #
Sun., Mar 21	LS	Marlbrook Chamber Players “Schumann and Turina: Two Troubadours of Love”	3 p.m. #
Tues., Mar 23	LS	Senior Recital: Demmanuel Gonzalez ’21, baritone	8 p.m. #
Thur., Mar 25	LS	University Orchestra Concerto-Aria Winner Concert	8 p.m. #
Sat., Mar 27	LS	Senior Recital: Carissa Petzold ’21, clarinet	8 p.m. #
Fri., Apr 2	LS	Senior Recital: Hyun Song ’21, cello	8 p.m. #
Sat., Apr 3	LS	Senior Recital: Coletta Fuller ’21, composition	7:30 p.m. #
Mon., Apr 5	LS	University Wind Ensemble Concert, “Chasing Spring”	8 p.m. #
Thurs., Apr 8	LS	University Jazz Ensemble Concert, “Students in the Spotlight”	8 p.m. #
Fri., Apr 9	LS	Junior Recital: Keren Katz ’22, soprano	8 p.m. #
SPRING TERM 2021		EVENT	TIME
Sun., May 9	LS	Duo <i>Anima e Grazia</i> , Julia Goudimova, cello and Anna Billias, piano	3 p.m. #
Sat., May 15	LS	Senior Recital: Robert Masi ’21, piano	8 p.m. #
Tues., May 25		University Singers Commencement Concert	8 p.m. #

Tickets are required. +    ●    Tickets are free, but required. #    ●    Non-perishable food exchange ^