

Polyphony



WASHINGTON AND LEE UNIVERSITY | Department of Music | Summer 2021

From The Department Head



The two faces of the Roman gatekeeper god, Janus, peer in opposite directions: forward and backward. Janus presided over beginnings, transitions and endings and is memorialized by the month of January, as it is the transition from the old year to the new.

Seventeen years ago, I was called to a meeting with the president and

provost of Chowan University. I had been on the job as an associate professor of music for two months. As I strode across campus, I recalled a friend who once said, "It's the president's job to deliver good news and the provost's job to deliver bad news." So I figured I had a 50% chance of getting good news in this meeting. I arrived at the president's office and sank into a comfy arm chair. After a few pleasantries, the president said, "We'd like you to be the next chair of the Music Department." I thought, "This must be good news because it didn't come from the provost."

I accepted, even though I felt a bit like I would be fitted for a pair of concrete galoshes if I didn't. I shared my good fortune with a few friends over the next few days. One of them, who had been a longtime music department chair, replied, "Congratulations and condolences."

In the end, it was good news. I spent eight years in that role at Chowan, finding my greatest fulfillment in facilitating the work of the department. Even so, during the summer of 2012, I began to feel like that chapter of my life was coming to a close and my professional path was diverging. Early that fall, I started scanning the jobs section of *The Chronicle of Higher Education* and noted that Washington

and Lee University was looking for a music department chair. I read the position announcement, but didn't feel compelled to do anything about it. However, it dogged my mind over the next couple of weeks, so I decided to apply. After clearing the hoops and hurdles of the interview process, Dean Suzanne Keen called on February 1, 2013, to offer me the job. I accepted on the spot.

Eight years later, I pen my final article as a music department chair. It is a time of transition in my life and in the life of W&L's Department of Music. Looking back, I am grateful for all of the opportunities I have had to undergird the work of our excellent faculty members, expand our curricular offerings, improve our facilities and provide exhilarating educational opportunities for our students. It has always been a team effort. In my first music faculty meeting here, I played a video of multiple music faculty members at another institution playing a piece at a single piano. Throughout the performance, each person stepped to the keyboard, played his or her phrase, and then made way for the next player in a seamless flow. That took a lot of cooperation.

As I step away from this role, Dr. Shane Lynch will slip into it like a hand in a glove. The good work will continue, I have no doubt about that. Looking ahead, I will teach my Fall Term course load and take a sabbatical during winter 2022 to work on a couple of new courses. I'm excited about being able to focus more on my teaching and all of the wonderful things yet in store for our department.

Soli Deo gloria,

Gregory B. Parker
Head, Department of Music

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Polyphony

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DEPARTMENT NEWS

Fostering a Diverse and Inclusive Environment

In response to Dean Lena Hill's request that all academic departments in The College develop initiatives that would encourage a more diverse and inclusive learning environment, the Department of Music put together a plan with the following goals:

- Involve more current W&L students from underrepresented groups and the LGBTQ+ community in the classes, lessons and ensembles offered by the Department of Music.
- Attract prospective students with musical interests from underrepresented groups and the LGBTQ+ community to W&L.

Work toward the first goal began by surveying the 209 students who were enrolled in Fall Term music courses. The good 42% response rate provided us with information on which to base decisions about departmental curricula, programming and staffing. The best news was that students already see the Department of Music as a place that is welcoming and nurturing to all students, regardless of ethnicity, race or sexual orientation. Other salient points included:

- Developing more interdisciplinary courses
- Including more music of 20th and 21st century composers
- Including more non-Western European music in courses
- Developing a course that focuses solely on popular music styles
- Ensuring that ensemble repertoire includes the music of composers from underrepresented groups and diverse sexual orientations
- Using students' preferred pronouns
- Continuing efforts to diversify the full and part-time faculty in the department

The department is in touch with the Admissions Office about how to accomplish the second goal, which will have to be fleshed out over a longer period of time. While Admissions currently collects data on ethnicity and race, it does not do so for sexual orientation. That makes the development of a way to reach out to young people in the LGBTQ+ community a bit more challenging. At any rate, our colleagues in Admissions were receptive to us and eager to work with us on getting the word out to ALL prospective students about the rich opportunities that await them here!

The Undiscovered Country — the Future

Dr. Shane Lynch, Incoming Department Head

In July 2021, I will assume the mantle of department head for music. I would be lying if I did not let you know that I think this is a daunting challenge. I will be following Greg Parker, who has steadfastly led us these past eight years, taking us from some of my most difficult times on campus to a solid footing that would have been



undreamt-of back in 2013. Following Greg's tenure would be humbling in the best of times, but coming out of the pandemic, it seems almost incomprehensible.

Uncertainties abound in the world, with college enrollments being at the top of the list. While the Music

Department at W&L has weathered the

pandemic better than most university music programs in the U.S. due to the phenomenal work of our dedicated faculty and staff this past year, K-12 performing arts programs are decimated and will take years to rebuild, which will influence our long-term strategies for the next decade. While a sense of normalcy within the United States looks possible in the fall, the pandemic will still be raging around the world, potentially impacting us with little notice once again. And, most importantly, the past year has taken a toll on everyone, especially teachers and students. Complete recovery will take a very long time.

However, amid all of these challenges, I also have a sense of tremendous optimism and opportunity in this new charge from the university. Greg has left the Music Department in a wonderful place after his eight years, and the future holds many opportunities for us to bloom. Chris Dobbins received tenure for his amazing work building the instrumental program, and we will welcome Akiko Konishi to lead and build our piano program much in the same way. Greg will step back into the full-time faculty ranks after 16 years of

administrative work, and I cannot wait to see how the vocal program at W&L will blossom because of it. Terry Vosbein continues to thrive as our elder statesman in the department, with the jazz program being a beacon of light throughout this gloomy past year. Additions to the faculty should be on the way, along with rehearsal spaces for our growing ensembles. Our signature Conducting Mentorship Programs, the CCMP and ICMP, are maturing into completely unique undergraduate programs that are attracting the brightest, most talented musicians in the country. I believe that we could be on the precipice of some incredible things in the next few years in music at W&L, as a new roaring 20's takes hold and the pandemic recedes.

There are always two ways to look towards the future, with the glass half-full or half-empty. As I assume this role, it would be easy to see nothing but the tremendous number of half-empty challenges. However, the plethora of half-full opportunities is what excites me about what is to come. To the future, the undiscovered country, and the music we will make within it.

Greg has left the Music Department in a wonderful place after his eight years, and the future holds many opportunities for us to bloom.

SonoKlect Returns With Exciting Performances Planned



Jasper Wood and David Riley, SonoKlect regulars, will return next March. (Contributed photo)

With visitors prohibited from coming to campus, 2020-21 was a down year for SonoKlect. Jazz pianist Kenny Werner was canceled and will hopefully be re-booked in the future. And a pair of SonoKlect regulars who were booked for last season, Jasper Wood and David Riley, will return next March. They will reprise some of Vosbein's compositions and premiere new ones in preparation for an upcoming CD of his violin and piano chamber music. On each prior visit, the pair has held tremendously successful masterclasses with student performers, and more are planned for their return.



The band SHEroes, led by acclaimed pianist/educator/author Monika Herzig, will appear in November. (Contributed photo)

In November, we're excited to present the band SHEroes, led by acclaimed pianist/educator/author Monika Herzig. With her super group, she has elevated small ensemble performance to an exciting new level. "My journey with my SHEro sisters started five years ago," says Herzig. "We bonded as a group of bandleaders who saw the need for role models and peer support in order to encourage more female participation in the jazz art form to get our musical voices heard."

In addition to the keyboards of Herzig, the collective includes an international cast of virtuosi players: Jamie Baum (flute, U.S.);

Reut Regev (trombone, Israel); Jennifer Vincent (bass, U.S.); and Rosa Avila (drums, Mexico). While in Lexington, the musicians will perform masterclasses, speak to the jazz history class, and work with the University Jazz Ensemble.

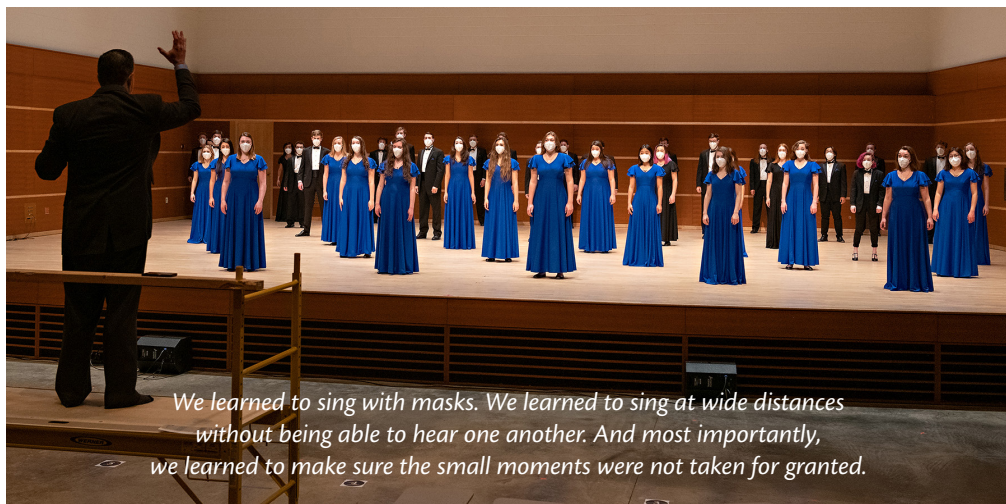
Although the concert season was dormant, work behind the scenes was done on the SonoKlect website. Every concert is listed, with linked programs to most events. Stop by and see what you think (sonoklect.com).

Choral Area News — An Amazing Year on Many Levels

What a year it has been for the choirs at W&L. The final event that took place on campus for the 2019-2020 academic year was the performance of “Considering Matthew Shepard” on March 13. It may have been the last indoor, unmasked/distanced choral performance in Virginia for over a year. Finding out 20 minutes before we were to take the stage that the pandemic was here and real was . . . frightening? Unknown? Mind-boggling? All of the above and more? Fast forward 15 months to the 2021 Commencement Concert, and we were able to sing publicly on the Wilson Hall stage once again, likely the first unmasked and non-distanced indoor choral performance in Virginia since that fateful Friday last March due to the availability of vaccines and our students’ focused effort in taking advantage of them. Each senior was able to invite four guests, and we performed to a mostly empty hall because of that. However, it was one of the most amazing moments I have ever had in my career. Those two posts mark something of a beginning and an end of the 2020-21 year, two highly emotional moments that will stay with me forever.

In between, what an incredible, difficult and heartrending journey it has been. We made it through the year, rehearsing in-person indoors without a documented case of transmission of COVID-19 from over 171 hours of rehearsals, which is a minor miracle by itself. The students were amazing all year. They came to rehearse every day, prepped recording session after recording session, and were so creative and diligent, which was no small feat. We learned to sing with masks. We learned to sing at wide distances without being able to hear one another. And most importantly, we learned to make sure the small moments were not taken for granted.

In the midst of the challenge the world has faced over the last year, there have been reasons to celebrate as well. The University Singers was selected to perform at the 16th International Choral Competition Gallus—Maribor, a European Grand Prix of Choral Music—qualifying event that was meant to occur in April 2021. We will be able to compete with pre-recorded pieces in October 2021. The University Singers was also selected for the virtual Cork International Choir Festival, performing



Eric Whitacre’s “Leonardo Dreams of His Flying Machine” masked and distanced, a phenomenal achievement. The choir was selected as the featured collegiate choir for the Virginia Music Educators Association (VMEA) conference. Members of the Choral Conducting Mentorship Program (CCMP) led Cantatrici and the Glee Club (C/GC) to great heights this year, working with C/GC President Mary Alice Russell ’22 to create a culture within those ensembles that has been unseen during Dr. Lynch’s time on campus. CCMP members Demmanuel Gonzalez ’21, Caleb Peña ’21, Levi Lebsack ’21, Hayley Allen ’22, Keren Katz ’22, Sarah Gabrielle Lynch ’23, Nat Ledesma ’23, and Michael McLaughlin ’23 all conducted C/GC pieces throughout the year, honing their craft in the most difficult of circumstances with aplomb. University Singers President Cindy Kim ’21 and the other outstanding officers brought us through this challenging year with many creative ideas. It might have been trying, but many small and significant moments came from the year that likely would not have come otherwise, and they are so great that they will likely stay long after the pandemic is over.

Next year promises to bring more of a sense of normalcy (we hope!). The University Singers will perform at VMEA in November,

and we will commission and perform the world debut of pieces by composers Melissa Dunphy, Joshua Shank, and Santiago Veros. As I will be taking on the department head mantle, we will welcome Lacey R. Lynch as the conductor of Cantatrici, an amazing opportunity for our singers. Moreover, April 2022 will mark our first Alumni Companion Tour! That’s right, we will go to Ireland from April 15-24, 2022 for a University Singers

performance tour, with featured performances in Limerick, Galway, Derry, Clones and Dublin. This is going to be a wonderful trip for our current students as well as our alumni companions, giving everyone a chance to make music once again after the long hiatus. Alums interested in the companion tour should

be on the lookout for information in our Alumni Facebook Group. They can also email Dr. Lynch at lynchs@wlu.edu.

The year 2020-21 will forever be a year remembered. One of the movements of “Considering Matthew Shepard” features the lyrics “we tell each other stories, so that we can remember.” It is fitting that we started this journey last March with those words. Oh, the stories of this year that Dr. Lynch will tell to the next 20 years of W&L students! No doubt, they will look at him in astonishment the farther we get from this moment, but we will always remember.

We made it through the year, rehearsing in-person indoors without a documented case of transmission of COVID-19 from over 171 hours of rehearsals, which is a minor miracle by itself.

Concert Guild Reboots for '21-'22

Because campus buildings were closed to off-campus visitors during the 2020-2021 academic year, the Concert Guild season had to be cancelled. We are cautiously optimistic that external visitors will be allowed in buildings in the upcoming academic year, and to that end, have planned an exciting season!



John Bullard
(Contributed photo)

We were able to reschedule the classical banjo and harpsichord duo, John Bullard and Markus Compton, from February 2021 to October 2, 2021 at 8:00 pm. "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 work. Bullard will be joined by Markus Compton on W&L's Watson French Double Harpsichord.

On January 23, 2022 at 3:00 pm, we will welcome the Pinchas Zukerman Trio to the Wilson Concert Hall stage. A prodigious talent recognized worldwide for his artistry, Pinchas Zukerman has been an inspiration to young musicians throughout his adult life. Beginning in 2011 Zukerman, along with cellist Amanda Forsyth and pianist Angela Cheng, began offering trio repertoire. In



The Pinchas Zukerman Trio
(Photo by Jennifer Taylor)

addition to piano trios by Mendelssohn, Beethoven, Dvorak and Shostakovich, programs often include duo performances with various couplings including the Kodaly Duo. Invitations from major Festivals and venues led to the official launch of the Zukerman Trio in 2013. Since then, the ensemble has traveled around the globe to appear in Japan, China, Australia, Spain, Italy, France, Hungary, South Africa, Istanbul, Russia, and throughout the United States. The Trio regularly performs at the Ravinia Festival, and has appeared at major festivals including the BBC Proms, Edinburgh, Verbier, and Bravo! Vail.

"The cleanly articulated performance was elevated by an uncommon passion, both in the tender Adagio and in the finale that shifts abruptly from sadness to joy." – The Chicago Tribune

Pianist Vadym Kholodenko will close our season on February 5, 2022 with a recital of works by Tchaikovsky, Mozart, and Liszt. Winner of the 2013 Cliburn Competition, Kholodenko captivated audiences and critics alike with the Fort Worth Symphony Orchestra immediately appointing him their first Artist in Partnership for a period of three years. His latest solo disc on



Vadym Kholodenko
(Photo by Jean Baptiste Millot)

Harmonia Mundi, works by Scriabin, won a prestigious Diapason d'Or de l'année. Previous awards include First Prizes at both the Schubert Piano Competition, Dortmund (2011) and Sendai Piano Competition (2010).

Kholodenko has collaborated with distinguished conductors including Valery Gergiev, Leonard Slatkin, Paul Daniel, Pinchas Zukerman, Yuri Bashmet, Vladimir Spivakov, Ion Marin and Kazuki Yamada. In 2013 he held a residency at the Mariinsky Concert Hall where Valery Gergiev named him Artist of the Month and recently requested him for concerto performances and recordings in Paris, Luxembourg and St Petersburg.

In North America Kholodenko has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Rochester Philharmonic and San Diego Symphony Orchestras, and toured with the Staatskapelle Weimar under Kirill Karabits. He has given recitals throughout the United States including in New York, Washington and Boston and at the Aspen Music Festival.

Instrumental Area News — A Different, Yet Rewarding Year



The University Jazz Ensemble performs outdoors on May 5.

UNIVERSITY JAZZ ENSEMBLE

This past school year was different for everybody, and that was certainly true for the University Jazz Ensemble. We spent the year rehearsing weekly in Wilson Hall, with some musicians as far as 60 to 70 feet apart from one another, with masks on, and a variety of other protocols in place.

With so many classes being virtual, the student musicians loved the chance to come together in one big room to make music. By the end of Fall Term, we had recorded a series of pieces that were streamed online. Included was our performance of Janis Ian's new song "Better Times Will Come." Our performance was featured on Ian's own website, garnering praise from both her and her fans.

We began the winter with hope. The instrumental ensembles were scheduled to perform on Cannan Green in early April. It was kicked off by the University Wind Ensemble and University Orchestra on April 5, both playing wonderful music under a beautiful spring sky. Three days later, on the jazz ensemble's day to perform under that beautiful spring sky, the rains came. The concert was moved inside, and we played it to an empty Concert Hall, streamed to friends and family members.

One highlight of the winter concert was the premiere of a new composition by lead saxophonist Truman Chancy '22. It is always exciting when a band member writes for the ensemble. His composition "Popping Popcorn" was a swinger and a highlight of the performance.

With the assistance of the Mellon Foundation, composer Christopher Rochester was commissioned to create a new piece specifically for the University Jazz Ensemble. "B Delight" was the result, a funky composition that showcased the ensemble perfectly. It was the Winter Term concert finale.

For the first time at W&L there was a jazz combo during Winter Term, comprised of four members from the jazz ensemble: Truman Chancy '22 (alto sax), Robert Masi '21 (piano), Walker Payne '21 (bass) and Will Morris '23 (drums). The combo presented a creative 30-minute set of small group jazz to open the UJE concert.

Although the band generally does not rehearse or perform during Spring Term, the students were so disappointed by the rain out that the concert was repeated a month later, outside of Wilson Hall in front of a live and applauding audience. This was so much fun that we may continue doing it, even after audiences are allowed back inside.



The University Orchestra performs on Cannan Green.

UNIVERSITY ORCHESTRA

Despite the challenges presented by the COVID-19 pandemic, the University Orchestra had a very successful musical year performing a wide array of repertoire. Fall Term started with new procedures put in place to try to keep everyone as safe as possible in the midst of the pandemic. Mitigation measures for the University Orchestra included masking, concert hall rehearsal sessions of no more than 30 minutes to allow for air exchange, and spacing of six feet between musicians. Of these, the spacing provided the greatest logistical challenges because it took a while for students to relearn how to listen to one another. In addition, musicians used to having stand partners had to negotiate page turns, which made for some unique transitional experiences early on. But the students persevered and put together high-quality work!

The Fall Term performance included a number of pieces of music that fit perfectly into our COVID-19 restrictions. We were able to play the "Serenade for Strings" by Elgar and Mendelssohn's Sinfonia No 6, both pieces that likely would not have been programmed during normal times. In addition, we split into smaller, student-led groups to work on chamber music repertoire. The violins and violas prepared a movement from Dvořák's work, "Miniatures," under the direction of Coletta Fuller '21. The cellos were joined by a few wind players to play two movements of another Dvořák piece, "Serenade for Winds and Low Strings," with Hyun Song '21 conducting.

The Winter Term included all of the same mitigation strategies, but started to feel more normal. We were pleased to work on a brand new piece by Quinn Mason entitled "Immerse" in anticipation of presenting its world premiere. This piece was made possible by

a grant from the Mellon Foundation, and allowed the UO to get to meet Quinn virtually and dig into the background and various compositional aspects of the work. In addition to preparing for this premiere, the orchestra was joined by Hyun Song '21 as cello soloist on Dvořák's "Silent Woods." Also featured were Song, Coletta Fuller '21 and Missy Thomas '22 as student conductors for a delightful work by Joseph de Bologne, Symphony No 2 in D. The UO was fortunate to finish the Winter Term with a performance on Cannan Green in front of a live audience.

The section leaders for the University Orchestra provided important logistical and rehearsal help throughout the year. Kaylann Adler '23, Andrea Levan '22, Coletta Fuller '21, and Hyun Song '21 helped make this year the success it was and deserve high praise for keeping the group working hard and making great music.

The University Orchestra looks forward to another successful year in '21-'22. In the works are the realization of a postponed tour to Richmond with the University Wind Ensemble, if the COVID-19 situation allows, as well as more exciting pieces of repertoire. Of particular significance, the UO will feature pianist Dr. Akiko Konishi, who will join the Department of Music faculty in the fall, as soloist on a new and as yet unnamed work by Marcus Maroney.



The University Wind Ensemble April 5 concert on Cannan Green

UNIVERSITY WIND ENSEMBLE

The University Wind Ensemble enjoyed a productive year despite the challenges of making music in the time of COVID-19. This time last year, we were unsure if in-person music making would be possible, but the students and school came together to keep the music going.

The first challenge the UWE faced was figuring out how to

mitigate risk from COVID-19 while also realizing there was no such thing as zero risk. To that end, there were numerous mitigation strategies employed. All students wore surgical-style face masks with flute players putting the head joint of their instruments between the mask and their lips. Each woodwind and brass player mask had

a slit cut in the middle through which the mouthpiece could be inserted. All brass instruments had covers over the bells and used absorbent medical pads to empty condensation. Rehearsals were broken into 30-minute segments to allow for air exchanges in the hall.

Perhaps the most challenging mitigation factor was spacing. Students were spaced six feet apart horizontally, and horizontal rows were spaced six feet from front to back with students sitting in "windows" so that there was 12 feet of space between a student and the student in front of them. This meant that we had some students sitting on the floor in front of the stage and some students on the stage. The students rose to the challenge of this arrangement and made really beautiful music.

Fall Term consisted of preparing video recordings of pieces that audio engineer John Taylor assembled into a broadcast at the end of the term. The Instrumental Ensembles Showcase Concert also featured the University Orchestra and University Jazz Ensemble. Most of the music played in the fall was written specifically for more flexible instrumentation, and that helped with the acoustical challenges. Due to the limited amount of time we could safely spend in the concert hall without an air change, students were also able to rehearse more in small groups than in past years, which helped with ensemble cohesion and provided greater variety in the showcase concert.

After spending the Fall Term getting used to an awkward setup and acoustics, the UWE tackled more traditional repertoire in Winter Term. Student conductors Sam Tanenblatt '21, Truman Chancy '22 and Taylor Colaizzi '23 were featured as conductors on Vaughan Williams' "English Folk Song Suite." Carissa Petzold '21 completed a two-year project by preparing and conducting her own orchestrations of pieces by Civil War-era composer Benjamin Grierson, and she also joined the UWE as a soloist on Mozart's "Clarinet Concerto." The term ended with a wildly successful outdoor concert for a live audience on Cannan Green.

This year would not have been possible without the dedication of section leaders Mimi Miller '21, Carissa Petzold '21, Truman Chancy '22, Leslie Sparling '22 and Coletta Fuller '21. Each of these talented students provided help in logistics and rehearsals and made a difficult year much easier.

We look forward to a more normal year in 21-22. Highlights will include the world premiere of "Catharsis" by Nicole Piunno, the annual Concerto-Aria Concert and the joint tour to Richmond with the University Orchestra.

Department Completes Mellon-Funded Projects

In spring 2018, the university received a three-year, \$100,000 new president's grant from the Andrew W. Mellon Foundation. Such grants can be used at the president's discretion to strengthen the arts, humanities or interpretive social sciences. It was President Dudley's wish to direct these funds to the arts at W&L. Upon receiving the good news, the Department of Art and Art History, Department of Music, and the Department of Theater, Dance, and Film Studies went to work on a proposal.



*"Considering Matthew Shepard"
performance in Wilson Concert Hall*



*University Orchestra members Zoom
with composer Quinn Mason*

The product of our labor was entitled Representation, Awareness, and the Arts. Its goals were:

- To bring university-wide attention to the capacity of the arts to address social issues and foster empathy.
- To cultivate interdisciplinary collaboration among the departments housed in the Lenfest Center for the Arts.
- To elucidate connections between the arts and other academic disciplines by developing programming that can be utilized by non-arts classes and making faculty aware of available opportunities in advance.
- To address university diversity and inclusion initiatives by hosting high-caliber artists and performers who address or speak from different racial and ethnic, gender or socioeconomic positions.

- To provide students with unique opportunities to work closely with artists and performers with world class reputations in master class settings.

The first project the Department of Music undertook was the presentation of "Considering Matthew Shepard," composer Craig Hella Johnson's oratorio that recounts the story of the University of Wyoming student who was murdered in 1998 for being gay. Mellon Grant funding assisted with various aspects of the Winter Term 2020 production, including the University Singers and Instrumentalists trip to Colorado to perform the work and meet with representatives of the Matthew Shepard Foundation. It also brought Matt's parents, Dennis and Judy Shepard, to campus for talk-back events surrounding the performance in Wilson Hall. Performances also took place in Washington, D.C., and Richmond.

The University Jazz Ensemble, University Orchestra and University Wind Ensemble had prepared a program featuring works by underrepresented composers, including the world premiere of "Catharsis" by Nicole Piunno, to be performed on a concert tour to Richmond during the 2020 Winter Term. However, the pandemic nixed that tour, so plans are underway to go forward with it during the 2021-2022 academic year. Mellon Grant funds were also used to commission works from African-American composers Christopher Rochester and Quinn Mason during Winter Term 2021. The University Jazz Ensemble premiered Rochester's "B Delight" and the University Orchestra premiered Mason's "Immerse" on their respective Winter Term concerts. Additionally, members of the ensembles had the opportunity to interact with the composers throughout the process.

W&L Music Honors Weekend

Twenty-five of the best and brightest high school musicians in America Zoomed to campus in January.

In January, the Department of Music held its fourth 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...except when the world is in the grip of a global pandemic. Undeterred, Professor Dobbins successfully converted it to a virtual format for 2021.

Twenty-five of the best and brightest high school musicians in America Zoomed to campus in January. Selected by audition, they attended classes, lessons and rehearsals during their virtual visit. Although the pandemic meant we couldn't bring them to campus, it actually made it easier for students to be able to virtually participate in classes and activities that they otherwise might not have been able to experience.

In addition to the academic sessions, our guests were assigned to W&L students who served as virtual hosts and provided tours of campus. Game nights were held and virtual social activities planned so the participants could experience W&L to the best degree possible given the circumstances. We are especially grateful for the time and effort our virtual hosts put into the event because it underscored the personal touch that is a hallmark of the W&L experience.

We hope for a return to an in-person Music Honors Weekend next year!

STUDENT NEWS

Students Participate in Virtual CODA COLLEGE ORCHESTRA DIRECTORS ASSOCIATION Symposium

This year, Washington and Lee University was fortunate to be chosen as the host for the first ever College Orchestra Directors Association Virtual Symposium. The event was held in February in place of the in-person national conference. Students in the Instrumental Conducting Mentorship Program, in collaboration with Dr. Dobbins and Professor Kimcherie Lloyd, CODA president, moderated over two days of sessions and concerts.

The CODA Virtual Symposium included programming specifically geared towards undergraduate and graduate students with an interest in orchestral conducting. As part of this student colloquium, members of the Instrumental Conducting Mentorship Program were selected to present two sessions to their colleagues. Carissa Petzold '21, Coletta Fuller '21 and Missy Thomas '22 presented a session on the impact of guest composers and new music to college orchestra programs entitled "A Human Connection: How Students Benefit from Experiencing Guest Composers in Action."

Hyun Song '21, Truman Chancy '22, Taylor Colaizzi '23 and Duncan Hart '24 presented "Group Evolution: Student Experiences in Musical Learning Communities" about different types of learning communities inherent in music programs and their positive impact on student success. Both sessions were incredibly well-received, with positive feedback coming from students and active CODA members.

The symposium included several virtual kaleidoscope concerts featuring orchestras from around the country. Additionally, there were social hours, conducting sessions and a masterclass with Maestro Timothy Muffitt, conductor of the Baton Rouge and Lansing Symphony Orchestras. While not the same as an in-person event, the virtual symposium provided an important bridge between in-person conferences and allowed the membership to recharge. It was an honor for W&L to host this conference, and it was a valuable experience for our student participants.

Student Places in International Competition

Hyun Song '21 won second place honors in the Strings Category of the Nouvelles Étoiles International Youth Music Competition in November 2020. Contestants submitted videos that were evaluated by a 10-person jury. The competition was sponsored by the International Cultural Association ArtimA of Paris, France, with the support of the Conservatoire à Rayonnement Départemental de Bobigny, also in Paris, and the "Bright Bows" professional chamber orchestra of Novossibirsk, Russia. Hyun, a student of Professor Julia Goudimova, performed the first movement of Antonín Dvořák's Cello Concerto in B Minor. Dr. Anna Billias accompanied at the piano.



Hyun Song '21

Awards Day 2021

This year's Fine Arts Awards Ceremony was held via Zoom on May 26. Professor of Theater Shawn Paul Evans graciously offered to video record the reading of citations by members of the Fine Arts faculty, then assemble them into a recording to be broadcast. Checks and copies of the citations were mailed to each recipient.

DEPARTMENT OF MUSIC AWARDS

Choral Award: Established in 1992 to honor the graduating senior who, in the opinion of the choral faculty of the Department of Music, has contributed most significantly to the choral program.

Caleb Peña, a senior music education major from St. Cloud, Florida, and **Demmanuel Gonzalez**, a senior music education major from Clifton, New Jersey

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

Truman Chancy, a junior music major from Henrico, Virginia, and **Leslie Sparling**, a junior politics major from Columbia, Maryland

Music Production: Presented to the production assistant(s) who perform above and beyond the professional, technical and artistic requirements of the Department of Music.

Ellen Bakhtadze, a sophomore majoring in engineering and mathematics from Tbilisi, Georgia, and **Levi Lebsack**, a senior music major from Broken Arrow, Oklahoma

Piano: Presented to the most outstanding graduating senior in piano performance — not necessarily every year and rarely to non-music majors.

Robert Masi, a senior music major from Burke, Virginia

University Orchestra: 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.

Hyun Song, a senior music major from Syosset, New York, and **Coletta Fuller**, a senior majoring in computer science and music with a minor in creative writing from Kaukauna, Wisconsin

Wind Ensemble: Presented to an outstanding senior who demonstrates superb musicianship and leadership, and is recognized by the director and the members as the best and brightest.

Carissa Petzold, a senior majoring in music and economics with a minor in classics from Raleigh, North Carolina, and **Mimi Miller**, a senior global history major with a minor in Latin American and Caribbean studies from Wichita, Kansas

Robert Stewart: Given to the graduating senior who, in the opinion of the music faculty, has made the greatest contribution to music at Washington and Lee. The award is named for Washington and Lee's first professor of music, who embodied the study of music through composing, conducting, teaching and performing.

Carissa Petzold

COMBINED AWARD

Todd Jones: The Todd Jones Memorial Scholarship was established in 1999 by family and friends to honor the memory of Todd Jones (1963-1996). Preference is given to students with a demonstrated interest in music and drama. Rising junior or senior applicants may compete for a travel study experience by submitting a proposal that will enhance their own artistic development and thereby strengthen the performing arts on campus. The fund is jointly administered by the Department of Music and the Department of Theater, Dance and Film Studies.

Paige Anderson, a junior majoring in English with minors in women's, gender, and sexuality studies and music from Shelley, Idaho. She will use the funds from the award to produce a CD of violin solos that will be distributed to nursing home residents in her hometown and the surrounding area.

Spreading Their Wings

Here are the post-graduation plans of our Class of '21 music majors:

Coletta Fuller plans to either do research or become a software developer, both focusing on machine learning.

Demmanuel Gonzalez will pursue a career in music education as a choral director. Additionally, he plans to work on ways to integrate the fields of psychology and music.

Levi Lebsack will become the middle school choral director at All Saints' Episcopal School in Fort Worth, Texas.

Robert Masi will be working at the National Cancer Institute, part of the National Institutes of Health, in Bethesda, Maryland. He will conduct research into cancer immunotherapies for two years before applying to medical school.

Caleb Peña will student teach during Fall Term, then seek a position as a choral director.

Carissa Petzold intends to continue teaching private clarinet



Thirty Years at W&L: Dr. Shuko Watanabe Petty

On May 27, Dr. Shuko Watanabe Petty retired after 30 years of service to Washington and Lee. The university has a tradition of honoring retiring faculty members by having a citation read into the minutes of the final university faculty meeting of the year. Each retiree is presented with a bound copy of the citation, which is reprinted below.

Shuko Watanabe was born into an artistic family in Tokyo. Her father, an attorney, loved music and art, and her mother, a highly regarded poet, frequently hosted artists, poets and musicians in their home. Inspired by her father's playing of the recordings of cellist Pablo Casals, Shuko began her piano study in kindergarten using a small Yamaha electric keyboard. By the second grade, her interest in playing warranted her parents' acquisition of a full-sized piano for her use. In the fourth grade, she began studying piano with Prof. Uta Ito of the Kunitachi College of Music; she was in the studio of Prof. Noriko Kanayama at Kunitachi during junior high school. She spent her high school years learning from Professor Shuku Iwasaki of the Toho School of Music. It was Professor Iwasaki who recommended that Shuko study with Professor Lillian Freundlich at the Peabody Conservatory in Baltimore. She completed her bachelor's and master's degrees there and went on to complete the Doctor of Musical Arts degree at the University of



Maryland under Professors Stewart Gordon and Roy Hamlin Johnson.

In 1991, Shuko joined the faculty at Washington and Lee as a lecturer in music, where her responsibilities included teaching applied piano and supervised accompanying. In 2008, she was elevated to a full-time instructor of music, and her teaching expanded to include aural skills courses. Since that time, she taught Music Theory II in the 2017 Winter Term and designed the Class Piano I and II courses, which she has taught annually since Fall Term 2018.

Shuko has been an active performer and scholar, concertizing as well as presenting papers and lecture recitals at numerous colleges and universities. She has a particular expertise in the music

of contemporary Japanese composers as well as music for historic keyboards. Her collaboration with Dr. Timothy Gaylard in the production of the CD "Clementi Grand: His Works – His Fortepiano" in 2014 to commemorate the 200th anniversary of W&L's Clementi grand fortepiano has received critical acclaim. Additionally, she has often collaborated with her husband, Byron Petty, himself an accomplished pianist, flutist, composer and conductor. One of her most cherished musical memories is of performing the Mendelssohn Piano Concerto No. 1 with the University-Shenandoah Symphony Orchestra under Byron's baton in 2009.

Shuko has been a dedicated music faculty member. She has attended countless concerts, alumni open houses and prospective student events. She has served on numerous Johnson Scholar interview committees. She has provided accurate advice to many first-year, major and minor advisees over the years. Most importantly, she has always shown a deep interest in the welfare of her students and colleagues, often taking time for casual conversations punctuated by her trademark chuckle and frequently concluded with a hug...in non-pandemic years.

Shuko's students have not only lauded her for her pedagogical excellence, but for her kind, supportive and compassionate

(continued on page 12)

lessons, serving as assistant principal clarinet with the Waynesboro Symphony Orchestra, and coaching student musicians from Raleigh's Philharmonic Association while pursuing a career in economic research.

Hyun Song will start a gap-year internship position at the Maryland Spine Center. The position is composed of three different opportunities: clinical research coordinator, medical assistant and surgical representative. She will research and learn about

spine pathologies and diagnostic methods, as well as surgeries and treatments. Also, she plans to play her cello in the Baltimore Philharmonia Orchestra during the gap year.

Sam Tanenblatt will go to work for a telecommunication firm in Washington, D.C., known as Wonder Cave. There, he will focus on changing the future of text message marketing for political and corporate campaigns.

nature. In describing her, they consistently noted the following traits:

- Her big smile
- Her infectious laughter
- Her excellent motivational skills
- Her comforting presence
- Her belief in them
- Her high standards

- Her mild manner
- Her genuine concern for them

Her colleagues could say the same things about her. We are all better people for having known and worked with her. We laud her accomplishments, treasure our memories of her, revel in her friendship, and wish for her the rich and rewarding retirement that befits her distinguished career as a scholar, performer, mentor and servant.

Your colleagues in the Department of Music

Welcome Dr. Akiko Konishi

We are delighted to introduce you to our newest full-time faculty member, Dr. Akiko Konishi. Dr. Konishi was chosen from a very talented pool of well over 100 applicants for the assistant professor of music position.

Dr. Konishi received her early musical training in Philadelphia and Los Angeles, and completed her undergraduate studies at Rice University as a double major in music and English. She continued her graduate studies at Yale University and the University of Houston under the guidance of renowned pianists Peter Frankl and Abbey Simon. She has appeared as a soloist with the Shepherd School Symphony (Rice University), Oakland Symphony, Rio Hondo Symphony (California), Symphony North Houston, D'Angelo Young Artist Competition Orchestra and the Chicago Federation of Musicians Orchestra, and performs extensively in guest artist venues across the United States. As an active chamber musician, she has performed with members of the Houston Symphony in the Channing Chamber Series, and she recently toured Italy and Bulgaria as a winner of the Mercadante International Chamber Music Competition. Her performances have been broadcast on Houston Public Radio's "The Front Row" and Italian National TV (RAI).

Additional honors include finalist prizes in the Ima Hogg Houston Symphony Concerto Competition and the F. Awerbuch International Piano Competition (New York), as well as grand prizes in the Entergy Young Texas Artist Competition and the Rio Hondo Symphony Concerto Competition (Los Angeles). She received the Jury Discretionary Award at the Texas Steinway Society's Career Development



Award Competition, which resulted in performances at both Steinway Halls in Fort Worth and New York City.

Dr. Konishi currently teaches Applied Piano and Keyboard Musicianship courses at Triton College in River Grove, Illinois. Since 2013, she has been on the faculty of the Chautauqua Institution, a summer music program for advanced collegiate students in New York. In her initial appointment at W&L, she will teach applied piano lessons, Introduction to Music, and the Aural Skills course sequence.

Polyphony: How did you arrive at teaching as your choice for a career?

Konishi: Ever since I began "supervising" my younger sister's piano playing as a bossy teenager, I knew I wanted to teach. While most of my comments were met with violent resistance (family members are difficult to teach!), it was thrilling to hear the difference I could make in the rare

instance that my suggestions were followed. My teaching experiences during my graduate studies at Yale University and the University of Houston also added to my certainty in choosing this career.

Polyphony: What are your favorite aspects of being a teacher?

Konishi: Having been exposed to a wide array of inspiring musicians, I believe that the process of sharing what I learned from them represents a personal way of giving back, as well as an opportunity to grow further as a teaching artist myself.

Polyphony: Tell us about your research interests.

Konishi: I currently have two research goals, one being a long-term project and the other a shorter and more recent interest. My long-term project started about five years ago with a proposal for a professional development grant through MTNA (Music Teachers National Association) titled "Piano Transcriptions of the Romantic Era." My mentor, Abbey Simon, had recorded several transcriptions by Liszt and Rachmaninoff, and I realized that there are numerous other remarkable transcriptions that are not yet part of the standard concert repertoire.

My other mini-project is based on my experience this past summer at the Chautauqua Institution. Because of the pandemic, the institution's music program shifted to a virtual format and performers had to come up with a way to present chamber music recitals through remote collaborations. I documented everything I learned that

summer regarding logistics, recording techniques and devices, and presented a webinar for the Illinois State Music Teachers Association's annual conference. The webinar introduced basic tips for musicians to create chamber music performances by combining multiple tracks. While the process is challenging and the overall result can never replace a live performance, it worked as a way to continue collaborations during the lockdown.

Polyphony: What are your hobbies?

Konishi: I am a bookworm who reads anything regardless of quality (to a certain extent, as long as there is a narrative). Although I tend to read more fiction than non-fiction, I recently read "Midnight in the Garden of Good and Evil" by John Berendt, which I thought was spectacular.

I also enjoy good food and wine, and relaxing at home with the food and wine!

Polyphony: Tell us a little about your family.

Konishi: I live with my husband Steve, who works in finance, and a dog named Shiner (a Collie and Australian Shepherd mix). My younger sister (mentioned previously), Masako, is a fashion executive. My parents currently live in Houston, Texas, and frequent their home in Kobe, Japan, as well. We are a happy bunch, and can't wait to experience Lexington!

Polyphony: What things are you looking forward to in your new position at W&L?

Konishi: First and foremost, I look forward to being a part of the phenomenal faculty and talented students in the Music Department. I am also excited to meet the entire W&L community and to experience the beautiful performance venues and facilities on campus.

Polyphony: Akiko, we are thrilled to have you join our faculty and are looking forward to many years of great educational and musical experiences with you!

Faculty Facts

Chris Dobbins kept up a busy schedule of virtual engagements around the country despite the COVID-19 pandemic. Guest residencies at Hartwick College, Roanoke College, Wartburg College and Purdue University highlighted this work.

In addition, Dobbins continued championing the music of composers from underrepresented backgrounds by spearheading the creation of a new work for orchestra by Quinn Mason entitled "Immerse." The University Orchestra performed its world premiere during an outdoor concert on April 5 on Cannan Green.

Perhaps the most exciting part of the year was W&L's selection as host institution for the College Orchestra Directors Association Virtual Symposium. This event, held in February, provided an opportunity for CODA members to reconnect and recharge with a virtual national conference. Seven W&L students presented sessions as part of this conference.

Shane Lynch became a member of the Associated Colleges of the South (ACS) COVID-19 rapid response research team in May 2020, using his physics background to focus on masking and ventilation within a broader group effort. The group report became the basis for music programs at colleges and universities across the country regarding in-person music education. Over the course of W&L's academic year, he cataloged over 171 hours of rehearsals with mitigation strategies and is currently working on publishing an article entitled "Evaluating the Effectiveness of Covid-19 Mitigation Strategies for In-Person Indoor Choral Rehearsals" to serve as a reference for choral conductors dealing with future potential respiratory health concerns. He also was able to complete three new compositions, two of which will be performed next year on the tour to Ireland, and attended several online conferences and conventions throughout the year.

Megan Mason, lecturer in music (applied viola), was promoted to music program coordinator at Southern Virginia

University in August 2020. She also became a part of SVU's Faculty Diversity Working Group. In spite of the pandemic, she had a busy year of engagements that included being a guest lecturer on the Gifted Music School's Parent Education Series in May 2020, joining a multi-year committee in July 2020 to diversify music found in the Suzuki Viola Books, being a clinician for the Utah All-State Orchestra in January 2021, and serving as a featured arranger and clinician for the Amichevoli Cello Weekend in March 2021. The summer of 2021 will find Mason serving on the faculty of the Intermountain String Institute in June and being a performing artist at the Medomak Conductor's Retreat in July.

Gregory Parker participated in a number of webinars during summer 2020 on the subjects of COVID-19 mitigation strategies for musicians and the use of online teaching methods and resources. The Practice Room Use Protocol he developed was shared with several other institutions around the country. Additionally, he attended the National Association of Teachers of Singing Virtual National Conference in July. In September, he and pianist Anna Billias presented a recital entitled "Sounds of the Seasons" at W&L and Sweet Briar College. He and Susan Wager, assistant director of the Lenfest Center, successfully converted Indian slide guitarist Debashish Bhattacharya's November concert from an in-person to a virtual format. Bhattacharya was also able to Zoom into Parker's Worlds of Music class from his home in India. On March 2, Parker moderated the panel discussion Music in the Time of COVID, which was sponsored by Alumni Affairs. In it, W&L ensemble directors discussed how they were able to keep rehearsals going during the pandemic.

Terry Vosbein did a lot of work over the past year at the Stan Kenton Research Center in Staunton. Vosbein, founder and curator of the center, worked with Summer Scholar Truman Chancy '22 over

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the summer of 2020 to catalog a large performance library. They again worked together during the December break in the Winter Research Scholar program, when Truman engraved and analyzed two important scores from the Kenton library.

The Vosbein Magee Big Band was once again featured at the Salem (Virginia) Jazz in July Festival, this time for a masked and socially distanced performance at

the Memorial Ballpark. The musicians loved the chance to get together in front of an audience. Janis Ian asked Vosbein to contribute an arrangement of her song, "Better Times Will Come," and VMBB presented this version to the Salem audience. Another new Vosbein piece, "No No Nonet," with a title suggested by photographer Patrick Hinely '73, was also premiered during the festival.

Utilizing Zoom, Vosbein was a guest speaker for the Virginia Tech Jazz Ensemble and twice for the Knoxville Jazz Youth Orchestra. Additionally, he attended numerous online training sessions through ASMAC (American Society of Music Arrangers and Composers) on music notation, software and arranging.

ALUMNI NEWS

Alumni Spotlight: Matt LaMotte '00

Although he considered a number of options, W&L just seemed like the natural choice for **Matt LaMotte**. After all, he was no stranger to the university, being the son of Matt LaMotte Sr. '74. Having spent his high school years at Choate Rosemary Hall in Connecticut, Matt knew he'd like to attend college closer to his home in Easton, Maryland. A father-son visit to Lexington during his senior year sealed the deal. "I loved the environment here, the message and mentality of the school, and that there were so many avenues to explore academically," he said as he reflected on that decision.

For Matt, a number of those avenues led through the Department of Music.

His passion for music was ignited in the Introduction to Music Theory course he took during his first term here. "Making sense of musical phrases and key relationships felt to me like learning another language, and I knew right away it was something I wanted to pursue." During this time, he was also taking courses in the Department of Journalism and Mass Communications, eventually declaring majors in both areas.

Even though Matt was pursuing his loves of music and communications, it was the summer after his sophomore year before he got his first taste of a career in the music industry. Matt's dad had been the lacrosse coach of another native son of Easton, Chris Moore. Moore, a budding film producer, co-produced "Good Will Hunting" in 1997 and was beginning work on "American Pie" in 1998. Through this connection, Matt interned for Moore in Los Angeles during that summer, reading scripts, running errands, helping Moore build his office, and even being an extra in "American Pie." These experiences inspired him to go into show business, and upon returning to campus, he got a job working for Professor Robert de Maria at the campus radio station, WLUR.

The merger of this newfound interest in film with his love of music led Matt to write a 110-page senior thesis on composer Bernard Herrmann's collaborations with Alfred Hitchcock in such



iconic films as "Psycho" and "Vertigo." Matt credits this experience with helping him to develop the ability to summarize the relevant points in a piece of music and explain them to someone who isn't a musician – a skill he uses extensively in his role as senior vice president of marketing at Interscope Records.

After graduation, Matt landed a position in the trainee program of the William Morris Agency in New York City, where he "dabbled" in film, theater, television and literature. During that time, he met and interviewed with a recruiter for William Morris' Music Department. That interview opened the door for Matt to work in the Music Department, not in the Big Apple but across the country

in Los Angeles. So, in the summer of 2001, he pulled up stakes and headed west. He worked for William Morris until 2005, at which time he accepted a position in the Marketing Department at Interscope Records. Sixteen years later, he supervises a team of 14 people and works with such artists as Imagine Dragons, Selena Gomez and Lana Del Rey. "I'm writing about music and speaking about it to people every day, translating it into something that anyone can understand."

When asked what he enjoys most about his work, Matt said, "One of the first questions I ask an artist when we sign them is 'What's your biggest, craziest dream? Whatever that is, that's what we want to help you accomplish.'" He asked Imagine Dragons that question in 2011 when they had fewer than 1,000 Facebook fans and were playing clubs with audiences of 100 or so people. Their answer, "We want to play our music on a stage for 50,000 people," came to fruition two years later when Matt was on stage with them at Lollapalooza with over 50,000 fans in the audience. Lady Gaga answered, "All I want to do is play my piano on the Grammy Awards," and a few weeks later, she took the stage with Elton John to play at the 2010 Grammys. For Matt, there's no greater feeling in the world.

Matt, for us, there's no greater feeling in the world than calling you one of our own!

Catching Up

Anne Marie Shaw Patterson '93 recently published a book, "Beginning String Technique, a Practical Guide to String Instruction" with Kendor Music Publishing. She is a frequent presenter at state and national conferences, and presented a national webinar for the American String Teachers Association. She teaches orchestra at Frost Middle School and lives in Fairfax Station, Virginia, with her husband, Ben, and kids Ella and Jack.

Morgan Luttig '14, a PhD student in music education, was one of six winners of the 2020-2021 Outstanding Teaching Assistant Award at Florida State University. Following nomination by professors and students, Morgan's portfolio was reviewed by two panels of faculty and students before being selected as an award winner.



Morgan Luttig rehearsing with the FSU University Singers

Olivia Shaves Arnold '17 is pursuing the Master of Music Education degree at the University of Hawaii at Manoa. She teaches general music locally in Honolulu to grades K-6. CPT Zachary Arnold '15 is in his second year of psychiatry residency at Tripler Army Medical Center. He serves on the medical student interview, program evaluation, and research committees. Dr. Arnold's most recent publication is titled "The Effect of Low Socioeconomic Status on Mental Health in the Military."



Zach and Olivia Arnold at Kilauea Iki Crater on Hilo, Hawaii.



Zach and Olivia's new kitten, Winnie, at rest after a hard day of basking in the sun and chasing geckos.

Mark your calendars for these music alumni events:

- **Young Alumni Weekend:** October 22-23, 2021, open to all alumni who graduated 2011-2021.
- **Alumni Weekend:** May 5-8, 2022. Alumni who graduated from W&L 11-50 years ago are invited.

Please note that as of this writing, these are the plans. Usually, the Department of Music holds an open house during Young Alumni Weekend and Alumni Weekend. Please check with Alumni Affairs before making your plans to attend either event. If either or both of the alumni weekends happens, we will let you know if there will be a Department of Music open house.

2020–21 Gallery



1

MUSIC PRACTICE ROOMS ON THIS HALL MUST BE RESERVED AND PROTOCOLS MUST BE FOLLOWED.

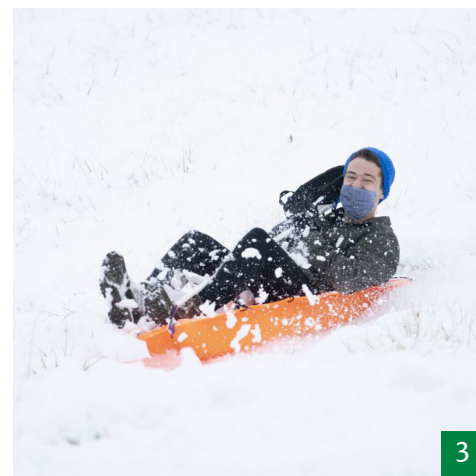
Need to practice? Reservations available!

Use of practice rooms and studios requires a **CONFIRMED RESERVATION** through the Department of Music and a pledged practice protocol form. Start at tinyurl.com/practiceinwilson21uw

or scan the QR code to request a reservation. Requests will be confirmed as reservations (by email) within 24 hours.



2



3



1. Annalisa Waddick '23 demonstrates COVID-19 protocols for brass instrumentalists
2. A sign of the times
3. Eli Bradley '22 enjoys a snow day
4. Eddy McKemy sprays the Concert Hall between rehearsals

5. The audience enjoys a beautiful evening and beautiful music on Cannan Green
6. Crocuses bid farewell to Old Man Winter
7. Keren Katz '22 rehearses the Glee Club and Cantatrici
8. Hyun Song '21 performs with the University Orchestra on Cannan Green

9. Carissa Petzold '21 performs with the University Wind Ensemble on Cannan Green
10. Coletta Fuller '21 with diploma in hand

MUSIC PERFORMANCE CALENDAR 2021–2022

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. Attendance will be limited to W&L faculty, staff and students at half the venue's capacity. *LS=Event to be livestreamed at <https://livestream.com/wlu>.

FALL 2021	EVENT	TIME
Sun., Sept. 12	LS Faculty Recital: Gregory Parker, baritone and Anna Billias, piano	3 p.m.
Fri., Sept. 17	Concert Guild: John Bullard, banjo & Markus Compton, harpsichord	8 p.m.
Sun., Sept. 19	LS Faculty Recital: William McCorkle, organ (Lex Pres)	3 p.m.
Fri., Oct. 1	LS Parents & Family Weekend Choral Concert	8 p.m.#
Sat., Oct. 2	LS Parents & Family Weekend Instrumental Concert	8 p.m.
Tues., Oct. 26	LS Fall Choral Concert	8 p.m.#
Sun., Oct. 31	LS Faculty Recital: Scott Williamson, tenor and Anna Billias, piano	3 p.m.
Sat., Nov. 6	SonoKlect: SHeroes	8 p.m.
Mon., Nov. 8	LS University Wind Ensemble Concert	8 p.m.
Thur., Nov. 11	LS University Jazz Ensemble Concert	8 p.m.
Sun., Nov. 14	LS Marlbrook Chamber Players	3 p.m.
Thur., Nov. 18	LS University Orchestra Concert	8 p.m.
Dec. 6-7	LS Holiday Pops Concerts	7 p.m.^
Thur., Dec. 9	LS Lessons & Carols (Lee Chapel)	8 p.m.
WINTER 2022	EVENT	TIME
Sun., Jan. 23	Concert Guild: Pinchas Zukerman Trio	3 p.m.+
Fri., Jan. 28	LS Music Honors Weekend Final Concert	8 p.m.
Sat., Feb. 5	LS Faculty Recital: Goudimova, Williamson, McCorkle	8 p.m.
Sat., Feb. 12	Concert Guild: Vadym Kholodenko	8 p.m.+
Sat., Mar. 5	LS SonoKlect: Jasper Wood & David Riley	8 p.m.
Mar. 10-12	University Jazz Ensemble/ W&L Repertory Dance Company (Keller)	7:30 p.m.+
Sun., Mar. 13	LS Senior Recital: Keren Katz, soprano	3 p.m.
Tues., Mar. 15	LS Winter Choral Concert	8 p.m.#
Sun., Mar. 20	LS Marlbrook Chamber Players	3 p.m.
Thur., Mar. 24	LS University Orchestra Concert	8 p.m.
Fri., Mar. 25	LS Senior Recital: Missy Thomas, violin	8 p.m.
Fri., Apr. 1	LS Senior Recital: Truman Chancy, saxophone	8 p.m.
Sat., Apr. 2	LS Senior Recital: Eli Bradley, piano	8 p.m.
Sun., Apr. 3	LS Faculty Recital: Anima e Grazia	3 p.m.
Mon., Apr. 4	LS Univ. Wind Ensemble/Concerto-Aria Concert	8 p.m.
Tues., Apr. 5	LS University Singers Tour Kick-off Concert	8 p.m.
Thur., Apr. 7	LS University Jazz Ensemble Concert	8 p.m.
SPRING TERM 2022	EVENT	TIME
Tues., May 24	University Singers Commencement Concert	8 p.m.

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



Truman Chancey '22 plays his saxophone by inserting the mouthpiece through a slit in his mask, one of the ways in which the Music Department has worked to limit the risk of spreading COVID-19 during rehearsals.

