

44TH ANNUAL

# giles-harris

MUSIC COMPETITIONS

Kathryn Levy and Joanne Inkman, directors

20  
21

10:00AM

## PIANO COMPETITION

FEATURING MUSIC OF  
THE PERFORMER'S CHOICE

JOIN US VIRTUALLY >> [GO.WFU.EDU/GH2021](https://go.wfu.edu/gh2021)

1:00PM

## OPEN COMPETITION

FEATURING MUSIC OF  
THE PERFORMER'S CHOICE

AWARDS PRESENTATION

Streaming live following  
Open Competition

**MAR. 27**

SCALES FINE  
ARTS CENTER

**BRENDLE  
RECITAL HALL**

Ballade No. 1 in G minor, Op. 23

Frédéric Chopin (1810-1849)

**Sebastian Santamaria**

Prelude and Fugue in C Major, BWV 846  
from the *Well-Tempered Clavier Book I*

Johann Sebastian Bach (1685-1750)

Impromptu No. 3 in G-Flat Major, Op. 90, D. 899

Franz Schubert (1797-1828)

**Eva (Xiaotong) Wu, Piano**

Nocturne in C Minor, Op. 48, No. 1

Chopin

**Thomas Moran, Piano**

Ballade no. 4 in F Minor, Op. 52

Chopin

**Liat Klopouah**

Papillons Op. 2, (excerpts)

Robert Schumann (1810-1856)

**Ying Xu**

Piano Sonata No. 6 in F Major, Op. 10, No. 2  
Allegro

Ludwig van Beethoven (1770-1827)

Prelude Op. 16, No. 4

Alexander Scriabin (1871-1915)

**Siqi (David) Ding**

Nocturne in E Minor, Op. 72, No. 1

Chopin

Nocturne in E-Flat Major, Op. 9, No. 2

**Beatrice Camplone**

Concert Etude Op. 40, No. 1 "Prelude"

Nikolai Kapustin (1937-2020)

Sonata in E minor  
I. Andante

Florence Price (1887-1953)

Etude Op. 10, No. 4

Chopin

**Eric Wang, Piano**

## PIANO COMPETITION JUDGES

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**Barbara Lister-Sink**, internationally acclaimed pianist and acknowledged global leader in injury-preventive keyboard technique, is a graduate of Smith College, the Utrecht Conservatory and holds an Ed.D. from Columbia University. A Steinway Artist since 1997, Lister-Sink has performed and recorded as a soloist and with many of the world's most distinguished musicians throughout North America, Europe, and Australia. Her DVD *Freeing the Caged Bird - Developing Well-Coordinated, Injury-Preventive Piano Technique* won the 2002 MTNA-Frances Clark Keyboard Pedagogy Award. Presently Artistic Director of the Salem College School of Music and Director of the Graduate Music Program, she has taught on the Eastman School of Music Artist Faculty and was formerly keyboardist for the Royal Concertgebouw Orchestra prior to returning to her native state. Recently, Lister-Sink was chosen by Musical America Global as one of America's "30 Top Professionals of 2018" who have contributed to the music profession as innovators, independent thinkers and visionary leaders.

Pianist **Andrew Willis** ([andrewwillispianist.com](http://andrewwillispianist.com)) explores the historical development of keyboard instruments and their performance practice, maintaining a commitment to the study, performance, and teaching of the widest possible range of repertoire. Keenly interested in the history of the piano, he contributes frequently to conferences, festivals, and concert series. He is a past president of the Southeastern Historical Keyboard Society and a Trustee of the Westfield Center for Historical Keyboard Studies, for whose International Fortepiano Competition he served as a juror.

As Covington Distinguished Professor of Music in the UNC Greensboro School of Music, Willis teaches performance on instruments ranging from harpsichord to modern piano. He directed the biennial UNCG Focus on Piano Literature for over a decade and recently inaugurated a student Historical Performance Consort. For the Albany, Bridge, Claves, Centaur, and CRI labels he has recorded solo and ensemble music of three centuries on pianos linked historically to the chosen repertoire. His recording of Op. 106 for the first complete Beethoven sonata cycle on period instruments was hailed by The New York Times as "a 'Hammerklavier' of rare stature."

Willis received the D.M.A. in Historical Performance from Cornell University, where he studied fortepiano with Malcolm Bilson, the M.M. in Accompanying and Chamber Music from Temple University under George Sementovsky and Lambert Orkis, and the B.M. in Piano from The Curtis Institute of Music, where his mentor was Mieczyslaw Horszowski.

Prelude No. 5 from Book II: Bruyères (Heather)  
I. Allegro moderato

Claude Debussy (1862-1918)

**Eva (Xiaotong) Wu, piano**

Comment disaient-ils, S. 276  
S'il est un charmant gazo, S. 286  
Enfant, si j'étais roio, S. 283

Franz Liszt (1811-1886)

**Greyson Lehman, tenor  
Lauren Winkelman, piano**

Partita No. 2 in D minor, BWV 1004,  
Allemande and Corrente

Johann Sebastian Bach (1689 - 1750)

**Amber Adkins, piano**

Ah se in ciel, benigne stelle

Wolfgang Amadeus Mozart (1756-1791)

**Brianna Coppolino, soprano  
Thomas Turnbull, piano**

Cello Concerto No. 1 in A minor  
I. Allegro non troppo

Camille Saint-Saëns (1835-1921)

**Fiona Burdette, cello  
Thomas Turnbull, piano**

Fable, from *The Light in the Piazza*

Adam Guettel (b. 1964)

**Julianne Zhu, soprano  
Thomas Turnbull, piano**

Three pieces for solo flute  
I. Bergère captive  
II. Jade

Pierre-Octave Ferroud (1900-1936)

**Riley Henshaw, flute**

O mio Fernando, from *La Favorita*

Gaetano Donizetti (1797-1848)

**Shudi Dong, mezzo-soprano  
Thomas Turnbull, piano**

# OPEN COMPETITION PROGRAM

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Sonata in A major for Violin and Piano  
II. Ben moderato: Recitativo-Fantasia

César Franck (1822-1890)

**Claire Griffin, violin**  
**Lauren Winkleman, piano**

Hommage à J.S. Bach

Béla Kovács (b. 1937)

**Anna Flowers, clarinet**

Everybody Says Don't from *Anyone Can Whistle*  
Multitude of Amys from *Company*  
Giants in the Sky from *Into the Woods*

Stephen Sondheim (b. 1930)

**Malachi Woodard, tenor**  
**Lauren Winkelman, piano**

Kokopelli

Katherine Hoover (1937-2018)

**Katarina Maja Sams, flute**

Deh vieni, non tardar from *Le nozze di Figaro*

Mozart

Saper vorreste from *Un ballo in maschera*

Giuseppe Verdi (1813-1901)

**Kaylie Jessup, soprano**  
**Thomas Turnbull, piano**

Partita in D minor for Solo Violin, BWV 1004

Bach

I. Allemande

IV. Gigue

**Uzo Ahn, violin**

Port of Many Ships, Salt Water Ballads, No. 1

Frederick Keel (1871-1954)

Trade Winds, Salt-Water Ballads No. 2

Gerald Finzi (1901-1956)

I said to Love, Op. 19b, No. 6

**Turner Jones, baritone**  
**Lauren Winkelman, piano**

# OPEN COMPETITION PROGRAM

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Fantasie No. 4 for Flute without Bass, in B-Flat; TWV 40:5

Georg Philipp Telemann (1681-1767)

- I. Andante
- II. Allegro
- III. Presto

**Eric Ross, flute**

Romanian Folk Dances

Béla Bartók (1881-1945)

- I. Jocul cu bâta
- II. Brâul
- IV. Buciumeana

**Zhané Waye, violin**  
**Lauren Winkelman, piano**

Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte*

Mozart

Vainement, ma bien aimée, from *Le Roi d'Ys*

Édouard Lalo (1823-1892)

**Sean (Xingxiang) Liu, tenor**  
**Thomas Turnbull, piano**

Organ Sonata No. 1 in F minor,

Felix Mendelssohn (1809-1847)

- III. Andante recitativo
- IV. Allegro Assai

**Julianne Zhu, organ**

## OPEN COMPETITION JUDGES

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**Jaren Atherholt** is Assistant Professor of Oboe at the University of North Carolina School of the Arts. She previously served as Principal Oboist of the Louisiana Philharmonic Orchestra from 2007–2018. Originally from Fairbanks, Alaska, Jaren left home at the age of sixteen to pursue oboe study at the Interlochen Arts Academy with Daniel Stolper. After graduating from Interlochen, she earned her bachelor's degree in music performance from the Cleveland Institute of Music where she studied with John Mack and a master's degree from the Shepherd School of Music at Rice University where she studied with Robert Atherholt. Prior to obtaining her position with the LPO, Jaren spent two seasons as Principal Oboist of the Sarasota Opera Orchestra. She has performed as guest Principal Oboist with the Saint Paul Chamber Orchestra, Detroit Symphony, Florida Orchestra, Syracuse Symphony and Orquesta Sinfónica de Minería in Mexico City. She has also performed as guest Associate Principal Oboist with the Pittsburgh Symphony. Jaren has been a featured concerto soloist with the LPO, Tulane University Orchestra, Spoleto Festival USA Orchestra, Washington Chamber Symphony at the Kennedy Center, and the Fairbanks Symphony.

Jaren spends her summers performing in the Grand Teton Music Festival in Jackson Hole, Wyoming and has participated in the Aspen Music Festival, Verbier Festival Orchestra, Music Academy of the West, and Spoleto Festival USA. She also previously served on the faculty of the John Mack Oboe Camp for two years, Wintergreen Music Festival and four summers as a member of the Interlochen Oboe Institutes faculty, teaching with Linda Strommen, Elaine Douvas and Daniel Stolper.

An active chamber musician, Jaren spent four summers performing in the Marlboro Music Festival. She has also performed for the Grand Teton Music Festival Winter Chamber Series, A Far Cry, and is the founder and Executive Director of Lyrica Baroque, a chamber ensemble and nonprofit organization based in New Orleans. Jaren enjoys practicing Ashtanga yoga in her free time under the guidance and instruction of Melanie Fawer. She is married to Ben Atherholt, whom she met at Rice University. Jaren and Ben enjoy spending time with their dogs, Jessie and Bes.

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**Carla LeFevre** holds the MM and DMA degrees in voice performance and pedagogy from the University of Iowa and has served for over thirty years as a member of the voice faculty at the University of North Carolina-Greensboro. She was the primary voice teacher for the National Opera Company in its two final seasons and continues to coach and teach young professionals in addition to her work at the university. Dr. LeFevre has extensive performing experience in the area of oratorio and art song, and her operatic repertoire includes numerous leading roles. A versatile soprano, she has over fifty oratorio performance credits, ranging from the Bach passions to the Verdi *Requiem*.

Students of Dr. LeFevre have been accepted to many prestigious young artist programs throughout the country, including San Francisco, Glimmerglass, Wolf Trap, Pittsburgh, Virginia, Central City, Sarasota, Chautauqua, Des Moines, and many others. Several have been selected as first-place winners in district and regional Metropolitan Opera auditions, and a recent alumna competed as a National Grand Finalist. Other recent successes include two singers who accepted their first Metropolitan Opera contracts, and another who joined the cast of Hamilton on Broadway.

Dr. LeFevre's effectiveness as a studio voice instructor and master class clinician derives from her ability to identify technical issues quickly and accurately, and to apply the vast repertoire of pedagogical solutions she has developed. Her interpretive work with singers is enhanced by her background as an accompanist and opera director and through her extensive experience teaching diction for singers. Carla LeFevre has been a master class clinician for twenty universities throughout the United States, including Boston University, Michigan State University, Florida State University, The Ohio State University, University of Iowa, and University of Missouri. She has presented workshops on voice pedagogy topics for the National Association of Teachers of Singing National Conference, Pan-European Voice Conference (Prague, Czech Republic), and the Voice Foundation, in addition to authoring three articles for the *NATS Journal of Singing*.

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Sought after as a passionate and dynamic performer, **Rebecca Willie** maintains a busy career as a chamber and orchestral musician. Ms. Willie currently resides in Greensboro, NC where she serves as Assistant Concertmaster of the Winston-Salem Symphony. In 2015, Ms. Willie was invited to join ProMusica Chamber Orchestra and now serves as Assistant Concertmaster. She is also a founding member of Legal Wood Project, an ensemble performing chamber works for strings and percussion.

Before relocating to North Carolina, Ms. Willie was a member of the Nashville Symphony for 12 seasons. During her time in the orchestra, the NSO received 7 GRAMMY wins and 14 nominations for their recordings of current American composers. Ms. Willie also traveled with the NSO to perform at Carnegie Hall on the Spring for Music series as the culmination of their eastern US tour. Ms. Willie performed again at Carnegie Hall in June of 2018 with the Oistrakh Symphony of Chicago. Ms. Willie is also a member of the New Hampshire Music Festival.

In addition to performing, Ms. Willie serves as Executive Director of Music for a Great Space, a chamber music series in Greensboro.

Ms. Willie holds a Bachelor's of Music from the University of Cincinnati and was a member of the New World Symphony in Miami, FL from 2000-2002.

## VOCAL TRANSLATIONS

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Greyson Lehman, tenor

**Comment disaient-ils**, S. 276

How, said the men,  
in our small craft  
can we flee the Spanish police?  
—Row, said the women.  
How, said the men,  
can we forget feuds,  
poverty and peril?  
—Sleep, said the women.  
How, said the men,  
can we bewitch the fair  
without rare potions?  
—Love, said the women.

**S'il est un charmant gazo**, S. 286

I wish to make it the path  
on which you place your feet.

If there is a dream of love  
scented with roses,  
where one finds every day  
something gentle and sweet,  
a dream blessed by God  
where soul is joined to soul,  
Oh! I wish to make it the nest  
in which you rest your heart.

**Enfant, si j'étais roio**, S. 283

Child, if I were king I would give the empire,  
and my chariot, and my scepter, and my kneeling people,  
and my golden crown, and my porphyry baths,  
and my fleets that the sea could not hold,  
for one of your glances!

If I were God, earth and heaven with the waves,  
the angels, the demons bent before my law,  
and the chaos of the fertile deep,  
eternity, space, the heavens and the worlds  
for a kiss from you!



## VOCAL TRANSLATIONS

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**Brianna Coppolino, soprano**

### **Ah se in ciel, benigne stelle**

“Ah, kind stars, if there is still compassion in heaven, either take away my life or let my beloved stay with me. You who still make my beloved’s face shine with beauty, protect the pure affection that you inspire in my heart.”

**Shudi Dong, mezzo-soprano**

### **O mio Fernando (La Favorita)**

It is true then, oh heavens! You... Fernando  
are to be Leonora’s husband!  
All this I’m told, and yet my spirit is still doubtful  
of this unexpected joy! Oh God! Marry him?  
Oh, what unbearable shame! As a dowry to the brave man...  
I will bring him dishonor, no, never; If he should ever  
abhor me, I’ll fly, he will know in a short time  
This woman that he adores so.

Oh, my Fernando! Throne of the earth,  
I would have given my heart to possess you,  
But my pure love is like a pardon,  
and yet I am damned, alas! It is a terrifying horror.

The truth shall be known, and in your extreme contempt  
I will face the worst penalty possible;  
If you are rightly displeased, then I will be a mockery  
Strike me, great God, with your lightning.

Come, death, what is stopping you?  
My pain is written in the skies,  
Come, she is a festival,  
An altar spread with flowers.

The grave is already opening for me;  
The black veil is already covering me;  
Ah! The sad bride,  
damned, desperate,  
She will not have forgiveness in heaven

## VOCAL TRANSLATIONS

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Kaylie Jessup, soprano

**Deh vieni, non tardar from *Le nozze di Figaro***

The moment which I will enjoy  
without anxiety, in the arms of  
my idol, has finally arrived.  
timid feelings,  
leave my breast;  
don't come to disturb  
my pleasure!  
Oh, how it seems that  
to amorous passion  
the pleasantness of the place,  
the earth, and the sky respond,  
as the darkness  
favors my connivings!

Please come;  
don't relay, oh beautiful joy.  
Come to where love  
calls you to enjoy yourself  
until the nocturnal torch doesn't  
shine in the sky anymore-  
until it's dark again,  
and the world is still.  
Here the stream murmurs;  
here the breeze, which revives  
the heart with its gentle  
rustling, plays.  
Here little flowers are laughing,  
and the grass is fresh.  
to the pleasures of love  
everything here is enticing.  
come, my dear,  
among these sheltering trees!  
I want to crown your head with roses.

You would like to know how he is costumed,  
When that is the thing he wants concealed.  
Oscar knows it, but will not say it.  
Tra la la...

Full of love my heart is throbbing  
but yet, discreetly, is keeping the secret.  
Neither rank nor beauty will carry it away.  
Tra la la...

**Saper vorreste from *Un ballo in maschera***

You would like to know how he is dressed,  
when that is the thing he would like kept secret.  
Oscar it knows, but not will-tell, tra la la!  
Full of-love in-me beats the heart,  
Neither it-will-rob rank or beauty, tra la la!  
Oscar it knows, but not will-tell, tra la la!

## VOCAL TRANSLATIONS

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Sean (Xingxiang) Liu, tenor

### **Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte***

This image is enchantingly lovely,  
Like no eye has ever beheld!  
I feel it as this divine picture,  
Fills my heart with new emotion.

I cannot name my feeling,  
Though I feel it burn like fire within me,  
Could this feeling be love?  
Yes! Yes! It is love alone.

Oh, if only I could find her,  
Oh, if only she were already standing in front of me,  
I would, I would, with warmth and honor.

What would I do? Full of rapture,  
I would press her to this glowing bosom,  
And then she would be mine forever!

### **Vainement, ma bien aimée, from *Le Roi d'Ys***

#### *Recitative:*

Since these jealous guardians will not be  
moved to mercy, ah, let me tell you of my anguish  
and my torment!

#### *Aria:*

In vain, my beloved,  
do I seem to despair:  
next to your closed door  
I am determined to stay!

Suns may be extinguished,  
nights replace days,  
but without blaming you and without  
complaining,  
I shall stay here forever!

I know that you have a kind heart,  
and the hour will soon come  
when the hand which now pushes me away  
will reach out towards mine!

Do not delay too long  
in allowing yourself to be won over by your tender feelings;  
If Rozenn does not appear soon soon,  
I, alas, shall die!

## GILES-HARRIS MUSIC COMPETITION HISTORY



Paul Sinal graduated from Wake Forest University in 1967 and has been a loyal and generous supporter of the Department of Music ever since. Although not a music major, he is an accomplished pianist, and his studies with Professor Christopher Giles had a profound impact on him. In 1978 he established the Christopher Giles Competition, later renamed The Giles-Harris Music Competitions.

In 1987 Mrs. Mize endowed the Sloan Prize to honor her late parents, Joseph Pleasant and Marguerite Nutt Sloan. Accordingly, the first prize in the Open Competition is designated the Joseph Pleasant and Marguerite Nutt Sloan Award. The second prize is the Patricia Sloan Mize Award.

In 1994 Dr. and Mrs. Henry Virts funded a new prize in memory of their son, Ward, who graduated from Wake Forest University in 1985 and was a first prize winner of the 1985 Piano Competition. This prize is designated the Award for Pianistic Expressiveness.

In 1997 the first prize in the Piano Competition was named the Sinal Prize in honor of the Paul Sinal family on the 20th anniversary of the competition. In 2002 Ms. Cecelia Merritt Wyatt funded the second prize in the Piano Competition in memory of her two sons, Marc and Kirk. It is known as the Marc and Kirk Elvy Prize.

In 2008 Mr. and Mrs. Richard E. and Frances W. Sakowicz (née Frances Crowe) funded the prize in the Open Competition designated for an Outstanding Performance by a Non-Music Major, in honor of Christopher Giles and Lucille S. Harris, whose encouragement offered inspiration to all students, regardless of their major.

In 2017 the Outstanding Performance by a Singer was renamed the Richard E. Heard Award for Outstanding Performance by a Singer to honor Dr. Heard and his years of dedicated service to the Department of Music and The Giles-Harris Competitions.

Cathy LaCava Lo Duca ('95) created a scholarship in 2019 for rising sophomores, juniors and seniors not planning to major or minor in Music. Students should demonstrate passion, skill and a commitment to music through class participation and performance. Preference will be given to GH Music Competition participants, preferably in the piano competition. Additional consideration will be for students with financial need.

