



BAYLOR

School of Music

# *Semper Pro Musica*

## ***October 2017 Newsletter***

### ***Volume 3, No. 1***

#### **From the Dean**

Welcome to a new season of Baylor University School of Music newsletters! This has been an incredible year so far for the School of Music. Please enjoy the latest news concerning all of the activities of our students, faculty, and alumni.

On May 25, 2017, the School of Music presented the fourteen student winners of the *Semper Pro Musica Solo and Chamber Music Competition* in their Carnegie Hall debuts in Weill Recital Hall, at Carnegie Hall, New York City. Below you'll see images of the winners of the two competitions. An appreciative audience of family members, faculty, staff, supporters, and general public enjoyed the superb musicianship on display all through the program. We could not have hoped for a better all-around experience in New York City.





*2017 Solo and Chamber Music Winners in Weill Recital Hall on May 25, 2017, prior to their Carnegie Hall debuts*

The 2018 *Semper Pro Musica Competition* will present the finals of the Solo and Chamber Music Competition on Sunday, February 11, starting at 1:00 pm in Roxy Grove Hall. The Organ Competition will take place on Tuesday, March 13, starting at 7:30 pm in Jones Concert Hall. The winners of these competitions will be presented on two successive nights in New York City. On Wednesday, May 23, the Organ Winner will perform at St. Bartholomew's Episcopal Church on Park Avenue, and on Thursday, May 24, the Solo and Chamber Music Winners will be presented at Weill Recital Hall in Carnegie Hall. Both recitals will start at 8:00 pm. To learn more about the 2018 finals or the 2018 trip to NYC in May, contact Jillian Gusukuma (Jill\_Gusukuma@baylor.edu). Thank you for your support of music at Baylor University.

Gary Mortenson – Dean  
School of Music

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## **In the Spotlight**

### **Homecoming**

You are cordially invited to join us for the 2017 Homecoming Reception at the Baylor University School of Music. This year's reception will be on Friday, October 20, from 3:00 to 5:00 p.m. in the Cox Reception Hall at Armstrong Browning Library. We hope to see you there!



### **Robin Wallace, Professor of Musicology**

Dr. Robin Wallace is recognized worldwide as a Beethoven scholar. His work on Beethoven continues with a book on Beethoven's deafness that will be published by the University of Chicago Press in 2018. This forthcoming book has received enthusiastic praise from both the editorial and faculty boards at the Press, who have recognized the work as one of the most interesting and important books on Beethoven to come to their attention in recent years. Also slated for publication in 2018 is Wallace's essay "The Curious Incident of *Fidelio* and the Censors," which will appear in the *Oxford Handbook of Music Censorship*.



Wallace has also been collaborating with historical piano specialist Tom Beghin, who has recorded the last three Beethoven piano sonatas on a replica of Beethoven's Broadwood piano. The recording, titled *Inside the Hearing Machine*, <https://www.insidethehearingmachine.com>, is slated for release in October 2017. It reflects a collaborative effort to understand how Beethoven's deafness affected his relationship to the piano. The accompanying liner notes include an essay authored by Wallace, who also appears in a documentary video associated with the project.

Finally, summer 2017 saw the release of the first installment of Wallace's translation and annotation of critical reception material on Beethoven's works from Opus 73 onward. The 85-page document, containing all the early reviews of the *Ninth Symphony*, is now available on the website of the Center for Beethoven Research at Boston University. The center's announcement of this important release reads:

The Center for Beethoven Research at Boston University is pleased to announce the online publication of Robin Wallace's *The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 125*. This long-awaited publication provides English translations of the German-language reception of Beethoven's iconic *Ninth Symphony* up to 1830. Wallace's exceptional work marks the first of several projected online publications by the Center to complete the translation project started in the first two volumes of *The Critical Reception of Beethoven's Compositions by His German Contemporaries* (University of Nebraska Press, 1999; 2001). These publications will ultimately make the remainder of the entire body of German-language Beethoven reception prior to 1830 accessible to English-speaking readers.

### **Men's Choir Mission Trip to Kenya**

During the month of June, seventy-five members of the Baylor Men's Choir, under the direction of Randall Bradley, traveled to Kenya. During the trip they sang in churches, schools, and wherever they found a group of people gathered. The group painted a school, rebuilt a wall in that school, organized and served more than four hundred people in a medical clinic, presented five hens to over thirty families and twelve beehives to twelve families in a remote village, prepared a community garden, and provided nearly fifty desks to a local school. The group distributed shoes and underwear to every child at the school and presented each person in the village with a t-shirt. Dr. Bradley commented, "This was the most meaningful trip that I have ever experienced with the students. The guys served the people of Kenya sacrificially even when they were exhausted, hot, and hungry. They connected deeply with people everywhere we went and always had enough energy to sing and interact with yet another group of people who were eager to hear them sing. The trip was truly life-changing for all of us."



On the way home, the group was recorded singing *The Coconut Song* (while waiting to disembark off the plane). The video was posted on the Facebook page of Emirates Airlines that quickly went viral. To date there have been more than 14M (that is million!) hits, 100,000 shares, 225,000 likes, and more than 15,000 comments. (<https://www.youtube.com/watch?v=GSyP7rxLME>) From there, *People* magazine, CNN Philippines, and Arab News began to cover the story. News outlets around the world have quoted the Baylor Men's Choir's statement from their Facebook page: "We are a choir who makes great music, serves the local Waco community, and touches the world with the love of Christ!"

### **Jazz Ensemble Mission Trip to Greece**

In July, the Jazz Ensemble of The Wayne Fisher Jazz Program at Baylor University, under the direction of Alex Parker, traveled to Athens, Greece, on a ten-day mission trip sponsored by Baylor Missions. The group included theory professor and drummer Dr. Edward Taylor, partnered with The First Evangelical Church of Athens under the leadership of Pastor Panagiotis Kantartzis, and performed eight concerts throughout the city. Two of these noteworthy events included performing at area refugee camps, sharing the gift of music with the refugees who had been displaced from their homes and communities in Syria and lost everything in the process. This experience was deeply impactful on both the refugees and the members of the Jazz Ensemble. One English-speaking man from Damascus greeted Mr. Parker following the performance and said, "Thank you. Thank you for coming here and playing for us. You brought us joy. Sometimes we go weeks or months without joy, and today, you brought us joy. Did you see the looks on the faces of these people?" to which Mr. Parker replied, "Did you see the looks on the faces of my band? Tonight, we also had joy!"





The Jazz Ensemble visited some of Athens's most famous sites, including the Acropolis, the Areopagus, the Agora, and the Olympic Stadium. They also traveled to the ancient city of Corinth, where the Apostle Paul resided between AD 50 and 52, and got to stand on the very site where Paul was tried before Gallio, the Roman Proconsul (Acts 18:5-12). The ensemble also traveled to Cape Sounion, the southernmost point of the Attican peninsula, to watch the sun set over the Mediterranean Sea. The nineteen students and two faculty members were forever changed through their experiences of getting to know the city of Athens, its people, its history, and its culture.

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## Our Students

Five graduate student members of the Baylor chapter of the Music Teachers National Association, **Clara Boyett**, **Hayden Coie**, **Serenity Fung**, **Kristen Neel**, and **Blake Proehl**, presented a session titled "Meaningful Memorization: A Holistic Approach to Secure Memory" at the national conference of the Music Teachers National Association in Baltimore, Maryland.

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Three students in the M.M. program in piano performance and pedagogy were competitively selected to present research posters at the National Conference on Keyboard Pedagogy in Lombard, Illinois. **Clara Boyett** presented a poster titled "Confronting the Fears: The Teacher's Role in Combating Performance Anxiety;" **Serenity Fung** presented a poster titled "'Play Well with Others:' Collaborative Piano for the Intermediate Student;" and **Kristen Neel** presented a poster on "Taubman and Alexander Approaches: Overviews and Pedagogical Applications."

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The Graduate School has recognized four MM in Piano Pedagogy students as exemplary graduate student teachers: **Blake Proehl**, **Clara Boyett**, **Serenity Fung**, and **Hayden Coie**. The Graduate School's assessment for recognition is based primarily on student evaluations in courses for which graduate students are the Teachers of Record. These positive ratings reflect the careful mentoring that graduate piano pedagogy students receive from Lesley McAllister and the rest of the keyboard division's faculty.

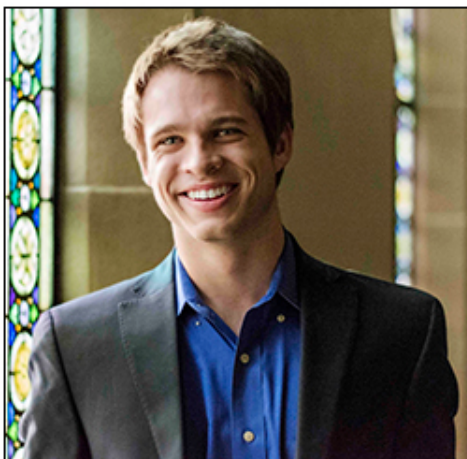
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**Zachary Barba**, MM student in Vocal Performance, performed the role of Alidoro in Haymarket

Opera Company's production of Antonio Cesti's *L'Orontea*. He also presented a recital and master class as the 2017-18 Guest Artist for the JoAnn P. Hunt Lecture/Recital Series at Lynchburg College.

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**Parker Bowen**, BME student, was selected to conduct in a reading session and participate in a conducting master class at the 2017 Texas Choral Directors Association convention in San Antonio. He was one of eighteen college students across the state to receive this opportunity.



**Hayden Coie**, MM Piano Pedagogy and Performance, won the 2017 *Clavier Companion* Collegiate Writing Contest. His article, "The Actual Children's Corner: Making Impressionistic Music Accessible to Elementary and Intermediate Piano Students," will be published in the first issue of *Clavier Companion* in 2018.

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**Samuel Eatherton**, PhD student in Church Music, published an article titled "Lutheran Sunday School Hymnals in English in the United States, 1819-1901" in the peer-reviewed journal, *The Hymn*.

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**Andrew Eaton**, MM student in Vocal Performance, served as an apprentice artist with the Des Moines Metro Opera during the 2017 season, performing the role of El Payador in *Maria de Buenos Aires* by Ástor Piazzolla. Andrew also performed during their scenes program.

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**Ricardo Gómez**, MM student in Violin Performance, performed *Grand Duo Concertante* for violin and double bass by composer Giovanni Bottesini with the Orquesta Sinfónica UANL in Monterrey, Mexico, in March of 2017. The bass soloist was Alijon Mamarasulov from Uzbekistan. The duo's performance received a very positive review from Gabriel Rangel, who reported that the two soloists received a standing ovation from a very appreciative audience at the conclusion of the piece. Gómez also performed Tchaikovsky's *Meditation for Solo Violin* with the orchestra.



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**Sarah Holevinski**, senior BM student in voice, is helping to coordinate the Environmental Music Volunteer Program for the Baylor, Scott & White McClinton Cancer Center in Waco. This program brings together music volunteers to give patients and their families a musical experience to help cope with the anxiety brought on through cancer treatment. It also gives the volunteers an opportunity to share their music in an appreciative and accepting environment. Studies have shown that music can help to relieve pain and to reduce stress and anxiety for the patients and the family members. Physiological changes include: improved respiration, lowered blood pressure, elevated stress-relieving hormones, reduced heart rate, and relaxed muscle tension.

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**Nathan Myrick**, PhD student in Church Music, has published an article titled “Relational Power, Music and Identity: The Emotional Efficacy of Congregational Song” in *The Yale Journal of Music and Religion*, an important and highly respected journal in the field of Church Music. Nathan also gave a paper at the Congregational Christian Music Conference at Ripon College, Cuddesdon, Oxford, UK, and will present a paper at the annual meeting of the Society for Ethnomusicology in Denver, Colorado.

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**Joseph Noelliste**, Ph.D. Candidate in Church Music, has been appointed as Instructor of Music at Elon University in Elon, North Carolina.

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**Austin Rabon**, BME student in Choral Music, performed the roles of Sorceress and the Sailor in Henry Purcell’s *Dido and Aeneas* at the Jeffrey Arnold Foundation Vocal Arts Retreat.

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**Julia Powers**, MM Vocal Performance student, recently performed with the Utah Lyric Opera and Chamber Orchestra in excerpts as Dorabella in Wolfgang Amadeus Mozart’s *Così fan tutte*. Julia was also a winner of the Utah Vocal Arts Academy’s annual aria competition.

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**Jacob Sensenig**, PhD student in Church Music, has published an article titled “In Defense of Repetition: A Philosophy for Planning Music in Corporate Worship,” in *The Artistic Theologian*, a peer-reviewed journal published by Southwestern Seminary. He also presented “Passin’ the Faith Along: The Gaither Vocal Band as the Pinnacle of Southern Gospel?” at the Society for Christian

Scholarship in Music annual meeting.

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**Michael Skarke**, BM student in Vocal Performance, performed the role of Corindo in Haymarket Opera Company's production of Antonio Cesti's *L'Oronte*.

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**Marcell Steuernagel**, PhD student in Church Music, was awarded a Baylor Teaching Fellowship for the Summer 2017 term. The fellowship allowed him to integrate the library's special collections that focus on hymnody into his fall teaching load in the School of Music Church Music program. He has also presented "From Australia to Brazil: Tracing the Transnational Connections of Christian Worship Music" at the Society for Christian Scholarship in Music annual meeting, and "Prophesying from the Stage: Contemporary Performance of Political Discourse in Evangelical Brazilian 'Gospel'" at the Society for Ethnomusicology—Southern Plains Conference. His Brazilian Christian rock band Golgotha released its third album, *Sinai*.

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**Isaac Villaroya**, composition student of Scott McAllister, has won second place in the Austin Symphony Young Composer Competition. His work, entitled *Aegis*, comes with a \$2500 prize and a performance by the Austin Symphony Orchestra.

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**Tracie Walker**, junior BME viola student of Kathryn Steely, was named one of five national finalists for the 2017 National Association of Negro Musicians Strings and Harp Scholarship Competition. Contestants competed on the state and regional levels. The final round of the national NANM Scholarship Competition was held in July 2017 at the Ninety-Eighth-Annual NANM National Convention in New Orleans, Louisiana. The required repertoire embraced the works of European and American composers, while highlighting the contributions of African-American composers. Tracie performed the first movement of Béla Bartók's *Viola Concerto* and *Sanctum* by Adolphus Hailstork.



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**Katie Wick**, MM Vocal Performance, student of Jamie Van Eyck, sang the role of Beth Moss in Aaron Copland's *The Tender Land* for the Varna International Opera Program in Stara Zagora, Bulgaria. Katie was also a featured soloist in the Varna International French Opera Gala, as well as in recitals of American and Italian art song.

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## Our Faculty

### New Faculty

**Steve Dailey**, Assistant Director of Bands (Lecturer) joins the Ensembles Division to serve as Associate Director of the Golden Wave Band, Director of the Courtside Players, conductor of the Concert Band, and to teach courses in conducting. Mr. Dailey's degrees are from Michigan State University (BME) and Baylor University (MM in Wind Conducting).



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**Charlotte Daniel**, Flute (Assistant Professor) joins the Instrumental Division, where, in addition to teaching flute, she will coach chamber music, perform with the Baylor Faculty Wind Quintet, and perform as principal flute with the Waco Symphony Orchestra. Dr. Daniel's degrees are from The University of Texas at Austin (DMA), the University of Michigan (MM), and Oklahoma State University (BM).



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**Mark Diamond**, Voice (Visiting Lecturer) joins the Vocal Studies Division to teach voice. Mr. Diamond is currently a doctoral candidate at the University of Houston and holds degrees in voice from Rice University and Georgia Southern University.



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**Amy Fleming**, Theory (Lecturer) joins the Academic Studies Division to teach theory and aural skills. Ms. Fleming has studied theory, composition, and music history at Wheaton College, Pennsylvania State University, and the Eastman School of Music, where she was a Sproull Fellow and recipient of the Teaching Assistant Prize for Excellence in Teaching.



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**Kelly Hollingsworth**, Elementary Music Education (Assistant Professor) joins the Music Education Division. Dr. Hollingsworth holds Kodály Level I and Orff-Schulwerk Levels I, II, III and Master Class certification. Her research interests include increasing instructional efficiency for rhythmic instruction.



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**Ben Johansen**, Composition/Computer Music (Lecturer) joins the Academic Studies Division, where he joins Scott McAllister in the composition department. Dr. Johansen is the co-founder of Baylor's Arts Research Coalition (ARC). Two of his compositions were recently released on CD by the Parma label.



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**Susan Li**, Opera (Visiting Lecturer) joins the Ensembles Division to direct Baylor's Opera Program through the main stage production in January 2018. She will teach acting and characterization classes and direct opera scenes through the fall and early spring semesters.

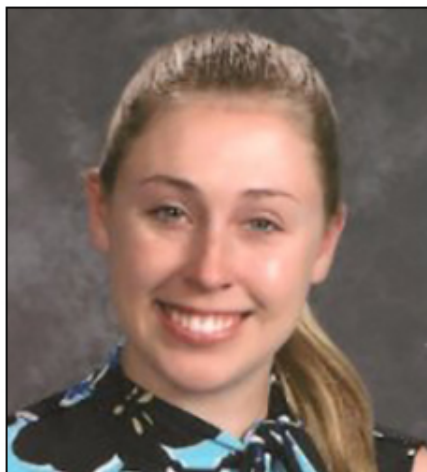


**Jani Parsons**, Piano/Class Piano (Lecturer) joins the Keyboard Division to teach in both studio and class piano settings. Her diverse interests explore performance, pedagogy, theory, and the performance of new music. Dr. Parsons is a graduate of the University of Michigan, the Vancouver Academy of Music, and the Royal Conservatory of Music.



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**Jaclyn Paul**, Instrumental Music Education (Visiting Lecturer) joins the Music Education Division to teach graduate and undergraduate courses and to supervise instrumental music student teachers. She is an active researcher in the topics of inclusion and special education.



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**Brian Schmidt**, A Cappella Choir/Chamber Singers (Associate Professor) joins the Ensembles Division, where he will teach graduate choral conducting and literature courses. Dr. Schmidt is the founder and Artistic Director of the South Dakota Chorale. He previously served at Duke University Chapel, where he conducted the Duke Vespers Ensemble.





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**Angela Yoon**, Voice (Visiting Lecturer) joins the Voice Division. Ms. Yoon has completed coursework for the DM degree at Indiana University, where she also earned her MM degree. Her BM degree in vocal performance was completed at Baylor University.



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### **Outstanding Faculty Awards**

Baylor University recognized twelve faculty members as Outstanding Faculty in the areas of teaching, scholarship and contributions to the academic community for the 2016-17 academic year.

Nominated by their peers from the university's twelve academic schools and colleges, as well as University Libraries, winners receive a cash award, a citation, and recognition at the Fall Faculty Meeting of the university. This year, two School of Music faculty members were among the twelve recipients of this distinguished recognition of excellence. In the area of Outstanding Teaching, **Deborah Williamson**, Associate Professor of Voice, was among seven recipients recognizing teaching excellence university wide. In the area of Outstanding Scholarship, **Michele Henry**, Professor of Music Education, was among four recipients to be honored university wide. Congratulations, Drs. Williamson and Henry!



*Deborah Williamson*



*Michele Henry*

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**Alfredo Colman**, Associate Professor of Musicology/Ethnomusicology, has presented a conference paper on the music of Paraguayan composer Florentín Giménez (b. 1925) during the Annual Conference of the British Forum for Ethnomusicology (BFE) at the University of Sheffield. For more details, you may download a pdf file at [https://c.ymcdn.com/sites/ethnomusicology.site-ym.com/resource/resmgr/docs/NewsItem\\_Paraguayan\\_music\\_ss.pdf](https://c.ymcdn.com/sites/ethnomusicology.site-ym.com/resource/resmgr/docs/NewsItem_Paraguayan_music_ss.pdf)



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**Eric Lai**, Professor of Music Theory, joined his fellow board members of the Bruckner Society of America to present the Kilenyi Medal of Honor to Daniel Barenboim at a post-concert reception in Carnegie Hall. The concert, which featured Mozart's *Piano Concerto in C minor* and Bruckner's *Third Symphony*, was part of an historic cycle of the nine numbered symphonies of Bruckner, being presented by Maestro Barenboim and the Staatskapelle Berlin within an eleven-day period, the first time such cycle was performed in a single season in the United States. In April of 2017, Dr. Lai traveled to Oxford University to present "Clemens Krauss as Bruckner Interpreter" at the Bruckner Journal's Tenth Biennial Readers Conference.



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**Michele Henry**, Professor of Music Education, gave two presentations—"The Texas Music Assessment: Measuring Achievement of the Texas Essential Knowledge and Skills in Music" and "Public Displays of Learning: Motivating Pre-Service Music Teachers Through Meaningful Assessment"—at the Sixth International Symposium on Assessment in Music Education in Birmingham, England. Dr. Henry serves as Chair of the Music Education Division.

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**Monique Ingalls**, Assistant Professor of Church Music, traveled with church music doctoral students Nathan Myrick and Marcell Steuernagel to Oxford, UK, to take part in the biennial "Christian Congregational Music: Local and Global Perspectives" conference. Dr. Ingalls is one of the co-founders of the conference, which meets at one of the University of Oxford's theological

colleges, and she serves as head of the conference's program committee. The four-day event drew eighty-six scholars of global Christian musical traditions from around the world (nineteen countries on five continents) and from across numerous academic disciplines, including musicology, anthropology, history, theology, and education. Myrick and Steuernagel were both recipients of scholarships awarded by the conference for outstanding student researchers to present their work at the conference. Dr. Ingalls also presented a research paper and convened a meeting for the advisory board of Routledge's *Congregational Music Studies* book series, for which she is a Series Editor. This fall, Dr. Ingalls will present research papers at the annual meetings of the Society for Ethnomusicology and the American Anthropological Association.



*Nathan Myrick, Monique Ingalls, and Marcell Steuernagel at the Christ Church Deanery in Oxford, UK*

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**Horace Maxile**, Associate Professor of Music Theory, has published an article titled “Olly Wilson’s Contemporary Reflection on ‘I’ve Been ’Buked,’ an African-American Spiritual” in the peer-reviewed *Perspectives of New Music* (Vol. 54, No. 2).





**Lesley McAllister**, Associate Professor of Piano and Director of Piano Pedagogy, presented a session titled “Instant Calm: Smart Phone Apps to Decrease Performance Anxiety” at the national conference of the Music Teachers National Association in Baltimore, Maryland.



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**David Music**, Professor of Church Music, has seen his research titled “Early Bach Publications in United States Tune Books and Hymnals,” published in *Bach: Journal of the Riemenschneider Bach Institute*, 47, No. 2 (2016). He also published an article titled “The Decline of the American Tune Book” in the peer-reviewed *Choral Journal* (August 2017).



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**Jamie Van Eyck**, Assistant Professor of Voice, recently sang with the American Bach Soloists Festival as mezzo-soprano soloist in Johann Sebastian Bach’s *Mass in B minor* and *Cantata 214*.



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**Laurel Zeiss**, Associate Professor of Music History, wrote an article “For Whose Ear? The Reception of Mozart’s Music” that was published in *Sensing the World: Taste and the Senses in the Eighteenth Century II* (Trier: Wissenschaftlicher Verlag, 2017), a collection of essays developed through Landau-Paris Studies on the Eighteenth Century, an international consortium of scholars who focus on literature, art, philosophy, and music of the 1700s.



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### **Faculty Receive New Steinway Grand Pianos**

**Bradley Bolen**, Senior Lecturer in Piano, and **Terry Lynn Hudson**, Associate Professor of Piano, are the recipients of two new Steinway B grand pianos in their teaching studios. Both faculty members personally selected their instruments at the Steinway factory in Astoria, New York, in late May of this year. This took place during the School of Music’s trip to New York City to present *Semper Pro Musica* winners at Weill Recital Hall at Carnegie Hall. The traveling party—composed of more than fifty Baylor students, faculty, and friends—visited the Steinway factory to tour the facility. Funds for these new pianos were made available by a generous yearly allocation that Baylor’s Provost Office is making available to the School of Music to upgrade pianos for student and faculty use.



*Bradley Bolen and Terry Lynn Hudson seated at their new pianos*

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## Our Alumni

**Clara Boyett** (MM 2017 Piano Pedagogy and Performance) was named a runner-up in the 2017 *Clavier Companion* Collegiate Writing Contest.

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**Sarah Ewing** (MM 2016 Violin Performance) former student of Eka Gogichashvili, was accepted at the University of Georgia to pursue a DMA under the guidance of Professor Levon Ambartsumian.

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**Arianna Phillips-Hutton** (BM 2009, MM 2012) recently earned a PhD in Musicology from Cambridge University in England. She will present research from her dissertation, "Is Sorry Really the Hardest Word? Guilt, Forgiveness, and Reconciliation in Contemporary Music," at the American Musicological Society's national conference in November 2017.

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**Jasmine Reed** (BME 2013) received the Texas Choral Directors Association Young Director of Distinction Award, which recognizes a TCDA choral director who has taught for five years or less and achieved exceptional success in those years. She was one of only three award recipients in 2017.



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## Our Future

### Board of Advocates

On December 1, 2017, the School of Music will host the fall meeting of the Baylor University School of Music Board of Advocates. The board is composed of alumni and business and professional leaders who are committed to the vitality of the School of Music at Baylor University. The Board helps the School of Music to strengthen its educational, creative, research, and outreach programs, improve its facilities, expand its base of support, and serve its alumni.

The 2017 Board of Advocates includes Oliver and Greta Abtahi, Cory and Amy Anderson, Babs Baugh, Barbara Elliott, Wayne Fisher, Ben Gatzke, Georgia Green, Giancarlo Guerrero, Carey and Stacie Hendrickson, Kurt Kaiser, Trammell Kelly, Kevin and Carole Lyons, Lyndon Olson, Jr., Allison Peterson, Nathan and Michal Taylor, James Williams, and Betty Wilson.

If you are interested in joining the Board of Advocates or giving to the School of Music, please contact Clayton Ellis, Director of Development, School of Music, Baylor University:  
Clayton\_Ellis@baylor.edu

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## Our Calendar

The School of Music presents more than 350 performances each year, the vast majority of which are free to the public. To view our schedule, visit: <https://www.baylor.edu/music/index.php?id=863427>

Performances of Baylor's major ensembles in Jones Concert Hall are presented via live web streaming. To access the schedule and link to live streamed events, visit: <https://www.baylor.edu/Music/index.php?id=935526> NOTE: Baylor does not archive live-streamed performances.



To receive a weekly schedule of School of Music events, contact Richard Veit:  
Richard\_Veit@baylor.edu Phone: (254) 710-1191



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