

FRANKLIN LAREY

EDUCATION

DMA 1997	University of Cincinnati, College-Conservatory of Music Piano Performance, Arts Administration Cognate
Artist Diploma 1992	University of Cincinnati, College-Conservatory of Music Piano Performance
MMus 1988	University of Cincinnati, College-Conservatory of Music Piano Performance
LTCL 1984	Trinity College of Music, London Piano Performance
HDE 1982	University of the Western Cape South Africa
LRSM 1981	Royal Schools of Music, London Piano Performance
BA(Mus) 1981	University of the Western Cape South Africa

PROFESSIONAL EXPERIENCE

8/19 – present	Director and Professor School of Music, Illinois Wesleyan University, Bloomington, Illinois
2/18 – 5/18	Visiting Professor Gustavus Adolphus College, St. Peter, Minnesota
1/17 – 12/17	Acting Director SA College of Music, University of Cape Town, South Africa
1/16 – 2/19	Professor of Piano SA College of Music, University of Cape Town, South Africa
1/13 – 6/13	Acting Deputy-Director SA College of Music, University of Cape Town, South Africa
1/08 – 6/08	Acting Head School of Dance, University of Cape Town, South Africa
1/02 – 6/07	Director SA College of Music, University of Cape Town, South Africa
10/06 – present	Director Adamant Music School, Vermont
7/04 – 8/05	Piano Faculty Adamant Music School, Vermont
1/99 – 12/15	Associate Professor SA College of Music, University of Cape Town, South Africa
1/97 – 12/98	Lecturer SA College of Music, University of Cape Town, South Africa

1/83 – 6/86 Junior Lecturer
Department of Music, University of the Western Cape, South Africa

**AWARDS
SCHOLARSHIPS
PRIZES**

2003 Distinguished Alumnus Award
University of Cincinnati, College-Conservatory of Music, Cincinnati

2002 Fulbright Researcher Award

1996 Bronze Medal
New Orleans International Piano Competition, New Orleans

1991 Gold Medal
Young Chang International Piano Competition, San Jose, California

1994 Gold Medal
Graves Duo Piano Competition, Columbus, Ohio

1994 Max Dreyfus Prize
Joanna Hodges International Piano Competition, California

1988 Robert Turk Prize
Joanna Hodges International Piano Competition, California

1986 Fulbright Scholarship

1985 Abe Bailey Travel Bursary

**MANAGEMENT
LEADERSHIP
ADMINISTRATION**

ILLINOIS WESLEYAN UNIVERSITY

8/19 – present Director and Professor
School of Music

UNIVERSITY OF CAPE TOWN

2003 - 2019 Senator

2013 Search Committee, Dean of the Faculty of Humanities

2012 Committee, Departmental Review, Drama Department

2010 Vice Chancellor's Transformation Forum

2008 URC Travel Grant Committee

2007 Committee, Departmental Review, School of Dance

2003 Search Committee, Dean of the Faculty of Humanities

2000 Search Committee, Dean of the Faculty of Humanities

1998 Search Committee, Dean of the Faculty of Humanities

– Faculty of Humanities

2015 - 2017	Budget Planning Executive Committee
2008 – 2014	Undergraduate Education Committee
2011	Search Committee, School of Dance Search Committee, Drama Department Search Committee, School of Education
2010	Chair, Transformation Committee
2009	Transformation Committee
2008	Search Committee, Head for School of Dance (G Samuel) Chair, marks meeting for the Performing Arts and Education Member, Transformation Committee
2003 -2007	Dean’s Advisory Committee

– South African College of Music

2009 - 2018	Head, Piano and Keyboard Studies Undergraduate Programmes Committee Postgraduate Programmes Committee
2003 -2018	Host, SACM students in concert at the Lindbergh Foundation, Muizenberg
1997 – 2018	Student Advisor
2013	Search Committee, Vocal Studies (G Stephens) Probation Review Committee
2012	Search Committee, Music Technology
2011	Search Committee, Jazz Vocal Studies
2008	Search Committee Director, UCT Opera School
2006	Search Committee, Jazz Vocal Studies,

**PROFESSIONAL
ENGAGEMENT
(SELECT)**

2017	Peer Review Panel for the Visual and Performing Arts Academy of Science of South Africa
2003 -2019	Member of the Editorial Board <i>Journal for the Musical Arts in Africa</i>
2016	Lecture, <i>Brahms the progressive: Motivic unity in his Opus 117</i> . International Piano Symposium, University of Stellenbosch, South Africa
2014	Design of new syllabi, UNISA Piano Grades 6 – 8 University of South Africa
2013	Lecture, <i>My Journey as a Pianist in pre- and post-apartheid South Africa</i> . Department of Peace Studies, Gustavus College, Minnesota
2011	Chair, Music Departmental Review Panel University of Pretoria, South Africa
2009	Lecture, <i>Motivic unity in Brahms’s Opp 117 and 118</i>

Royal College of Music, Stockholm

- 2005 Fulbright Scholarship Interview Panel
Cape Town, South Africa
- 2003 Lecture, *The Politics of Arts and Culture in Post-Apartheid South Africa*
University of Laverne, California
- 2001 Panel for Music and Opera
National Arts Council of South Africa
- PUBLICATIONS**
- 2016 Franklin Larey (piano). CD. Claude Debussy *Préludes* Book 2, and Gabriel Fauré *Nocturne* No. 6, Op. 63. SACM Productions, University of Cape Town. Bar code: 0 700083 573797
- 2016 Franklin Larey (piano). CD. Mozart Piano Quartets in G minor (K. 478) and E-flat major (K. 493), with Farida Bacharova (violin), Paula Fourie (viola) and Kristian Chernev (cello). SACM Productions, University of Cape Town. Bar code: 0 700083 540805
- 2014 Franklin Larey (piano), Lynelle Kenned (soprano). Jean Pierre Steyn, *Liefdestog - III: Ek Herhaal Jou (I Repeat you)*, for voice and piano, published on YouTube <https://www.youtube.com/watch?v=-1JB7onlhKY&feature=youtu.be>
- 2013 Franklin Larey (piano). CD. Scarlatti Sonatas in A Major (K 208) and D Major (K 492), Mozart Sonata K. 570, Chopin Nocturne Op. 62 No. 1, and Beethoven Sonata Op. 109. Arlan Harris Productions, NY. Bar code: 8450192135
(Featured as CD of the Week, *Fine Music Radio, Cape Town, 2 June 2014*)
- 2013 Franklin Larey (piano), Domenico Scarlatti Sonata in D Major, K. 492/L. 14, published on YouTube https://www.youtube.com/watch?v=m_F6NQDEPXU
- 2013 Franklin Larey (piano), Johannes Brahms Ballade Op 10 No 1, published on YouTube <https://www.youtube.com/watch?v=-FnNi1WcmCU>
- 2013 Franklin Larey (piano), Johannes Brahms Intermezzo, Op. 117 No. 2, published on YouTube <https://www.youtube.com/watch?v=zxxCMF0CHXo>
- 2013 Franklin Larey (piano). CD. Johannes Brahms Four Ballades (Op. 10), Three Intermezzi (Op. 117), Piano Pieces (Op 118). Arlan Harris Productions, NY. Bar code: 8450133273
- 2008 With Lisa Engelbrecht, "Challenges of score reduction for piano of a South African opera: Hans Huyssen's *Masque*," *Journal of the Musical Arts in Africa* 5: 37-71.
- 2006: Review of *Gender and Sexuality in South African Music*, for an article by C Walton & S Muller, in *Tydskrif vir Letterkunde* 43(1) (2006): 205-207.
- 2004: Arrangement of Gluck's *Melodie* from *Orfeo ed Euridice* ("Dance of the Blessed Spirits") for 2 pianos, after the arrangement for solo piano by Giovanni Sgambati.

**CONCERTOS
PERFORMED**

J. S. Bach, *Concerto* for Two Pianos in C Major, BWV 1061

J. S. Bach, *Concerto* for Three Pianos in d minor, BWV 1063

Mozart, *Piano Concerto* in E-flat Major, K. 271

Mozart, *Piano Concerto* in A Major, K. 414

Mozart, *Piano Concerto* in B-flat Major, K. 450

Mozart, *Piano Concerto* in d minor, K. 466
 Mozart, *Piano Concerto* in B-flat Major, K. 595
 Mozart, *Concerto for Two Pianos* in E-flat Major, K. 365
 Beethoven, *Piano Concerto* in c minor, Op. 37
 Beethoven, *Piano Concerto* in G Major, Op. 58
 Beethoven, *Choral Fantasy*, Op. 80
 Ravel, *Piano Concerto* in G
 Poulenc, *Concerto for Two Pianos*
 Gershwin, *Piano Concerto in F*
 Gershwin, *Rhapsody in Blue*
 Gershwin, *I got rhythm Variations*
 Grieg, *Piano Concerto* in a minor, Op. 16
 Rachmaninoff, *Rhapsody on a Theme of Paganini*, Op. 43
 Khachaturian, *Piano Concerto* in D-flat Major, Op. 38

**PUBLIC
 PERFORMANCES
 (SELECT)**

2018	Faculty Recital, Waterside Hall, Adamant Music School, Vermont Recital, Björling Concert Hall, Gustavus Adolphus College, St. Peter, Minnesota Faculty Recital, St. Joseph's School of Music, St. Paul, Minnesota
2017	International Piano Day, performance on Table Mountain, South Africa Faculty Recital, International Piano Symposium, Endler Hall, Stellenbosch, South Africa
2016	Solo Recital, Lindbergh Foundation Concert Series, Casa Labia, Muizenberg, South Africa Chamber Recital, Greyton Creative Arts Festival, South Africa Chamber Recital Fynbos Festival, Hermanus, South Africa Chamber Cape Town Concert Series, Baxter Concert Hall, Rondebosch, South Africa Mozart Piano Quartets, La Motte Concert Series, Franschoek, South Africa
2014	Concert for Adamant Music School, Carnegie Hall, New York Mozart Piano Quartets, Baxter Concert Hall, Rondebosch, South Africa Lieder Recital with Paulina Malefane (soprano), Friends of the Michaelis Collection, Iziko Old Townhouse, Cape Town, South Africa
2013	Solo Recital, Arlan Harris Soirée Series, White Plains, New York Solo Recital, Björling Recital Hall, Gustavus College, Minnesota
2012	Three-Piano Extravaganza, Baxter Concert Hall, Rondebosch, South Africa

- Solo Recital, Baxter Concert Hall, Rondebosch, South Africa
- Solo Recital, Rhodes University, Beethoven Hall, Grahamstown, South Africa
- Duo Piano Recital (with F du Toit), Enoch Sontonga Hall, Pretoria, South Africa
- Recital of works for two pianos, St. Georges Cathedral, Cape Town, South Africa
- 2011 Beethoven, *Piano Concerto* No 4, UCT Symphony Orchestra Baxter Concert Hall, Rondebosch, South Africa
- Solo Recital, Baxter Concert Hall, Rondebosch (included the world premiere of Hendrik Hofmeyr's *Notturmo* for piano), South Africa
- Solo Recital, Odeion Concert Hall, Bloemfontein, South Africa
- Poulenc *Concerto for 2 Pianos*, with F du Toit, Johannesburg Festival Orchestra, Linder Auditorium, Johannesburg, South Africa
- 2010 Beethoven, *Piano Concerto* No 4, US Symphony Orchestra, Endler Hall, Stellenbosch , South Africa
- Recital of the complete music for two pianos of Francis Poulenc, with Matthew Manwarren, Winthrop University, Rock Hill, South Carolina
- 2009 Lieder Recital (with Patrick Tikolo), Baxter Concert Hall, Rondebosch, South Africa
- Solo Recital, Lindbergh Arts Foundation, Muizenberg, South Africa
- Ixopo Piano Duo, Kirstenbosch Winter Concerts, Kirstenbosch Gardens, Cape Town, South Africa
- 2008 Faculty Recital, Waterside Hall, Adamant, Vermont
- 2007 Beethoven, *Choral Fantasy*, Cape Town Philharmonic Orchestra, Athlone, South Africa
- 2005 Solo Recital, College of the Arts, Windhoek, Namibia
- Gershwin, *Rhapsody in Blue*, Wind Ensemble, Baxter Concert Hall, Rondebosch, South Africa
- 2004 Lieder Recital (with B Liebl and V Anguelov), Song Makers' Guild, Nassau Centre, Cape Town, South Africa
- 2003 Mozart, *Piano Concerto* K271, Cape Town Philharmonic Orchestra, *Mostly Mozart Festival*, Baxter Concert Hall, Rondebosch, South Africa
- Millennium Stage Concert, Kennedy Center, Washington DC
- Recital, International Festival, University of La Verne, California
- 2002 Ravel, *Piano Concerto in G*, UCT Symphony Orchestra, Baxter Concert Hall, Rondebosch, South Africa
- 2001 Gershwin, *Rhapsody in Blue* Cape Town Symphony Orchestra, City Hall, Cape Town, South Africa
- Mozart *Piano Concerto* K414, UCT String Orchestra, Baxter Concert Hall, Rondebosch, South Africa

Grieg, *Piano Concerto*, Spier Summer Festival Orchestra, Spier, Stellenbosch, South Africa

Solo Recital, Baxter Concert Hall, Rondebosch, South Africa

SOCIAL RESPONSIVENESS (SELECT)

2004 – 2015	Jury, National Youth Music Competition, South Africa
2012 – 2017	Board member, COMART (Community Arts Project), Cape Town
2003 – 2018	Private Piano Studio for talented young pianists from disadvantaged communities in Cape Town
2009 – 2013	Jury, SAMRO Overseas Scholarship Competition, Pretoria, South Africa
2012	Board member, Cape300 Foundation Jury, ATKV <i>Muzique</i> National Competition, South Africa
2009	Adjudicator, Cape Town Eisteddfod
2001 – 2006	Judge, Sanlam Music Competition

NOTICES

“From the start, Larey’s touch and his technique immediately reminds one of Peter Frankl, the Hungarian-born British pianist who, during the second half of the 20th century, was hailed as one of the best interpreters of Brahms’s works. The first two ballades already confirm this impression. Both have a tempo marking of “Andante”; no. 1 in D-minor and no. 2 in D-major. Larey’s Brahms leaves a strong impression, just as that of Frankl. DIE BEELD.

“Larey se weergawe van die K579-sonate omvou die sjarme so kenmerkend aan sy musiek. Die middel-deel, “Adagio”, word met eenvoud en deernis gespeel, asof Larey skaars aan die note wil raak, en die slot-beweging, “Allegretto”, word verkwiklik aangebied met grasiëuse fraserings. Chopin se Nokturne in B, die eerste van die op. 62-siklus, is ’n voorbeeld van sy romantiese inslag. Larey laat sy pianistiese ervaring geld in een van Beethoven se laat-sonates – No. 30.”

(Translation: “Larey’s version of [Mozart’s] K579 sonata encapsulates the charm so characteristic of his music.

The middle part, "Adagio", is played with simplicity and compassion, as if Larey barely wants to touch the notes, and the closing movement, "Allegretto", is cheerfully presented with graceful phrases. Chopin's Nocturne in B, the first of the op. 62 cycle, is an example of Larey’s romantic touch. Larey applies his pianistic experience to one of Beethoven's late sonatas - No. 30.” **DIE BEELD**

“[Patrick Tikolo] . . . het I baie mooi, donker baritonstem, veral nommerpas vir die drie Russiese liedere van Rachmaninoff. Hier het gedrae legatolyne en ryk stemmingskepping saam met Larey se uitmuntende klavierbegeleiding uitstekende vertolkings verseker . . . Larey het verruklike spel in die veeleisende klavierdeel van And’re’s Maienlied gelewer.”

(Translation: “[Patrick Tikolo]. . . has a beautiful, dark baritone voice, especially suited to the three Russian songs by Rachmaninoff. Here, long legato lines and a rich mood together with Larey's excellent piano accompaniment ensured excellent interpretations. . . . Larey was impressive in the demanding piano part of And’re’s Maien.”) **DIE BURGER.**

“Some exceptionally nimble fingering of the keyboard by Franklin Larey stole the limelight from the orchestra . . . Larey tackled the music’s quirky rhythms with brio, teasing the jazz themes out of the piano in the fast movements but also showing himself capable of expressing sentiment in the more reflective middle movement.”

CAPE TIMES.

*“When...Franklin Larey turned to soft poetry...time stood still...and the audience held its breath for an eternity.... His slow movement was sheer ecstasy - clear, measured, lyrical.” **SAN JOSE MERCURY NEWS.** (California, USA)*

*“Franklin Larey performed...with quiet authority and impressed with his obvious command of the instrument.” **THE CAPE ARGUS.***

“Die pianis Franklin Larey het by die die orkes aangesluit vir Gershwin se Rhapsody in Blue. Larey se spel was voortreflik en is met soveel gemak uitgevoer.

(Translation: “Pianist Franklin Larey joined the orchestra for Gershwin's Rhapsody in Blue. Larey's playing was superb and performed with such ease.”) **DIE BURGER.**

“Larey het hom opnuut as kranige pianis bewys en beelde van silwerklokkies en blink pèrels opgeroep. Die ratse lopies, spronge en trillers was netjies. In die pragtige, stadige middeldeel het die singende kwaliteit van die spel 'n hoogtepunt bereik.

(Translation: “Larey once again proved himself an excellent pianist and called up images of silver bells and shiny pearls. The fast runs, jumps and trills were neat. In the beautiful, slow middle section, the singing quality of his playing reached a high point.”) **DIE BURGER.**

“Pianis Franklin Larey het van meet af beïndruk met sy presiese, netjies en tegniese vaardige spel. Hy is ooglopend meester van elke uitdaging wat die soloparty aan hom stel. Larey het 'n verskeidenheid toonkleure geproduseer en baie plooibare aanslag geopenbaar.”

(Translation: “Pianist Franklin Larey impressed from the start with his precise, neat and technically skilled playing. He is obviously a master of every challenge the solo party presents to him. Larey produced a variety of colors and touch.”)

VOLKSBLAD.

“Larey het in Skriabin se op. 42 nr. 5 die krane behoorlik oopgedraai en opwindende krag en ratsheid getoon met musiek wat 'n mens aan 'n bruisende rivier laat dink het . . . Diepte, kompleksiteit en wisselende emosies kenmerk Brahms se vier kort ballades, waarvan die toonsoort agtereenvolgens D mineur, D majeur, B mineur en B majeur. Ook die toets het Larey geslaag . . . Beslis applouswaardig.”

(Translation: “Larey’s Skriabin 42 no. 5 literally opened the taps and showed exciting power and agility with playing that made one think of a vibrant river . . . Depth, complexity and varying emotions characterize Brahms's four short ballads, the key of which is successively D minor, D major, B minor and B major. Larey also passed the test. . . Definitely worthy of applause.”)

DIE BURGER.

Franklin Larey and François du Toit are already impressive as a duo . . . one could rejoice in their stylistic attunement and the way their feeling for the colouristic dynamic of their art is both focused and fused . . . (they) infused the music with optimal brilliance . . . (and) worked wonders with their dynamic gradations and subtle playing on a pianissimo level.” **CUE,** Grahamstown Festival.

“Franklin Larey het dikwels gesprankel in Gershwin se Klavier-konsert in F majeur, en sy uitmuntende tegniese vaardigheid het baie geïmponeer.”

(Translation: “Franklin Larey sparkled in Gershwin’s Piano Concerto in F major, and his outstanding technical prowess was impressive.”) **DIE BURGER.**

“. . . [Franklin Larey] se vertolkings vroeër vanjaar van 'n duet en eergisteraand as solis in Ravel se Klavierkonsert toon dat hy 'n groot aanwinst vir Kaapstad se musieklewe is. . . Larey het die uitgelate dansvreugde van die eerste deel wonderlik vasgevang. Die stadige tweede deel met sy innige melodie . . . het pragtig gesing. En die derde deel het in wilde vaart voortgestu.”

(Translation: “[Franklin Larey's] performances earlier this year of a duet, and last night as soloist in Ravel's Piano Concerto show that he is a great asset to Cape Town's musical life ... Larey captured the delightful dance rhythms of the first movement. The slow second movement with its heartfelt melody ... sang beautifully. And the third movement was played at an exhilarated tempo.”) **DIE BURGER.**

“. . . [Mozart's] Double Piano Concerto featuring Francois du Toit and Franklin Larey, proved the highlight of the concert. In a partnership formed at short notice . . . Du Toit and Larey appeared surprisingly comfortable, and their nimble-fingered playing brought out the composition's manifold subtleties.” **CAPE TIMES.**

“[In Mozart se Konsert vir twee klaviere] die soliste was Francois du Toit en Franklin Larey (laasgenoemde het vir die ongestelde Melanie Horne ingestaan). Die vertolking was keurig: musikaal, goed gebalanseer, met stewige orkes ondersteuning. Hierdie twee klaviersoliste by die UK is 'n stewige aanwinst vir ons musieklewe.” **DIE BURGER.**

(Translation: “[In Mozart's Concerto for Two Piano] the soloists were Francois du Toit and Franklin Larey (the latter substituted for the unwell Melanie Horne). The performance was neat: musical, well balanced, with solid orchestral support. These two teachers from UCT are firm assets to our music lives.”) **DIE BURGER.**