Music Notes

The Newsletter of Wake Forest University Department of Music
Wake Forest University—Department of Music
P.O. Box 7345 Reynolda Station
Winston-Salem, NC 27109

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Careers in Music

Wake Forest music majors and minors go on to a wide range of careers. The most common include (but are not limited to) the following: higher education in public and private institutions, public school education, performance, church music, music librarianship, music therapy, and the music business: publishing, recording, broadcasting, and arts management. Music Notes will spotlight the career of one Wake Forest alumna in most issues.

“...the talents and skills that made me a good performer and teacher were the same ones that led to my success in sales and marketing.”

Catherine’s advice to students: “Seek out and embrace opportunities to take yourself out of your comfort zone that will stretch you beyond...” - Catherine Hicks ’88

After Wake Forest, Catherine Hicks went on to pursue graduate studies at Westminster Choir College, and earned a doctorate in Musical Studies from Cincinnati College Conservatory of Music. Her former mentor, Wake Forest composer-in-residence Dan Locklair, candidly interviews Catherine, who tells how a Music career helped her cope during a difficult pass, how it helped shape her, and how it ultimately led her to her current role in investments.

DAN LOCKLAIR: Thank you, so much, Catherine, for agreeing to reflect on your life as one of our illustrious Wake Forest music graduates! Please remind me of what year you graduated?


DL: What attracted you to Wake Forest and your decision to major in music and, specifically, organ?

CH: I knew WFU was a good school, and my high school boyfriend was a freshman there, at the time when I was college shopping, so that was key in my decision to apply. I decided to major in music and organ because that is what I knew how to do at that time in my life, and it was my passion. I had been playing piano since I was a small child and started playing organ here and there in my church when I was 11. I didn’t get my first paying job until I was 15. My father and grandmother were both organists and my mother’s grandmother used to accompany silent movies on piano. My father was a very talented organist and singer who trained with some of the finest teachers in the country in NYC, so I had been exposed to a high quality of music/musicianship growing up. It was probably a foregone conclusion that I would follow suit and pursue music as a career.

DL: I well remember your first-rate senior organ recital here and the excitement surrounding your acceptance into Westminster Choir College (of Rider University - alas there are no colleges left - only universities) for graduate studies. At that time, as I recall, your intentions were to continue a path toward a full-time career in church music. Do you feel that Westminster helped prepare you for that potential career path?

CH: Yes, those were my plans at that time, and Westminster certainly prepared me very well for that path as did Wake Forest Department of Music. Never had I been in an environment so focused on church music as Westminster Choir College is, and never had I felt so proud to be a part of what I considered to be one of the richest experiences in everything that church music comprises - strong choral singing, organ playing and conducting. The choral experience there alone was by far one of the highlights of my life. All first year students were required to sing in the symphonic choir—this was the 400-voice choir that did run-out performances with the NY Philharmonic and the Philadelphia Symphony Orchestra among others. We sang for Leonard Bernstein, Ricardo Muti, and Lorin Maazel, to name a few. Two of my favorite memories are of singing in Carnegie Hall with Leonard Bernstein conducting his Chichester Psalms and of rehearsing Verdi’s Nabucco with Muti on the WCC campus.

(continued page 2)
They were very powerful musicians. The level of detail involved in daily rehearsals, learning the music, the text, vocal technique, and finally, musical interpretation with the conductor, of whichever group we were performing with, surpassed anything I had ever encountered and have yet to, today, outside of that environment. Joseph Flummerfelt and Frauke Haasemann built an enduring legacy that became a force in choral music with tentacles reaching out to numerous churches and educational institutions where we, as former students, led music programs and trained our own choirs using what we had learned.

My training at Wake Forest helped prepare me to get into WCC. At WFU, I remember in our work together learning about not only organ performance but also good service, like playing and having the opportunity to apply this knowledge by accompanying the Moravian Love Feast in Wait Chapel my senior year. Though I remember having sweaty palms before getting started (and I kept a hand towel on the console to try and get them dry!), I so enjoyed that experience and remember spending hours preparing for it and feeling really gratified after it went so well. To this day, I still implement one of the free accompaniments I prepared for “Guide Me O Thou Great Jehovah.”

Also, the church music course that I took was very helpful in educating me on the church liturgy and how music can enhance a worship experience. It made me really excited about being a church musician. I believe your own passion on the subject helped me to get excited about it. That was an exciting time for me, learning, awakening, and exploring my potential which truly laid the foundation for what was to follow in my music career. The coaching I received from you, and others on the faculty, helped prepare me for my interview and audition at WCC where I was accepted into the organ studio with the teacher of my choice.

DL: Following Westminster you were very fortunate to land both a college teaching post and a church music position. What did your work at Centre College and The Presbyterian Church of Danville, Kentucky entail?

CH: I was director of Music, organist at the church, college organist and instructor of organ, harpsichord and piano at the college. For the church, I led worship at all worship services (2 services on Sunday and all weddings and funerals) and ran their choir program (adult choir, 2 children’s choirs and bell choir). It was a church with a history of value placed on church music, and I had some very talented predecessors so there were high expectations for those of us that followed. I felt honored to have won the position. At the college, I played organ for convocation and graduation ceremonies each year, accompanied a choral ensemble or two and some voice and/or instrumental students, and taught a few piano students (as well as the infrequent organ or harpsichord student). It was really one and a half jobs all rolled into one—a very attractive opportunity for someone at the beginning of a professional church music career, looking for performing and teaching experience.

DL: Did you enjoy the combination of a college post and church music position?

CH: I really did. In hindsight, to have found a college teaching position right out of the gate is pretty hard to do these days and probably was then as well. Centre College is a highly acclaimed small private school, so I got very lucky, indeed. The two positions had been inextricably bound together, historically, and both institutions enjoyed the benefits because it enabled them to attract the kind of talent they wanted in both roles, but could not afford to support either alone. The church benefitted from being able to hire gifted voice students to be choir scholars (we had two when I was there), host both faculty and student instrumentalists and singers on special occasions, and host concerts, attended by college and church people. Many college faculty and students were church members (the church is right across the street from the college), and the church embraced the academic culture even in its own weekly worship style. Centre College itself had a strong music department at the time with a well-endowed cultural arts center, with theater offering music series events all year that were well attended by the community. So, it was a really wonderful opportunity to enjoy performing and teaching in a supportive environment surrounded by other academies from all fields of study as well as other professional musicians. It was a lot of fun AND a lot of work—always appreciated, which was nice. To this day, I still enjoy visiting with my former colleagues both from the college and the church. One of my former students that I used to accompany, Troy Cook, went on to become a baritone with the Metropolitan Opera. I have had the pleasure of reconnecting with him on several occasions now wherever he is performing. I also had the opportunity to work with one of the finest trumpet players in the world – Vincent DiMartino – who joined the faculty shortly after I arrived. I enjoyed learning lots of organ and trumpet repertoire with him including the Martini Toccata.

DL: What led you to decide to pursue a doctorate in music?

CH: After three years in Danville, a small town with a population of 14,000, I needed to move on and find my next challenge in a metropolitan location that offered all the socio-cultural benefits that a small town could not. I had reached a point where I was quite certain that I did not want to be in charge of running a full-time music program in a church again. I remember considering what it was that I really wanted to do next and decided it was to study organ. I think I also thought that a doctorate would enable me to get a full-time teaching job in a college, and that sounded appealing at the time. And CCM/University of Cincinnati offered full tuition to all graduate students at that time so this made it very attractive.

DL: What made Cincinnati Conservatory of Music especially attractive to you for your DMA studies?

CH: I had been taking organ lessons for about a year or so at the Cincinnati College Conservatory of Music (CCM), a two-hour commute, so I was already familiar with the program.

DL: While at CCM you competed for and gained the highly respected Organist position at Knox Presbyterian Church. What were your duties there and did you feel like you gained (i.e. “character-building”) from your experiences there?

CH: Funny story. I had gotten to know some other organists at CCM while commuting from Danville for organ lessons before
applying to be a doctoral student there. One of them shared that he had been invited to apply for the organist position at Knox, which is how I heard about the church and the opening. So, I contacted Earl Rivers, who is still Director of Music there, and asked if I could also apply. I ended up winning the audition based on my accompanying and sight-reading skills. I was accompanist for a 65-voice semi-professional reperitory choir that sang two services every Sunday as well as accompanist for his regional professional choir, the Vocal Arts Ensemble. It was at Knox that I learned all the major choral works for church and was required to transcribe them for organ on a Sunday morning. We did two choral works with orchestra per year that involved continuous playing on portative organ and harpsichord. In my ten years at Knox, I learned much of the traditional classical choral repertoire - Handel’s Messiah, Dixit Dominus; Haydn masses; Mozart vespers and masses; Howells’ Magnificat and Nunc Dimittis settings; Finzi’s Magnificat; all four Bach major works (Passions, Mass, Christmas Oratorio) along with the small masses; Part’s Te Deum and The Beatitudes; Berlioz’s L’Enfance Du Christ; Rossini’s Stabat Mater and Petite Messe Solennelle; Britten’s Festival Te Deum and Ceremony of Carols; Duruflé’s Requiem; Fauré’s Requiem. I was exposed to a lot of contemporary composers—Stephen Paulus, Geere Hancock, Adolphus Hailstork, Conrad Susa, Libby Larsen—and had opportunities to accompany renowned choral conductors such as David Willcocks, Stephen Cleobury, Dale Warland, and Rodney Eichenberger, to name a few. The Knox experience and CCM experience were pinnacle experiences in my life as a musician and some of the best years of my life. Music was my life at that time.

DL: While still in Cincinnati, what led you to begin testing the waters for a potential career in the business world and what was the resulting job that you obtained?

CH: I had been feeling for a long time that I was limiting myself, not exploring my full career potential, by choosing to pursue my passion as my career. I learned in my first year at CCM how few college teaching jobs there were for organists, how competitive it was to get one and the limited compensation such a position offered. I began to feel that I should be a more responsible steward of my retirement potential, deciding to pursue a different course of action while finishing my doctoral studies. I had always been intimidated by business professions since I had no experience doing anything for profit. But, I thought I should get some experience and got a job that no one else wanted - working in a sales position for the Greater Cincinnati Chamber of Commerce doing consultative selling to large companies. These were usually companies that had no reason to join a chamber, much less contribute to regional economic development efforts, so I had to be good at developing relationships by listening to their concerns and finding the right intangible value proposition to compel them to buy. I had done a little work with a career counselor, during this time, where I learned that the talents and skills that made me a good performer and teacher were the same ones that led to my success in sales and marketing. I became their top salesperson my first year and raised more money than anyone else had in years past, so I got to know the Cincinnati business landscape well.

DL: Please reflect briefly on your decision to move back south and how your life as a musician has changed since moving back to North Carolina.

CH: After being away from the southeast for 16 years, I grew tired of the cold winters and gray skies in the Midwest and was ready to be in a friendly climate again. Also, my father was at the beginning of a long terminal illness, so I felt the desire to be close to my family where I could enjoy the last years of his life and support my mother, who still lives in Shelby, NC, where I grew up. I had finished my doctorate and had 5 years of experience in sales by then, so I was looking for my next job in either Cincinnati or NC. I decided I would move where the best opportunity was, and it ended up being in Charlotte, working in a newly created role at the Charlotte Chamber, recruiting businesses and corporations to Charlotte. It was a fun job that required traveling to fun cities in the US and in Europe. I had success with Toyota Truck Racing Division that relocated its headquarters to Rowan County in 2006. During my first year in NC, I took a break from music and didn’t even play the piano. I was really homesick for the well-established arts culture and musical experiences that I was accustomed to in Cincinnati, as well as my friends there. Charlotte was so far behind culturally and was not an arts town but a sports town, so I wondered if I had made a mistake relocating there. I always had substitute and interim organist opportunities in churches of all denominations and sizes in the Charlotte area, so I became familiar with most of the major churches. I enjoyed being able to play whenever I wanted to on a less committal basis, and I was compensated well for it, though it was hardly ever challenging work. There were no choirs in town that could do the kind of music I had been accustomed to accompanying. It was depressing. Only in the last 3 years have things begun to change in that regard, due to the influx of new young talent in leadership roles in the large churches here as well as excellent people in some of the major community musical roles. Finally, it is an exciting place to be as we start building a new musical culture.

DL: Among your many organ substituting opportunities, did the Interim Organist and Director of Music post at Myers Park United Methodist, one of Charlotte’s most prominent churches, perhaps lead you to juncture away from potentially returning to church music fulltime? Please tell a little about your work there and your ultimate decision not to accept the fulltime position, even though you were encouraged to do so by many at that church.

CH: Yes, this is a great story, as things came full circle for me at that time in my life. I had never subbed at MPUMC but got a call to come and sub there in January 2010, a few weeks after the Director of Music/Organist left, unexpectedly. At the time, I had been recently laid off from GMAC in the fall of 2009 from an intense job, followed by the death of my father and several interviews for opportunities that were disappointing, if not downright depressing; in other words, a combined effect of the ultimate life lesson in loss. My severance was just about to run out when I began playing at MPUMC, so it turned out to be not only a valuable income at the time, but also a welcome spiritual support at a time when I really needed it. Never would I have imagined before this that my music background would have such impact in my survivability! It was a very traumatic time to be at the Church following the
Catherine Hicks (continued from page 3)

... small alternative investment fund managers, such as hedge funds, venture funds, etc. I had to get licensed to sell securities a little over two years ago and am still learning the business. I took an accounting course last year to help educate myself more deeply about our financing business. I was not looking for investment banking when I was looking for my next opportunity. Once again, I had always perceived investment banking to be a business I could never understand, so I was intimidated by it. This opportunity, since I am, in essence, in sales and marketing all over again, was something I do know about. The relationships and experiences from that first foray into sales in Cincinnati have proven of value to me in my current job since I still do business in Cincinnati and the Midwest. Having once lived there and past knowledge of the business community have helped me to be successful in that marketplace. I had been looking for a job where I could live here but work in Cincinnati but I hadn’t envisioned it quite like this. I travel a good bit and have investors in the eastern half of the US and in Europe and Asia. I have worked very hard to be successful in this business, and I will be our top salesperson this year, raising over $30mm for our clients.

DL: With your responsibilities and resulting travels in your current non-music position, are you still able to be active as an organist?

CH: Yes, I am still able to perform in sub and interim roles and did so this year for two churches for several months. I also perform in Cincinnati and elsewhere when hired for special occasions (i.e., weddings). These are really fun, in that I get to hire the best people I know to perform with me and select really great music for these gigs. My goal is to get my work/life balance back in order such that I can plan recitals at home and in locations where I have investors. It is my dream to bring former colleagues here to Charlotte and elsewhere to perform with me. And, at some point down the road, it may be that I will be ready for another opportunity to lead a program someday. Music will always be a part of my life. It is a gift I try to remember to appreciate.

DL: It is now very common at Wake Forest for our music majors to pursue a second major in another area unrelated to music. What is your reaction to this trend?

CH: I wish I’d thought of it when I was an undergraduate! I would encourage it, and I would advise all musicians to take a basic accounting and finance course, since they offer valuable skills for one’s own personal financial management, not to mention managing affairs for one’s contract music business.

DL: Might you have any brief parting advice to offer our current Wake Forest music students?

CH: Practice, practice, practice—of course! Seek out and embrace opportunities to take yourself out of your comfort zone that will stretch you beyond what you perceive as your capability. You will always be rewarded for it. And, never give up on yourself when times are tough and you can’t see your way forward clearly. I would like to thank you and your colleagues on the Wake Forest music faculty who believed in me and invested so heavily in me, and my growth and development there, and for your continued interest in me.

DL: It has been a distinct pleasure to re-connect with you, Catherine. Thank you and all best wishes to you!
In Concert

Unless indicated, all performances are in Bynoe Recital Hall, located in the Scales Fine Arts Center, and are free of charge and open to the public.

January

21 Tuesday, 7:30pm
TRIO CONCERT
Peter Kairoff, piano
Adam Carter, cello
Jeanette Jang, violin
The masterpieces of the chamber music repertory by Haydn, Beethoven and Brahms will be performed by guest artists Jeanette Jang, violin; Adam Carter, cello, and WFU Professor of Music Peter Kairoff, piano. The program will include the rollicking "Gypsy" trio in G-major for piano and strings by Haydn, the lyrical Sonata in A-major for cello and piano by Beethoven, and the monumental and expressive trio in C-major by Brahms. Adam Carter teaches cello at the University of Virginia, and Jeanette Jang has served as concertmaster and soloist of the New World Symphony among many other orchestras. Peter Kairoff is Professor of Music at WFU, where he has taught since 1988.

26 Sunday, 3:00pm
JOANNE INKMAN, PIANO
faculty recital
Piano recital featuring works by Bach, Haydn, Brahms, Liszt and Chopin.

31 Friday, 3:30pm
RESEARCH PRESENTATION, DARIO CALABRO
Room M208, SFAC

February

1 Saturday, 3:00pm
DARIO CALABRO, SAXOPHONE
Presidential Scholar recital
Dario Calabro, saxophone, accompanied by Norris Norwood, piano.

4 Tuesday, 7:30pm
SALEM BAND CONCERT
guest recital - Eileen Young, music director

19 Wednesday, 7:30pm
GUEST ARTIST ILYA POLETAEV, PIANO
guest artist recital - Ilya Poletaev, piano, harpsichord, and fortepiano
Well-Tempered Clavier, book II.

22 Saturday, 10:00 am and 1:00 pm
THE 37th ANNUAL
CHRISTOPHER GILES & LUCILLE S. HARRIS COMPETITIONS IN MUSICAL PERFORMANCE
Richard Heard, Joanne Inkman, and Kris Frantz, directors
In this annual competition, open to all music students, performers compete for cash prizes made possible by our generous donors. The 2014 Piano Competition (at 10 AM) and the Open Competition (at 1 PM) will both feature Music of the Performer’s Choice.

26 Wednesday, 7:30pm
ORPHEUS CHAMBER ORCHESTRA
Secrest Artists Series
Venue: Wait Chapel
The Orpheus Chamber Series will perform in Wait Chapel. The 2013-2014 season marks Orpheus Chamber Orchestra’s 40th year of making internationally renowned music while reinventing the way the world thinks about musical collaboration, education and outreach, and democratic leadership. Orpheus has made more than 70 albums, including the Grammy® Award-winning Shadow Dances: Stravinsky Miniatures, worked with some of the leading soloists of our time in the United States and around the globe, and commissioned and premiered 34 original works.
By performing without a conductor and integrating musicians into virtually every facet of the organization, Orpheus empowers its members and infuses performances with unparalleled energy.
Admission is complimentary for faculty/staff and one guest, with presentation of a WFU or WFBMC ID, and for all WFU students with presentation of a valid WFU ID. Admission is charged for the general public.
For more information call (336) 758-5757 or visit secrest.wfu.edu

27 Thursday, 7:30pm
UNIVERSITY ORCHESTRA CONCERT
David Hasty, conductor
March

4 Tuesday, 7:30pm
CONCERT CHOIR CONCERT
Brian Gorelick, conductor
Concert Choir’s Home Concert appearance in Brendle Recital Hall will be a fundraiser for the group’s international tour to Ireland during spring break. At the concert, the choir will sing their European repertoire all at once for the first time this year and announce the tour’s itinerary and concert locations. The program will be comprised of British, Irish, and American music, featuring American sacred selections, music by Benjamin Britten and Charles Villiers Stanford, the world premiere of The Clothes of Heaven by Wake Forest composer-in-residence Dan Locklair on a text by Yeats, and American and Irish folk songs. Donations will be accepted at the concert and the students in the touring ensemble will have fundraising projects to announce, as well. The admission charge for this concert will help cover the choir’s travel expenses. Tickets will be on sale at the door for $10 for adults and $5 for senior citizens and students. WF students free with WF/ID. Anyone wishing to reserve tickets may do so by calling the Music Department Office at 758-5026.

23 Sunday, 7:30pm
WELLESLEY COLLEGE CHOIR CONCERT
Lisa Graham, conductor
The Wellesley College Choir conducted by Lisa Graham will present a choral concert at Wake Forest on their spring tour of North Carolina and Virginia. The concert on March 23 will include a set of selections presented by the Wake Forest Concert Choir and the combined choirs will close the evening with a performance of Randall Thompson’s The Last Words of David.

27 Thursday, 7:30pm
COLLEGIUM MUSICUM CONCERT
Stewart Carter, Brian Gorelick, directors
The Collegium Musicum Vocal Ensemble and Collegium Instrumentalists will present an early music concert featuring English Music of the Renaissance and Early Baroque.

30 Sunday, 3:00pm
BRENNAN WONG, VIOLIN
Presidential Scholar recital

April

1 Tuesday, 8:00pm
BART VAN OORT, PIANOFORTE guest artist recital
Venue: M208, Scales Fine Arts Center

7 Monday, 7:30pm
Interdisciplinary Recital
LOVE AND LIES: HORACE WALPOLE AT THE OPERA
Recital, Readings and Discussion
Students from the Music and Theatre Departments
Peter Kairoff, harpsichord and piano
Anne Williams, guest speaker
Teresa Radomski, music director
Beth Ann Way, program director
Performances of selections from 18th-century operas that inspired Horace Walpole (1717-1797), with readings from his correspondence and his Gothic novel The Castle of Otranto (1764). This program is part of an interdisciplinary symposium presented by the Wake Forest University Departments of English, Music, Theatre, Art, Women’s Gender and Sexuality Studies, the Humanities Institute, and the Interdisciplinary Honors Program (April 6-9).

10 Thursday, 7:30pm
XIAYIN WANG, PIANO
Secrest Artists Series
An artist with a winning combination of superb musicianship, personal verve, and riveting technical brilliance, pianist Xiayin Wang conquers the hearts of audiences wherever she appears. As recitalist, chamber musician, and orchestral soloist in such venues as New York’s Carnegie Hall and Lincoln Center, she has already achieved a high level of recognition for her commanding performances.

Admission is complimentary for faculty/staff and one guest, with presentation of a WFU or WFBMC ID, and for all WFU students with presentation of a valid WFU ID. Admission is charged for the general public. For more information call (336) 758-5757 or visit secrest.wfu.edu.

11 Friday, 7:30pm
CHAMBER MUSIC CONCERT I
Stew Carter, Kathryn Levy, Eileen Young, coordinators

12 Saturday, 3:00pm
HOLLY PAN, PIANO
senior honors recital
15 Tuesday, 7:30pm  
OLD GOLD JAZZ CREW CONCERT  
Chris Hankins, director  
Join the Old Gold Jazz Crew as they perform many genres of music in a small-group setting.

16 Wednesday, 7:00pm  
VIVA VOCE! WORLD VOICE DAY CELEBRATION  
Venue: University Ring Theatre  
In celebration of World Voice Day 2014, join members of the Wake Forest University Departments of Music, Theatre and Dance, and the Wake Forest Baptist Health Center for Voice and Swallowing Disorders, on an exploration of the amazing human voice. The interactive presentation will examine the complexities of the voice, both from the inside and out. Live performers will demonstrate the nuances of vocal technique and the audience will join in, investigating their own voices. The program will appeal to everyone, especially those who count on their voices for career or recreation. This event is supported by the Interdisciplinary Performance and the Liberal Arts Center at WFU.

16 Wednesday, 7:30pm  
DEACON JAZZ MACHINE CONCERT  
Philip Morgan, Jay Meachum, directors

24 Thursday, 7:30pm  
SPRING CHORAL CONCERT  
Brian Gorelick, conductor  
Wake Forest Concert Choir, Collegium Vocal Ensemble, and the Wake Forest Chamber Choir will combine for the annual Spring Choral Concert. The theme as last year is "I Laughed I Cried! It Was Better Than Cats!" and the compositions chosen for the program will be humorous, serious, and theatrical.

27 Sunday, 3:00pm  
WIND ENSEMBLE CONCERT  
Kevin Bowen, director

27 Sunday, 7:30pm  
CHAMBER MUSIC CONCERT II  
Kevin Bowen, Dan Skidmore coordinators

30 Wednesday, 7:30pm  
UNIVERSITY ORCHESTRA CONCERT  
David Hagy, conductor

WAKE FOREST CONCERT CHOIR IRELAND TOUR  
MARCH 7-14, 2014

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WE THANK YOU FOR YOUR SUPPORT
2014 Scholarships, Prizes, and Awards

The Music Department annually gives the following prizes and awards. In addition, the Department awards a few need-based scholarships to cover the extra fee charged to those taking private lessons at Wake Forest. The department’s highest need for moneys donated for scholarships at this time is to augment these awards so that more students will not incur an additional $300 (half hour) or $600 (hour) fee beyond their tuition.

The Christian Cappelluti Prize, to students demonstrating outstanding musical merit and promise. Students at any level, including incoming first-year students, may be nominated by a faculty member, with awards made upon a vote of the full music faculty. The scholarship is named in honor of Wake Forest graduate Christian Cappelluti (’97), who died unexpectedly at the age of 22.

The Louise Cochrane Boteler Prize for the Pursuit of Excellence in Music, to an outstanding rising junior or senior majoring or minoring in music. This cash prize is to be used to further his or her study of music.

The Paige Shumate DeVries Prize is awarded each year at the Marching Band banquet to a senior who reflects the generous spirit of Paige Shumate (’89) and willingness to serve the symphonic groups and the athletic bands wherever she was needed. Paige Shumate DeVries died unexpectedly in her last semester of medical school.

The Prize in Music History, to honor the finest research paper on the history of music, prepared for a music class at Wake Forest during the academic year 2013-2014. The recipient is chosen by a reader outside the faculty. The prize, established by three historians on the music faculty, was awarded for the first time in spring 2007.

The Office of Admissions annually awards The Presidential Scholarships for Distinguished Achievement: Twenty renewable scholarships of at least $15,000 to students admitted to Wake Forest who possess exceptional talents in art, community service, dance, debate, entrepreneurship, leadership, music, theater, or writing. Though Presidential Scholars need not pursue a major in the area of their talent, they are expected to participate fully in that activity on campus. Information about the Presidential Scholarship may be obtained from the Office of Admissions directly at their website: www.wfu.edu/admissions.

The Christopher Giles and Lucille S. Harris Competitions in Musical Performance, held within the university annually since 1978, gives seven donor-funded awards:

- First Place Open Competition: The Joseph Pleasant and Marguerite Nutt Sloan Award
- Second Place Open Competition: Patricia Sloan Mize Award
- Award for Outstanding Performance by a Non-Music Major
- Award for Outstanding Performance by a Singer
- First Place Piano Competition: The Sinal Prize
- Second Place Piano Competition: The Marc and Kirk Elvy Award
- The Ward Virts Prize for Pianistic Expressiveness

On Saturday, February 22, 2014, the Giles-Harris Competitions will celebrate their 37th year. The categories will be “Music of the Performer’s Choice” for both (Piano and the Open) Competitions.

* Ensembles *

BANDS

Bands at Wake Forest University continue to provide students with outstanding musical challenge and reward. The Wind Ensemble will host guest composer William Potts in the spring of 2014 for its second biennial “Emerging Band Composer” concert. The concert, on Sunday, April 27, will feature the wind compositions of William Potts, including a new piece commissioned by the WFU Wind Ensemble, and composed especially for the occasion. University Jazz Ensembles, under the direction of Philip Morgan, Jay Meachum, and Christina Hanks, gave superior concerts in the fall, and will challenge the jazz students with a variety of musical styles for the spring semester concerts. The Spirit of the Old Gold and Black Athletic Bands stay busy by supporting Demon Deacon Football, Men’s and Women’s Basketball, and Volleyball. The highlight of the Fall 2013 semester was the performance at the Bands of America Super Regional Marching Band Contest in Winston-Salem.

CLARINET AND SAXOPHONE

The WFU Clarinet Choir rehearsing weekly and includes all members of the clarinet family. The Clarinet Choir plays a variety of music, including major original works, and gives several performances on campus and in the community. No audition is required for Clarinet Choir, but its members must possess a certain level of ability and facility on the clarinet. The WFU Premier Saxophone Quartet is a by-audition group whose members represent the highest level of saxophone playing at WFU. The PSQ, managed and rehearsed by a student participant, prepares challenging and advanced literature and performs on the Student Chamber Concert as well as in other campus and community venues. The WFU Clarinet Quartet is a by-audition group made up of the best clarinetists at WFU. The Clarinet Quartet, managed and rehearsed by a student participant, prepares challenging and advanced literature and performs on the Student Chamber Concert, campus and community venues, and local high schools. All of the WFU clarinet and saxophone ensembles are directed and coached by Dr. Eileen Young.

FLUTE CHOIR

The WFU Flute Choir continues to flourish under the leadership of Senior Lecturer Kathryn Levy. Founded in 1986, the ensemble rehearses once a week and performs at least three times each semester. Students enrolled in this ensemble are at intermediate and advanced levels of performance ability. The course, which offers 1 credit, provides an opportunity to improve tone production, technique, sight-reading and ensemble skills. The Flute Choir has become a familiar group across campus, performing regularly at the December Monrian Love Feast in Wait Chapel, Flute Fest, Davis Chapel services and Chamber Music concerts. In recent years, the Flute Choir has performed each spring for residents at the Arbor Acres Retirement Community.
**Ensembles (continued)**

**ORCHESTRA**

The Orchestra and I (David Hagy) continue to relish the large number of strings that are currently playing as well as the many talented other players enrolled. This semester we will perform the annual Concerto Competition Concert on Thursday, February 27, and a “Romeo and Juliet” Concert on Wednesday, April 30. We hope you will be able to join us for both of these performances!

**CHAMBER MUSIC**

String chamber music continues to happen although on a slightly smaller scale as regular coordinator Jacqui Carrasco takes a sabbatical this academic year. In the fall quartet movements by Mozart and Beethoven were featured as well as a Mozart Piano Duet and a Telemann “Canonic” Duet. This spring’s concert on Tuesday, April 8, will again highlight or students’ abilities in chamber music. Woodwind Chamber Music is another vital component of the chamber music offerings at WFU. Kathryn Levy often organizes and coaches a woodwind quintet, while Kevin Bowen oversees brass ensembles and Eileen Young leads a clarinet quartet and a saxophone quartet. All of the groups meet for a weekly coaching and perform at least once during the semester. For more information about opportunities to study string or mixed chamber music, this year please email David Hagy: dhagy@wfu.edu.

**CHOIRS**

The Wake Forest Choirs will continue their regular performing schedules this spring, with special music and activities at all three concerts. Concert Choir’s Home Concert appearance in Brendle Recital Hall on March 4 will be a fundraiser for the group’s Ireland Tour during spring break. At the concert, the choir will sing their European repertoire all at once for the first time this year and announce the tour’s itinerary and concert locations. The program will be comprised of British, Irish, and American music, featuring American sacred selections, music by Benjamin Britten and Charles Villiers Stanford, the world premiere of The Cloths of Heaven by Wake Forest composer-in-residence Dan Locklair on a text by Yeats, and American and Irish folk songs. Collegium Vocal Ensemble will perform English music from the Renaissance and Early Baroque on their theme concert with the Collegium Instrumentalists on March 27. On April 24, the Wake Forest Concert Choir, Collegium Vocal Ensemble, and the Wake Forest Chamber Choir will combine for the annual Spring Choral Concert. The theme as last year is “I Laughed I Cried! It Was Better Than Cats” and the compositions chosen for the program will be humorous, serious, and theatrical. Please call the department office for more information: (336) 758-5026.

**Third International Wake Forest Choir Tour**

Written by Brian Gorelick

The Wake Forest Concert Choir will travel to Galway and Dublin, Ireland this coming March for the third international tour of a Music Department ensemble. The tour dates are March 7-14, 2014. The students will leave Wake Forest on the Friday afternoon of Spring Break and fly from Charlotte to Dublin through Philadelphia, arriving on March 8. Students will stay at hotels in Galway and Dublin for three nights in each city. After a day of rehearsals and touring, the choir will present four concerts in Ireland, including singing their sacred selections at a service in Galway Cathedral and performing their complete touring program at Christ Church Cathedral in Dublin. The ensemble will present a program of British, Irish, and American music, featuring music of Benjamin Britten and Charles Villiers Stanford, O Nata Lux by Morten Lauridsen, and Irish and American folk songs. The Concert Choir will also present the world premiere of The Cloths of Heaven by Wake Forest composer-in-residence Dan Locklair on a text by Yeats. Teresa Radomski, Professor of Voice, will coach the singers on their vocal production and join the ensemble on the tour.

Planning for the tour began this fall when 50 members of the current Concert Choir committed their time and personal funds to the project. Brian Gorelick, Director of Choral Ensembles and the conductor of the Concert Choir, is proud to continue the group’s touring tradition which began under the late Thane McDonald in 1948. The ensemble’s international travel program was initiated in 2007 with a seven-day tour to Vienna and Austria, during which the choir sang at the Peterskirche in Vienna, Haydn’s Bergkirche in Eisenstadt, and Melk Abbey. In 2010, the ensemble traveled to Rome and Italy, and sang at St. Eustachio Church in Rome, the Basilica of St. Francis in Assisi, and at Chris Cappell College in Anzio for our patrons, the Cappelli family.

Even with student and departmental funding, expenses for a trip abroad are substantial, and all singers, regardless of their financial resources, are being given the opportunity to participate in this “once in a lifetime” experience. Additional support from alumni and friends of the Music Department is needed to cover all the costs of the tour. There are two ways you can assist us in making the trip a reality:

- Make a tax-deductible contribution to the Ireland Tour by filling out the return form on p. 7 and sending it with your check or credit card information to us at the address at the bottom of the form. All donations received prior to February 1, 2014 will be recognized in the concert tour program.

- Attend the Concert Choir Home Concert in Brendle Recital Hall on Wednesday, March 4 at 7:30 pm. Donations will be accepted at the concert and the students in the touring ensemble will have fundraising projects to announce to our listeners, as well. The choir will sing their European repertoire all at once for the first time this year and announce the tour’s itinerary and concert locations.

The choir singers and conductor are excited about our trip and thank you in advance for your generous support. We will report on the trip in the next newsletter!
SUSAN BORWICK

On October 11, 2013, I presided over the annual concert of the International Alliance for Women in Music in New York City, performed by the chamber ensemble mise-en at the University Settlement House of New York University. The concert featured new works by award-winning women composers from Latvia, Sweden, Taiwan, and Ireland. During the fall semester, I was privileged to advise Ryan Whittington’s honors paper, "Arnold Schoenberg: ‘An Intelligent Man and a Terribly Curious Man,’" which he presented on December 4th to applause and hoorays! Honest! In January, I shall attend the premiere of my three-movement work "Spirit" for bassoon and piano at the Manhattan School of Music in New York City. The bassoonist is our own alumna, Sasha Gee Enegren, who is completing a doctorate at Manhattan School. On March 1st, I am officiating at the wedding of two alumni with close musical connections—university alumni and graduate of Manhattan School, SC. It’s exciting to continue our Wake Forest relationships post-graduation!

 Jacqui Carrasco

Violinist and Associate Professor Jacqui Carrasco has been busy during her Wake Forest tenure. Leave this fall: concerts with Triangle-based Mallarmé Chamber Players and Triad-based Forecast Music; performances of Mozart’s string quintets with colleagues from Duke and UNCG in Raleigh, Wilmington, and Morehead City; guest section appearances with both the North Carolina Symphony and Winston-Salem Symphony; and three house concerts featuring a new solo violin program she developed this semester and will continue to perform throughout her leave in the spring.

This March she will rejoin Mallarmé for performances in Durham and at the Hanesbrands Theatre in Winston-Salem, where the group will be providing live accompaniment for Helen Simoneau Danse. She will also perform with Forecast Music in February at the Reynolds House Museum of American Art as part of the Carolina Winter Music Festival for the chamber music program "Brooklyn Sounds: Copland Meets the Moderns."

Dr. Carrasco was also recently selected to be the Resident Professor in Fall 2015 for WFU’s Casa Artom in Venice.

KEVIN BOWEN

The WFU Bands will host composer William Pitts for the second biennial "Emerging Band Composer" concert on April 27, 2014. Students from the WFU Wind Ensemble and Symphonic Band will present a concert of Mr. Pitts’ music, including a special composition written for the occasion. The Spirit of the Old Gold and Black Athletic Bands will entertain audiences at all home men’s and women’s basketball games this semester.

STEWART CARTER


Patrick Dixon

Sr. Lecturer in Music received a Robinson Fund Fellowship and an Archie Grants Fund Award for Faculty Excellence to do research in Santiago, Chile.

LOUIS GOLDSTEIN

In the spring semester last year I performed the role of the on-stage pianist in festival Stage Winston-Salem’s production of Moises Kaufman’s award-winning play 33 Variations. Typecast again! Well, it’s hard to avoid in this case, since the performer is required to play sections of Beethoven’s Diabelli Variations.

Also last spring I was honored (flabbergasted, truth be told) to receive the Jon Reinhardt Award for Distinguished Teaching, stated as recognizing a teacher who exemplifies the ideals of liberal-arts education.

In the fall semester of last year I performed a concert dear to my heart, Morton Feldman’s Triadic Memories, first here at Wake Forest, then again at the University of Louisville.

This summer I look forward to once more joining the New England Conservatory faculty for their Summer Institute for Contemporary Performance Practice.

I continue to serve on the Executive Committee of IPLAcE, Wake Forest’s Interdisciplinary Performance and the Liberal Arts Center. Contact me with your ideas for combining performance with other disciplines.

BRIAN GORELICK

Brian Gorellick was active as a vocalist and colleague in events in Summer and Fall 2013. In June, he attended the Chorus America National Conference in Seattle. He sang tenor in two Baroque performances of the music of J.S. Bach with the Centenary United Methodist Church Chamber Singers in May and the Eastern Music Festival Choir in July. Last August and September, he served as Music Director and Choral Director for the Jewish High Holy Days Services at Temple Emanuel in Winston-Salem for the second year. And from October 31-November 2, he hosted 230 college chorals and 500 choral ensemble singers in Charleston, South Carolina at the Fifth National Conference of the National Collegiate Choral Organization, the professional group he serves as national secretary and member of the executive board.
DAVID HAGY

Orchestra Director
David Hagy conducted a large WFU Orchestra in the fall of 2013: 25 violins, 4 violas (several overseas), 7 cellos, and 2 basses as well as a full complement of winds, brass and percussion. He and the orchestra members had survived the Halloween concert at midnight before the opening of the musical Hairspray at 7:30 later that night. Their Dvorak ‘New World’ Symphony was a stunning and moving event. A Concerto Competition Concert will be performed this semester on February 27 featuring soprano Olivia Butler, flutist Emma Huelskamp, oboist Jiajun Shan, sax players H. B. Hull, Buck Hinman, Dario Calabro and Carey Bina in a quartet, and cellist Jihae Moon. The semester will end with three masterpieces dealing with Shakespeare’s Romeo and Juliet. The orchestra continues to be one of Wake Forest’s great assets; come experience the excitement and exhilaration!

JOANNE INKMAN

Joanne Inkman, piano faculty, will perform Bach, Haydn, Brahms, Liszt and Chopin in an upcoming piano recital in Brendle Recital Hall on January 26 at 3 p.m. She was awarded an Archie Grant for the National Group Piano and Piano Pedagogy Forum Convention held at the Cincinnati Conservatory of Music next August. During fall semester, she served as the pianist for Burghhead United Methodist Church in Winston-Salem and performed in concerts on campus. In March, she will travel to Ireland as organist and pianist for the WFU Concert Choir Tour.

RICHARD HEARD

Richard heard was promoted to Professor of Music (April 2013). He served as Executive Director of American Singer’s Opera Project (ASOP), a two-week opera workshop that meets each summer at Wake Forest University. The program attracted singers from across the country, and culminated in three performances of Mozart’s Don Giovanni with chamber orchestra, (June 13-15, 2013). Next summer, ASOP will present Mozart’s Magic Flute. Professor Heard has been awarded a Reynolds Leave for Fall 2013 to pursue publication of selected vocal works by Florence Price, African-American composer. Heard also presented six concerts of Spirituals and African-American Art Songs in Germany, December 12-23, 2013.

PETER KAIROFF

Peter Kairoff has recorded a series of over 50 brief programs broadcast weekly on WFDD radio, called “Understanding Classical Music,” in which he discusses various aspects of music, illustrated with live musical excerpts at the piano. Peter just returned from a wonderful semester teaching at Casa Artom in Venice last fall, and continues to serve as Director of the WFU Venice program. He will open the spring semester concert season with a trio program for piano and strings, with guest artists Adam Carter, cello, and Jeannette Jang, violin.

KATHRYN LEVY

Senior Lecturer Kathryn Levy recently completed her 38th season as piccoloist with the Chautauqua Symphony Orchestra in Western NY State. Founded in 1874, the Chautauqua Institution is a remarkable community in a Victorian setting that features a wide variety of programming in the arts, education, religion, and recreation. Playing in the CSO is a challenging job with many rewards. The orchestra plays 21 concerts each summer in about 8 weeks with no repeated repertoire, performing in a large covered amphitheater on Tuesday, Thursday and Saturday evenings. The “Amp” can seat around 5,000 audience members. The other musicians come from all over the USA and some other countries as well. There is very little change of personnel since this is a plum job that no one wants to give up. The orchestra sounds great even with only 1 or 2 rehearsals for each concert. Early last season, the CSO played an excellent performance of Benjamin Britten’s challenging opera, Peter Grimes, after a total of only four rehearsals! In addition, Ms. Levy participated in the Chautauqua Institution Logan Chamber Music Series performing the First Grand Trio, Op 13 by Frederic Kuhlau with the other flutists of the CSO. She also gave a piccolo master class for the flute students of the Chautauqua Music School Festival Orchestra.

DAVID LEVY

David Levy, in addition to his duties in the Department of Music, serves as Associate Dean of the College for Faculty Governance (part-time) and as Program Director for Flow House, Vienna. He will be reading a paper at an upcoming symposium on Beethoven’s String Quartet in A minor, Op. 132 at Boston University in April. He will also be presenting a paper at the 4th New Beethoven Research Conference that will take place in Bonn, Germany, September 10-12, 2014. He also serves on the program committee for this international conference. Dr. Levy will be teaching Music History II this spring.
Dan Locklair’s *Hodie Christus natus est*, from his *Three Christmas Motets*, was recorded by the renowned British professional choral ensemble, the BBC Singers, was included on a new CD that was a part of the December 2013 issue of *BBC Music Magazine* and was broadcast over BBC Radio 3 during the month of December.

The *Playful Rainbow*, a four-movement choral cycle, was premiered by the Winston-Salem Youth Chorus on November 2 in Winston-Salem at The Stevens Center. The *Playful Rainbow* was commissioned by the Winston-Salem Youth Chorus for their 20th anniversary year and is a setting of four new poems by former North Carolina Poet Laureate, Fred Chappell. A second performance of The *Playful Rainbow* occurred on November 11 during the American Choral Directors Association luncheon at the state convention of the North Carolina Music Educators Association in Winston-Salem.

Earlier, on October 30, Dan Locklair’s large organ work, *Glory and Peace* received its New York City premiere by the American organist and Yale University professor, Thomas Murray, in a recital in the Great Music for a Great Space Series at The Cathedral Church of Saint John the Divine in New York City. This performance was recorded by American Public Media for a national broadcast in 2014. Mr. Murray originally gave the World Premiere of *Glory and Peace* in Disney Hall in Los Angeles in 2009.

In late September American Public Media’s nationally syndicated radio program, *Pipedreams*, broadcast a two-hour program devoted solely to the organ music of Dan Locklair entitled, *Unlocking Locklair*. An interview with Dan Locklair runs throughout the program, which remains available over the Internet at: http://pipedreams.publicradio.org/listings/2013/1339/

In 2013/2014 the exciting Jazz Studies program at Wake Forest University continues to "swing" ahead as the Old Gold Jazz Crew (little Big Band), led by Christina Hankins and the Deacon Jazz Machine (little Big Band), led by Jay Meachum perform concerts with music that speaks to all generations. New opportunities for joining or creating jazz small ensembles (Combos) like the Guitar ensemble, directed by Wiley Porter (or any level of duets, trios or quartets), will provide a full range of jazz experience for all musicians. If you would like to create or be a part of our small ensembles classes see Matt Kendrick. Individual opportunities to study privately with our world-class jazz faculty are open for all levels of musicianship from beginning "jazzers" to advanced artist. No audition required for any part of the Jazz Studies program except the Deacon Jazz Machine. In the spring of 2014, "Jazz Week" will return in April for its 4th consecutive season. "Jazz week" at WFU has become a celebrated collection of concerts and clinics involving the entire WFU Jazz Studies program, its faculty, its students and guest musicians from all over the World. Contact Philip Morgan, Director of Jazz Studies, with any questions about auditions.

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**Music Notes Submission**

We welcome the submission of articles for consideration, as well as information regarding alumni. Please email submissions for the next newsletter to:
frantzkjm@wfu.edu no later than April 15, 2014, or mail to:
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Detailed information about the Department of Music, its programs, faculty and staff, and calendar of events can be found on our website, www.college.wfu.edu/music. To receive the music department brochure please contact Kris Frantz at (336) 758-5026 or e-mail frantzkjm@wfu.edu.

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