

Ensembles x x



Bands

The University Bands offer students a variety of opportunities for instrumental performance. Membership in the Wind Ensemble is by audition during the fall and spring semesters, and is open to players of brass, woodwind, and percussion instruments. The Wind Ensemble performs one concert near the end of each semester. In the spring semester, the Symphonic Band is available without audition for students interested in maintaining and developing their skills while performing traditional concert band repertoire. Students interested in big band jazz may participate in the Jazz Ensemble, which also takes place in the fall and spring semesters. Marching Band and Basketball Pep Band are available without audition for those interested in participating in music as a part of the university athletic program. Additionally, chamber ensembles such as brass quintet, woodwind quintet, and trumpet ensemble are available depending upon student interest.



Chamber Music

The clarinet quintets of Mozart and Brahms, the string quartets and piano trios of Dvorák and Beethoven, and the piano quintet of Shostakovich—these pieces represent just some of the chamber music repertoire studied and performed by student chamber ensembles here at Wake Forest. Faculty coordinators David Hagy and Jacqui Carrasco organize a variety of string groups each semester and welcome all instruments—such as piano, woodwinds, and strings—into the mixed ensemble class. Students receive weekly coaching and also meet to rehearse independently of their faculty coaches. The camaraderie that such musical work fosters has led many student groups to stay together beyond a semester. WFU student and cellist Elizabeth Brill states, "I often see more personal initiative in a chamber group since the group must practice together without the instructor and 'teach themselves'." Each group performs at the end of the semester. For more information about opportunities to study string or mixed chamber music, please email Jacqui Carrasco.



Choirs

The Wake Forest Choirs will continue their tradition of performing the finest classical choral music for their listeners this coming fall. Concert Choir and Collegium Vocal Ensemble will combine for the Fall Choral Concert on November 7, Collegium will sing early music in conjunction with the Collegium Instrumentalists on November 13, and both ensembles

will join together with the Wake Forest Chorus for the traditional Holiday Choral Concert on December 5. Concert Choir will perform at the Moravian Lovefeast as in the past. Both choirs will hold auditions for new members during orientation and the first week of the fall semester. Students interested in joining should attend the Choral Ensembles Orientation Meeting on Saturday, August 24, 5:30-6:00 pm, in Room M208 of the Music Wing of the Scales Fine Arts Center. Please email Brian Gorelick, Director of Choral Ensembles, for more information.



Collegium Musicum

The Wake Forest University Collegium Musicum is a student ensemble devoted to the performance of music of the Middle Ages, Renaissance, and Baroque. The ensemble consists of two components: a small, select vocal ensemble, directed by Dr. Brian Gorelick, and an instrumental ensemble, directed by Stewart Carter. The two components join for a major concert near the end of each semester, and subgroups of the ensemble perform at various campus functions, such as university chapel services.

The Collegium Musicum owns more than forty reproductions of period instruments, including recorders, sackbuts, krummhorns, violas da gamba, vielle, shawms, organetto, psaltery, and Renaissance flutes.



Orchestra

On HALLOWEEN at the stroke of MIDNIGHT the *Toccata and Fugue in D Minor* sounds forth another year as the Wake Forest Orchestra CELEBRATES its eighth annual HALLOWEEN CONCERT. Conductor David Hagy HAUNTS the players and audience with an UNNATURAL, IMPREDICTABLE and UNBELIEVABLE plot. The orchestra members interrupt with TRICKS of their own. Dressed as a MENAGERIE of awesome and ECREE characters they SHOCK you, SCARE you, and make you LAUGH. And who knows what surprise GUESTS may appear!?!? Don't miss the AMTICS!

On a more serious note the orchestra will present a concert of traditional masterworks on Friday, December 6, at 8:00 p.m. The Concerto Competition to decide who will play solos with the orchestra in the spring will be held Wednesday, October 23. The orchestra's camaraderie and exciting repertoire makes this ensemble a popular group to play with and to hear!



Flute Choir

The WFU Flute Choir continues to flourish under the leadership of Flute Instructor 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 Moravian Love Feast in Wait Chapel, the Irish Festival, Flute Fest, Davis Chapel services and Chamber Music concerts.

Editor's x

The editor welcomes the submission of articles for consideration, as well as information regarding alumni. Please email to listerml@wfu.edu; fax 336.758.4935 or mail to Music Department, Wake Forest University, PO Box 7345, Winston-Salem, NC 27109 information about alumni for the next newsletter no later than November 15th. Detailed information about the Department of Music, its programs and staff, may be found on our website www.wfu.edu/music. To receive the music department brochure, instrumental brochure, scholarship brochure and/or application please contact Carol Brehm at 336.758.5364 or email brehmcj@wfu.edu.

Wake Forest Music Faculty

Susan Borwick	borwick@wfu.edu
Kevin Bowen	bowenck@wfu.edu
Jacqui Carrasco	carrasj@wfu.edu
Stewart Carter	carter@wfu.edu
Patricia Dixon	dixonpa@wfu.edu
Louis Goldstein	louieg@wfu.edu
Brian Gorelick	gorelick@wfu.edu
David Hagy	dhagy@wfu.edu
Richard Heard	heardre@wfu.edu
Peter Kairoff	kairoff@wfu.edu
David Levy	levy@wfu.edu
Kathryn Levy	levyka@wfu.edu
Dan Locklair	locklair@wfu.edu
Teresa Radomski	radomski@wfu.edu

Staff

Carol Brehm brehmcj@wfu.edu
administrative assistant

Jay Lawson lawsonj@wfu.edu
technical manager - Brendle Recital Hall

Maureen Lister listerml@wfu.edu
director media relations
and assistant to the chair

Jolie Tingen tingenjg@wfu.edu
instructional technology specialist



Notes

The Newsletter of Wake Forest University Department of Music

Wake Forest University - Department of Music
PO Box 7345 Reynolda Station
Winston-Salem, NC 27109

David B. Levy, Department Chair
Maureen L. Lister, Editor

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Careers in Music

Wake Forest music majors and minors graduate to diverse fields inside and outside music. 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; the musical theatre; the music business; publishing; recording; broadcasting; and arts management. **Music Notes** will spotlight the career of one Wake Forest alumnus each issue.

Performances and recordings—these are the paths to success for a composer in the twenty-first century. Scott Robbins—perhaps borrowing a page from his Wake Forest mentor, Dan Locklair—has done extremely well in both departments. Not surprisingly, national recognition and coveted awards have followed.

Robbins' works have been performed by the New York Camerata, Atlanta's Thamyris ensemble, the Czech Radio Symphony, the Dale Warland Singers, and Juilliard faculty hornist William Purvis with the Norfolk Chamber Music Festival Artist-Faculty. Recordings include his *Micro-Symphony* by the Warsaw National Philharmonic Orchestra (Jerzey Swoboda, conductor), which was reviewed in the May 1, 2000 issue of *Fanfare* and is available on MMC Recordings (MMC2075); and *The Heart's Trapeze*, with the Czech Radio Symphony Orchestra (Vladimir Valek, conductor), also from MMC (vol. XIV, MMC2107). The string quartet *Fortressed House*, by the Moyzes Quartet, is scheduled for release by MMC Recordings in the near future. His chamber work *3 Blues* for cello and trumpet will soon be released by "4-Tay" Recordings as a result of his first prize in the Britten-on-the-Bay Competition for cello music.

Robbins has been the recipient of several awards for his compositions, including ASCAP's Foundation Grants to Young Composers, the ASCAP Standard Award (annually since 1994), Composers Guild Award of Excellence, NACUSA Young Composers Award, the Second International Sergei Prokofiev Composition Competition, and the Dale Warland Singers New Choral Works Commission. His website (<http://www.under.org/cpec/srobbins>) includes an annotated list of his compositions.

A native of Boone, North Carolina, Robbins first



SCOTT ROBBINS '87

became interested in music as an avid fan of the television program *The Monkees* and decided he wanted to be a drummer. His career as a professional musician was auspiciously launched while still in elementary school as he landed a job as drummer in a rock band at Tweetsie Railroad amusement park near Boone, playing the same show eight times a day throughout the summer tourist season.

He graduated *cum laude* from Wake Forest in 1987 with a degree in music, studying com-

position with Dan Locklair and guitar with Pat Dixon. As a guitarist he earned first place in the Open Competition of the Giles-Harris Competitions in Musical Performance during his senior year. Unwilling to let grass grow under his feet, he immediately began graduate studies at Duke, studying composition with Stephen Jaffe and earning his MA there in 1989. Extending his musical tour of the Atlantic Coast Conference, he proceeded to Florida State, where he continued his studies in composition with Ladislav Kubik, earning the D.Mus. in composition in 1993. Scott remained in Tallahassee for the next two years, working as an adjunct instructor in music theory at Florida State and serving as assistant director of the university's New Music Ensemble. In the midst of an extremely tight job market, he landed his first full-time college teaching position at Southwestern Oklahoma State University in Weatherford, where he served as Composer-in-Residence and Coordinator of Music Theory from 1995-98.

(Interview continued on page 2)

WAKE FOREST
UNIVERSITY

Music Notes

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A x from the chair



The spring semester of 2002 was, as usual, a very busy one for us. Our usual "end-of-the-semester" ensemble programs were supplemented by a wide array of senior recitals. With the number of students majoring or minoring in music on an upswing, we had a very busy calendar indeed. The absolute number of graduating seniors—(eight majors and six minors)—may not seem imposing, but it nevertheless represents a high-water mark for us in recent years.

Our faculty continue to be busy too, in more ways than most of us are able to follow. Members of our performance faculty presented recitals on campus and in far-away locations, while members of our "academic" faculty were busy with guest lectures, research projects, and world premieres of new compositions! Few music departments of our size and scope can boast such an active and talented faculty.

Of many, many outstanding events of the spring semester, one in particular is worthy of special mention. We celebrated the twenty-fifth anniversary of the Giles-Harris Competitions in Musical Performance on February 23, honoring our donors as well as current and former Competition winners. Elsewhere in this newsletter, Prof. Louis Goldstein provides an excellent summary of this anniversary celebration of this event, which has come to mean so much to our Department.

Our instrumental ensembles program continues to grow. We were pleased to add Patrick Tucker as a part-time member of the faculty in 2001-02, directing the Jazz Ensemble. Mr. Tucker did an outstanding job, and continues in the same capacity in the current academic year. We are fortunate at Wake Forest to have so many talented part-time faculty, who supplement our full-time faculty and support staff in pursuit of our ultimate goal—the development of outstanding musicians and scholars!

Stewart Carter
Acting Chair

Scott Robbins Interview (cont)

Wishing to return to the Southeast, in 1998 Robbins accepted a position in the Petrie School of Music at Converse College in Spartanburg, South Carolina, where he currently holds the rank of Assistant Professor and is Chair of the Department of Music History, Theory, and Composition.

According to Robin Wallace, who teaches music history at Converse, Robbins is a great colleague, down-to-earth and fun to work with. He has a great sense of humor. He is outstanding with the students; he is still young and looks even younger. He has developed a good mentoring relationship with students and more of them are taking composition now than ever before.

Wallace further says that Robbins has been very effective in developing a comprehensive program for composition and new music at Converse, frequently inviting guest composers to campus for master classes with the students.

"Eight years ago there was little interest in contemporary music here," Wallace continues. "Scott has done a lot to make composition a living and active medium."

Robbins is a very productive composer whose style is accessible and generally tonal. Several of his pieces have become "hits" on the Converse campus, according to Wallace. One of the students' favorites is "Spooky Does the Bunny Hop," a movement from a piece for flute and oboe, written for a husband-and-wife team on the Converse faculty (and recently arranged for orchestra)—the title inspired by Robbins' cat, Spooky. Another of Robbins' works, *Conversessional*, has become standard fare for academic processions at the school.

Robbins lives in Spartanburg with his wife Shelley and his two children, Aidin, born April 24, 2002; and nine-year-old India.

—Stewart Carter

Faculty x x



Susan Borwick, Professor of Music

During the months since her return in January 2001 to fulltime teaching from a 4-year term as director of the Women's Studies Program, Susan Borwick, Professor of Music, has continued being active in the areas of women's studies and music.

Her latest review, of several chamber works by the contemporary Romanian composer Violeta Dinescu, is forthcoming this fall in the *International Alliance for Women in Music Journal*. Of Dinescu's latest compact disc, *Portrait*, Borwick says: "Her musical syntax emanates almost exclusively from two . . . sources: first, formal modernist art-music structures and compositional devices such as 'spun-out' melodies or dialogues between timbres and, second, extra-musical and often imagination-linked spiritual signification. In the latter regard, Dinescu compares well with other contemporary Eastern Europeans such as Gubaidulina, Pärt, and Górecki in her seriousness of purpose and association of sonority with profound cultural value-symbol." Borwick assesses the cd overall: "In *Portrait*, Violeta Dinescu's strength of intent, intensity, command of musical gesture, elongated sense of time and space, timbral acuity, and extra-musical and imaginative inspirations are stunning. She proves here to be a major composer of our time."

Borwick remains professionally active at the national level, in the National Women's Studies Association as a member of the Program Administration and Development Council, which addresses the interests of program directors and administrators. Her role on the Council is chairing the leadership and mentorship committee, which helps new administrators ease into their jobs. Susan was elected to a second 2-year term on the PA&D Council in June, at the PA&D pre-conference prior to the annual NWSA meeting in Las Vegas, Nevada.

Dr. Borwick now chairs a new initiative of NWSA, the *Contemporary Curriculum Transformation Project*. At NWSA's 2003 annual meeting in New Orleans, the CCTP will offer workshops on innovative and meaningful ways to include women of color materials and issues in the collegiate classroom. Working on the CCTP with Borwick this year are scholars from Maine, New Jersey, Georgia, and California. During succeeding annual meetings, the work of the CCTP will continue, as other issues are addressed.

Of her recent work, Borwick comments: "In the past, few women's studies scholars considered the arts their home discipline, and those who did tended to be art historians. Also, in the past, few musicologists or music theorists considered women's studies to be a second home. It's exciting to be a part of the bridge that is growing between the arts and women's studies. Each area has much to offer the other!" She would enjoy hearing from former students, who perhaps are moving in similar directions in their own interests and activities.

New CD Releases



This CD, *Dan Locklair: Orchestral Music* (Albany, Troy 517) represents the first all-Locklair orchestral CD and contains six compositions: *Hues for Orchestra* (see review <http://www.journalnow.com/wsj/entertain/music/MGBQ51X7A3D.html>), *In the Autumn Days* (Symphony for Chamber Orchestra), *Dayspring* (A Fanfare/Concertino for Guitar and Orchestra), *Creation's Seeing Order* (A Prelude for Orchestra), "Ere Long We Shall See..." (Concerto for Organ and Orchestra) and *When Morning Stars Begin to Fall* (A Tone Poem for Orchestra). All six works were the result of commissions with *Dayspring* having a very specific Wake Forest connection, since it was commissioned by the 2nd International Guitar Congress in 1989 (and Pat Dixon headed up that successful conference). The orchestra on this new Albany CD is the Slovak Radio Symphony Orchestra of Bratislava, Slovakia and is conducted by its new principal conductor, Kirk Trevor. Most pieces on the CD have had multiple performances, including *Hues*, whose performances have included ones by the Buffalo Philharmonic, the Louisville Orchestra and the North Carolina Symphony.

Peter Kairoff played a piano recital last summer at a beautiful Palladian villa near Venice, Italy, as part of the "Music in Villas" series in the Veneto region. This fall he will be performing with Teresa Radomski and Richard Heard in an Evening of Art Song (*Liederabend*) on October 11, as well as in the program of music of Manuel Garcia, on September 20. He will play a solo piano recital in February and March in various venues in the United States and Europe.



The CD recording, *Music From Venice*, was recently released, featuring Dr. Kairoff on harpsichord and the baroque chamber orchestra from Venice, *Accademia di San Rocco*. (The CD, proceeds of which will help support the Venice program, is available by check for \$15, made out to "Wake Forest University," sent to "Music From Venice CD," PO Box 7345, Winston-Salem, NC 27109.)

2002 Scholarships, Prizes, and Awards

The music department awards two need-based scholarships in amounts intended to cover the cost of individual instruction (private lessons) at Wake Forest. One or more students receive each scholarship.

The Maria Thornton and Miriam Carlyle Willis Scholarship Fund (Preference is given to North Carolina Baptist students who are interested in all phases of church music.)

The M. Elizabeth Harris Scholarship Fund (Awarded annually to a music major, normally a rising junior or senior.)

The music department annually gives these prizes and awards:

The Louise Cochrane Boteler Prize for the Pursuit of Excellence in Music is awarded each spring 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.

Allison Jones '04

The Christian Cappelluti Prize is awarded to one or two 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 award is named in memory of Wake Forest graduate Christian Cappelluti ('97), who died unexpectedly at the age of 22.

Andrew Estel '04
Joey Hipps '04
Ashley Phillips '03

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 (Class of '89) and who exemplifies her willingness to serve the symphonic groups and the athletic bands wherever she was needed. The award is named in memory of Paige Shumate DeVries who died unexpectedly in her last semester of medical school.

Kairoff CD (cont)

Kairoff's recordings have been broadcast recently in New York, Los Angeles, Chicago, Germany, France and Finland.

The Bob Voss Music Award to support a rising junior or senior music major or minor whose spirit, love, and enthusiasm for music, in the judgment of the music faculty, reflects the joy that Bob Voss brought to the art.

Allison Jones '04



The Office of Admissions annually awards **The Presidential Scholarships for Distinguished Achievement:**

Twenty renewable scholarships of at least \$10,700, 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 plan to 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 by contacting the Office of Admissions directly at their website: www.wfu.edu/admissions.

Current Presidential Scholars in Music are:

Ashley Phillips '03 (clarinet)

William Daniel '04 (voice)
Joseph Hipps '04 (voice)
Nicholas Mason '04 (voice)
Kevin Moehringer '04 (trombone)
Sofia Rotter '04 (oboe)

Caroline Boyd '05 (piano)
Sashagee Enegren '05 (bassoon)
Natalie Kocher '05 (piano)
Katharine Livingston '05 (flute)
Thomas Rutledge '05 (percussion)

Greg Aikens '06 (trumpet)
Margaret Ashy '06 (trumpet)
Nathan Byrd '06 (oboe)
Mitchell Dean '06 (voice)
Amanda Klemas '06 (flute)
William Nathan '06 (horn)
Tamara Pickett '06 (cello)
Natalie Williams '06 (viola)

In Concert

Unless indicated, all performances are in Brendle Recital Hall, located in the Scales Fine Arts Center.

September

5 Thursday, 8 pm

Secret Artists Series

The Ahn Trio

Three sisters: piano, cello and violin. Young, energetic—a brilliantly distinguished ensemble!

20 Friday, 8 pm

Manuel Garcia, the Composer

North Carolina Fall Conference

National Association of Teachers of Singing

Teresa Radomski, soprano

Richard Heard, tenor

James Radomski, baritone

Patricia Dixon, guitar

Louis Goldstein, piano

Peter Kairoff, piano

Wake Forest University Voice Students

(see details on next page)

28 Saturday, 9 am - 4 pm

Southeast Chapter of the American

Musicological Society Conference

Room M208 - open to the public

Scholars from throughout the Southeast will present their research on historical topics.

October

5 Saturday, 8 pm

Secret Artists Series

Frederica von Stade, mezzo-soprano

—recognized as one of the great opera stars of our time—

Wait Chapel

8 Tuesday, 8 pm

Jazz Strings Project

—An evening of classic, contemporary, and latin-tinged jazz featuring three of the Triad's most active performers and teachers of improvised music.—

Jacqui Carrasco, violin

Mark Mazzatenta, guitar

Wolfgang Planz, electric bass

11 Friday, 8 pm

Faculty Recital

Liederabend: An Evening of Art Song

Teresa Radomski, soprano

Richard Heard, tenor

Peter Kairoff, piano

22 Tuesday, 8 pm

Faculty Recital

Louis Goldstein, piano

24 Thursday, 8 pm

Student Showcase Concert

—featuring performers selected by the WFU faculty for their musical abilities—

31 Thursday, MIDNIGHT

ANNUAL HALLOWEEN ORCHESTRA CONCERT

David Hagy, conductor



**FREE—tickets required
call 758-5364 to reserve**

November

7 Thursday, 8 pm

Fall Choral Concert

Brian Gorelick, conductor

10 Sunday, 3 pm

Flute Fest 2002

featuring students of Kathryn Levy

The WFU Flute Choir and

The Silver Wind Flute Choir of Winston-Salem

Kathryn Levy, director

13 Wednesday, 8 pm

Collegium Musicum Concert

Stewart Carter and Brian Gorelick, directors

16 Saturday, 3 pm

Student Voice Recital

Eve Tannery, soprano

Ann Listokin, piano

21 Thursday, 8 pm

University Jazz Ensemble Concert

Patrick Tucker, conductor

December

2 Monday, 8 pm

Student Chamber Music Concert

Jacqui Carrasco and David Hagy, coordinators

3 Tuesday, 8 pm

University Wind Ensemble Concert

Kevin Bowen, conductor

5 Thursday, 8 pm

Holiday Choral Concert

Brian Gorelick, conductor

6 Friday, 8 pm

University Orchestra Concert

David Hagy, conductor

7 Saturday, 3 pm

Senior Voice Recital

Charles Meininger, baritone

Ann Listokin, piano

North Carolina Fall Conference September 20-21

National Association of Teachers of Singing

Manuel Garcia (1775-1832)

Bel Canto Tenor, Composer, Teacher

Wake Forest University Department of Music will host the North Carolina Fall Conference—National Association of Teachers of Singing on September 20-21, 2002. James Radomski, Professor of Music at California State University, San Bernardino, will be the Guest Clinician. Dr. Radomski (who is the brother of WFU Professor of Music, Teresa Radomski), will give presentations on Manuel del Populo Vicente Garcia (1775-1832), who was Rossini's leading tenor, a composer, and an important teacher in the 'bel canto' school. Manuel Garcia is the subject of a book by James Radomski, which has recently been published by Oxford University Press. On Friday, September 20, at 8:00 pm, Wake Forest University music faculty and students will perform a concert of Manuel Garcia's songs, operatic arias, and ensembles. Admission is free and the concert is open to the public.



Lucille S. Harris



Lauren Toney, Matt Webb,
Jack Zoesch, Mrs. Zoesch



Dale Backus and Susan Borwick.
Dale will be returning for an
Alumnus Recital in Spring 2003



David Levy,
Karlie (Anderson) and
Chris Carter

GILES– HARRIS COMPETITIONS CELEBRATE SILVER ANNIVERSARY



Marlene Hoirup, Jamie Raudenski,
Rebecca Newby, Jacqui Carrasco



Andrew Estel, Joey Higgs,
Chris Shepard, Ben Desiderio



Jeff Gilleland, Amy Orser,
Katharine Boyes-Gilleland, Adam
Gilleland, Paul Orser

For those of us who have been at Wake Forest University for many years, it was hard to believe that this February's "Competitions in Musical Performance" was the twenty-fifth edition of this tradition.

The occasion was marked with several special features that made this year's "Giles-Harris" distinctive. Maureen Lister contacted all of the previous winners of this now venerable enterprise to invite them to campus for the Competitions, and to submit a biographical update to include in the program. She then prepared a commemorative program book that listed all 98 (!!) prior winners, together with the 55 responses received.

Between the two competitions, a festive luncheon was held in the Magnolia Room to honor the Competition donors. Eighty-four people attended, including 34 current and former students. Chairman David Levy served as Master of Ceremonies and Competition Directors Kathryn Levy and Louie Goldstein presented each donor with a vase etched with the Competition logo. Competition founder Paul Sinal

spoke about the origins of this event, at a time when the Fine Arts Center did not have a music wing and many people were uncertain about its construction. Susan Borwick gave a moving reminiscence of some of her first impressions of the Department of Music, and her quick discovery of the central importance held by Lucille S. Harris and Christopher Giles.

In the Brendle lobby, another special reception, honoring current and former contestants, followed the Open Competition.

To top everything off, the performances in both Competitions were excellent, prompting many observers to label it the best one ever. Both panels of judges expressed the wish that there were more prizes available for awarding. It was a great day for the Department of Music. The camaraderie among students, faculty, donors, and guests was in evidence throughout the day, constantly underlining the festive nature of this wonderful day of music making.

—Louie Goldstein



Paul Sinal and David Levy



Frances Crowe,
Paul Denman, Sara Sinal



Joe Beach, Peter Kairoff,
Paul Sinal



Matt Johnson, Ember Rigsby,
David Levy, Matt Webb



Giles-Harris Competition Plaques



Bruce and Salley (Bradford) Wilson,
Dale Backus, Karen Waddill



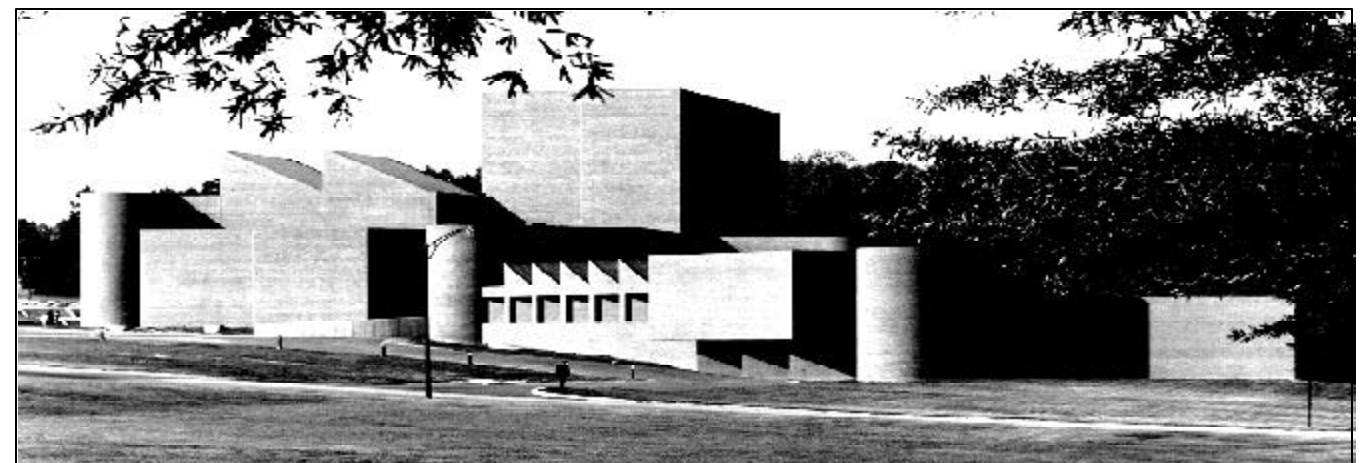
Matt Johnson, George Faithful,
David Hagy, Jonathan Horvath,
Louie Goldstein



Dr. Virts, Joe Beach, Lucille Harris, Mrs. Zoesch

Music at WAKE FOREST

Calendar of Events Fall 2002 Season



Scales Fine Arts Center

Department of Music events are free and open to the public. Admission is charged for the Secrest Artists Series - 336.758.5295. For information about events, to be added to the departmental mailing list, or to learn about hearing devices and wheelchair accessibility, contact: Wake Forest University, Department of Music, P. O. Box 7345, Winston-Salem, North Carolina 27109 - 336.758.5026.