

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 alumnus in most issues.



CHRISTOPHER MAGIERA '05

Christopher Magiera graduated from Wake Forest University in 2005, with a B.A. in Music with Honors. As an undergraduate music major, he was a member of the Wake Forest Concert Choir and performed in the Department of Music 2003 production of *Dido and Aeneas*. Chris created the role of Enrico for the Wake Forest University 2005 world premiere performance and recording of Manuel García's *L'isola disabitata*. After graduation he received a Master of Music degree from the Peabody Conservatory, where he performed the roles of Figaro in *Le Nozze di Figaro*, Lindorf and Dr. Miracle in *Les Contes d'Hoffmann*, Ford in *Falstaff* and Dr. Lindquist in *A Little Night Music*. Following his studies at Peabody, Chris completed post-graduate study at the Yale School of Music, where he was featured as Dr. Falke in *Die Fledermaus*, Riccardo in *I Puritani*, and Johnny Sycos in *Comedy on the Bridge*. In 2008, he was a member of the Glimmerglass Opera Young American Artists Program. Additional performances have included the roles of Silvio in *I Pagliacci*, Marcello in *La Bohème*, and the baritone solo in *Carmina Burana*.

Magiera has won several awards and competitions; most recently the 2009 Sullivan Foundation Grand Prize. He was a Grand National Finalist in the 2008 Metropolitan Opera National Council Auditions, an International Finalist in Plácido Domingo's "Operalia" World Opera

Competition, and First Place Winner in the 2008 Opera Birmingham Vocal Competition. Chris has also received awards from the Jensen Foundation, Gerda Lissner International Vocal Competition, Florida Grand Competition, Marguerite McCammon Competition (Fort Worth Opera), Liederkranz Foundation, Bel Canto Foundation, Licia Albanese Puccini Foundation, San Antonio Opera Vocal Competition and the Annie Wentz Prize (Vocal Performance, Peabody Conservatory).

As a former member of the Opernstudio at the Bayerische Staatsoper in Munich, Magiera appeared in a variety of main-stage operas including *Lucrezia Borgia*, *Palestrina*, *La Bohème*, *Lohengrin* and as Guglielmo in *Così fan tutte* with the Opernstudio at the Cuvillés-Theatre. This past summer (2010) he performed the title role in *Eugene Onegin* with Opera Theatre of Saint Louis. He has been engaged by the Dresden Semperoper for the 2010-11 and 2011-12 seasons. Roles next season in Dresden include Figaro in *Il barbiere di Siviglia*, Taddeo in *L'Italiana in Algeri*, Robert in *Iolanta*, and Schaunard in *La Bohème*. Other engagements include a performance at the Knowlton Festival with the Montreal Symphony Orchestra under the baton of Maestro Kent Nagano, a debut at the Santa Fe Opera, and a

return to Opera Theatre of Saint Louis for leading roles. Magiera is on the artist roster of Columbia Artists Management, Inc.; information is available via their website:

<http://www.cami.com/?webid=2084>

Teresa Radomski, Magiera's voice professor at Wake Forest University, is pleased to present this interview with her former student for the Department of Music 2010 Fall Newsletter.

TR: Chris, it's really wonderful to see all that you have accomplished in the very competitive world of opera since you graduated from Wake Forest in 2005. I recall that you first experienced opera as a young boy, at the Lyric Opera of Chicago, which you and your family attended every season. Did you begin to think of becoming an opera singer back then?

CM: It's funny to think about those days. Some of my first operas were at one of the greatest houses in the world and I had no idea what I was seeing. I first saw *Il barbiere di Siviglia* there starring Thomas Allen when I was about eight, and it is exciting to think that I will have my premiere in that opera this year in Dresden. I don't know that I ever really expected to become a singer at that point in my life. Music has always been important to me, but I think I

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Christopher Magiera (continued from page 1)

liked spending time with my family more than anything there. Opera has always been a part of my life through my family and I think because of that, it has been very exciting to grow into a singer. And all of that certainly began with my great exposure to it in Chicago.

TR: Considering that you may have been thinking of an operatic singing career in high school, why did you choose to come to a liberal arts school like Wake Forest University, rather than a music conservatory?

CM: In all honesty, I really had no idea what I was going to do with my life when I was graduating from high school. I had always been involved with music, but opera wasn't at the forefront. I fell in love with Wake when I came down to visit some schools in the south, and I basically stopped looking for other places to attend after that. Stumbling onto the great offerings in music that WFU has was purely an accident!

TR: I believe that your first solo operatic role was Enrico, in the world premiere of Manuel García's *L'isola disabitata*, which we presented at WFU in 2005. Before that (2003), you performed on the Brendle Recital Hall stage in Purcell's *Dido and Aeneas*. Both of these productions were directed by our visiting theatre professor, James Dodding. What impressions have remained with you from your work with Mr. Dodding?

CM: Yes, my first role ever was Enrico on the stage in Brendle, and that is a memory that will be with me for my entire career, I am sure. Mr. Dodding was a great director to work with, certainly one of the people who inspired me to continue working at this career-path. He is a very thoughtful director, one who really considers many different points of view and comes up with something interesting, yet manageable. It was a great benefit to work with him – even at such a young age where I really had no experience. Everyone who worked on that production inspired me in different ways.

TR: I had the pleasure of seeing two of your performances with the Peabody Opera; as Ford in *Falstaff*, and the title role in *Le Nozze di Figaro*. You leapt right from the WFU music department into leading roles in graduate school! Along with our productions of *Dido and Aeneas* and *L'isola disabitata*, what other experiences at WFU helped to prepare you for graduate school and a career in music?

CM: Maybe the most important thing I took from WFU was a view of things other than music. Too many students who attend conservatories for their undergraduate careers seem to burn out on opera or voice before they've gotten to the fun part of performing. I feel that Wake made me well

rounded as a person, in addition to forming my musical ideas as a young singer. Also, the academics at Wake Forest set me up very well for my future. My music theory and history courses still come into play, and I sing at least one African American art song on every recital I perform (and I would never have even known of these wonderful songs if it were not for Mr. Heard's class). And, of course, the masterclass with Ben Heppner was a great event in my early musical years. And to think that we are now represented by the same manager...

TR: Following your studies at the Peabody Conservatory, you went on to the opera program at Yale and numerous competitions, including the Metropolitan Opera National Finals and Plácido Domingo's *Operalia* World Opera Competition. Many of your teachers and friends from WFU were thrilled to hear you via the live broadcasts of these competitions. What was it like singing onstage at the Metropolitan Opera, with one

of the world's leading orchestras, and how did it feel to be performing under the baton of the incomparable Maestro Domingo, who directed the orchestra for his *Operalia* competition?

CM: It was wonderful to sing in both the MET Competition and at *Operalia*. I think I was a bit young for both: 24 and 25 respectively, and I wish I had even waited a little to take those big steps. However, with such experiences, you must take them when they come. For the MET, it was really the most stressful thing I had ever done at that point. I was almost ill backstage from nerves, and the experience flew by as if in a moment. However, it is a memory I will cherish for life. In fact, Stephen Lord, the conductor on that day, is the Musical Director here in St. Louis, and he is the one who has brought me here for *Onegin* this year and back for *Klinghoffer* next season. As far as *Operalia* goes—meeting and working with Maestro
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Reflections on Concert Choir's 2010 Italy Tour

By Brian Gorelick

In March 2010, the Concert Choir and I completed our second international performance tour, a very successful seven-day trip to Italy, featuring four concerts in beautiful venues for appreciative audiences, and outstanding times serving as ambassadors for the music department and Wake Forest University.

On March 5 and 6 we took a bus to Charlotte and flew to Rome via Munich. On arrival in Rome, we met our wonderful guide, Viviana Lancia, arranged for us through our agency, World Cultural Tours, who got us to our hotel in the Stazione Termini district and informed us of the sights we were seeing on the drive in from the airport. Fifteen minutes after checking in, we walked four blocks from the hotel to the Pontifical University Antonianum for our only private rehearsal of the trip. In spite of jet lag and travel fatigue, the students

spent two hours practicing their music in a most professional manner, followed by dinner at the hotel and a quiet first evening in Italy.

Our second day in Rome began with a very fine performance at the Santa Susanna Church, the English-speaking Catholic parish church of Rome on the Via Venti Settembre. We were proud to sing Gregorio Allegri's *Miserere* at the morning service, and surprised that all 150 parishioners stayed after for our postlude concert. The group then enjoyed an afternoon walking tour of the Coliseum and Roman Forum and a free evening following dinner at the hotel.

On March 8, we had another sightseeing day in Rome at the Vatican and St. Peter's Basilica. The choir singers and faculty then divided into two groups, one group staying in Vatican City to see the Sistine Chapel, and the other following Peter Kairoff across the Tiber River toward the Piazza Navona

through the Medieval and Renaissance section of Central Rome. I headed right for the Café St. Eustachio to try their famous coffee and purchase some to take home. That evening, we gave our first full concert performance at the Basilica di Sant'Eustachio. The acoustics and décor of this wonderful church were the perfect setting for us to present all of our sacred and secular
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Concert Choir performs at the Basilica di Sant'Eustachio in Rome

2010 Senior Class In their own words...

Each year, *Music Notes* publishes the future plans of its graduating class of music majors and minors, as well as their memories of and reflections on their music study at Wake Forest. The Class of 2010, with six music majors and three music minors, encompasses great diversity, with students moving toward careers in a variety of fields.

Tenor **ALEXANDER BLAKE**: “Next year I will be working as a Wake Forest University admissions counselor. I will be working here for at least two years and then pursuing a Masters degree in Choral Conducting. Eventually I want to obtain a PhD in choral conducting and become a professor in a university. I was fortunate enough to receive a number of different opportunities that I have never experienced, such as traveling abroad to research music and to conduct the university orchestra and both choirs. I was also able to improve considerably in my voice technique during my four years in the major and learned a lot about musical talents I never knew I possessed. Working in such a small department in which the professors know you personally could not have been a better environment for me. Here I was able to test my abilities as a composer and conductor and realized through my courses that I have passions in both of these areas. I believe that the hard work and multitasking skills that I was able to develop as a music major helped me to acquire the position where I can share the love and appreciation of arts with many incoming students.”

Professor Richard Heard: “I enjoyed working with Alex for the entire four years he attended Wake Forest. He was a pleasure to teach. He began to make wonderful progress in his singing, especially in the last year of study. His hard work paid off. He gave an excellent senior recital, and demonstrated exceptional vocal growth and maturity. Alex has excellent potential, and I hope that he will continue his classical vocal study.”

Professor Brian Gorelick: “I am looking forward to continuing Alex's instruction in choral conducting next year and am glad he has chosen to stay in Winston-Salem and spend a year developing his skills and increasing his experience in the field. Alex has all the skills and musicianship to become a fine choral conductor. It was a great pleasure to be his teacher this spring and to watch him lead his own chamber choir so very well on the April 22 Spring Choral Concert.

Soprano **VIRGINIA BROWNE**: “This summer, I will be receiving a grant from the Office of Career Services to intern at the Arts Council of Winston-Salem and Forsyth County. After that, I plan on pursuing an

MM in Vocal Performance at Appalachian State University this fall. I credit my professors here in the music department— notably Ms. Radomski, Dr. Borwick, Dr. Levy, and Dr. Gorelick— with encouraging me to pursue music after graduation. Studying with each of them has significantly helped my confidence to pursue music as a scholar—not just as a performer. I have cherished the community that exists within the department. I love that I know all the professors and most of them know me, even if I haven't had them in the classroom. Thank you for four great years!”

Soprano **MEGAN LARKIN**: “Music has been an important part of my four years at Wake Forest, and I plan to continue singing in my car and attending as many performances as I can. For the next four years, I will be attending medical school in the Caribbean. I want to become a neonatologist and hope to give as many other kids a chance to enjoy music as much as I have.”

Violinist **ELIZABETH MARTIN**: “I will be attending the WFU School of Medicine in the fall. Choosing to pursue a music major and fulfill pre-med requirements resulted in an undergrad experience filled with many lovely nights that required weighing the ominous cloud of an impending Organic Chemistry test against the unspeakable horrors of looking foolish during sight singing in Music Theory. However, in spite of the late nights in the practice rooms, sprints from orchestra to biology lab, and a few unintentional naps in chemistry, I would not change anything. My science classes actually helped me grow as a violinist, as intense spots within my current concerto worked splendidly as an outlet for anger over Physics homework. Music has indeed prepared me for the medical world by teaching me to accept constructive criticism, practice dutifully, and channel my nerves into productive energy to create a successful performance. To younger music students: Go to concerts, listen to recordings, do what you must to remind yourself why you love music. When you are practicing a frustrating passage, struggling with dictation, or cramming for listening tests, you will need constant reminders of the inexplicable power and emotion behind this incredible experience we call music, reminders of the passion that compelled you to study it in the first place.”

Professor Jacqui Carrasco states, “Just some of Elizabeth's accomplishments during her time at Wake Forest: performing movements from the Barber and Mendelssohn concerti with the WFU Orchestra; playing as a soloist in master classes of Arnold Steinhardt and Midori; winning the Music History Prize; and her acceptance and atten-

dance at the Brevard Music Center Institute. And she accomplished all of this while still excelling in her pre-medical studies! But what really stands out about Elizabeth is her amazing dedication to musical growth—her discipline, focus and creativity in her individual practice and her incredible spirit in meeting all musical challenges. We'll miss her terribly, but hope the WFU School of Medicine will allow her a few moments to sneak her violin back into Scales!”

Composer and pianist **TOM NAHASS**: “My music major meant a lot to me because I learned so much about the craft and process of composing. It is something that I will take with me and will refine as I grow older. Although I don't plan to pursue music in any job capacity after college, I will continue to play and compose as a hobby very often. I plan to go to medical school after I complete a post-baccalaureate program to finish my science courses. My advice is for anyone who is stuck between doing something they love and earning a degree in something they hate so they get a good job. I would say, don't worry too much about where you end up but the time in college is *the* time to do what you are interested in and the rest will follow.”

Professor Dan Locklair states, “What a pleasure it has been to work with Tom and especially so this year, where, both personally and compositionally, he has grown enormously. Whether in medicine (his future hope) or in music (his continuing delight), with patients and patience, I predict good things from Tom!”

Cellist and pianist **THOMAS PENDERGRAST** will be attending the WFU School of Medicine in the fall.

Professor Peter Kairoff writes, “Tom is a well-rounded musician with wide-ranging interests and abilities. He took piano lessons and a First Year Seminar on opera with me, and played cello in the orchestra and in many chamber groups. We'll really miss him around here, but since he'll be in Med School at WFU down the road, we hope to see him!”

Pianist **AARON RAPAPORT**: “This fall, I will be attending UNC Chapel Hill for a Master's and Doctorate in musicology, specializing in either contemporary classical music or Late Romanticism. I can only credit this opportunity as the result of the dedication and support of the music department of Wake Forest. I am fortunate to have been a student of a small department that personally knows its students, recognizes their talents, and is able to help them succeed. The faculty has always been encouraging and understanding, yet passionate

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WAKE FOREST
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Calendar of Events Fall 2010 Season



Scales Fine Arts Center

In Concert

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

September

15 Wednesday, 7:30 pm

THE VIVALDI PROJECT

Guest Artists

The Vivaldi Project is a premier period instrument ensemble dedicated to presenting 17th and 18th century string repertoire. During their concert tour of North Carolina, they will present the revolutionary and rarely performed string sinfonias of C.P.E. Bach. For more information about the Vivaldi Project and this concert, visit <http://www.thevivaldiproject.org>.

18 Saturday, 7:30 pm

NEIL BERG'S 100 YEARS OF BROADWAY

Secrest Artists Series—Wait Chapel

This revue recreates the greatest moments from the finest shows of the century, featuring the actual stars of shows such as *The Phantom of the Opera*, *Les Misérables*, *Cats*, *Jesus Christ Superstar*, and *Jekyll & Hyde*. These amazing performers light up the stage with songs from the hit shows in which they starred. Neil Berg presents brilliantly revived arrangements of beloved Broadway classics as well as thrilling numbers from Broadway's newest hit shows, including treasures from Jerome Kern, Rodgers and Hammerstein, Kander and Ebb, Cole Porter, Stephen Sondheim, and Andrew Lloyd Webber. The Secrest Signature pre-performance talk will be at 6:40 pm in the Balcony Room of Wait Chapel, with WFU Orchestra Director David Hagy.

Admission is charged—for more information call (336) 758-5295.

October

2 Saturday, 7:30 pm

MARY MENDENHALL, SOPRANO SOUVENIR: A CENTENARY TRIBUTE TO PAULINE VIARDOT-GARCÍA (1821-1910)

Adjunct Faculty-Alumna Recital
Thomas Turnbull, piano

A program featuring works composed, arranged or performed by one of the greatest operatic figures of the nineteenth century.

7 Thursday, 7:30 pm

LOUIS GOLDSTEIN, PIANO

Faculty Recital

This recital continues Professor Goldstein's tradition of presenting programs that combine music from established masters with rarely heard 20th-century compositions. On this program the first category is represented by a Bach Fugue, a Haydn Sonata, and a Schubert Impromptu. The newer music consists of pieces by Jo Kondo, Joji Yuasa, and Karlheinz Stockhausen. This just might be the only time you will be able to hear this combination of composers on one program!

10 Sunday, 3:30 pm

THE MINNEAPOLIS GUITAR QUARTET

Co-sponsored by the Piedmont Classic Guitar Society

With the passion, style, and musical sophistication borrowing from the best chamber music and string quartet traditions, the Minneapolis Guitar Quartet has successfully made its case as one of the world's leading guitar ensembles since its founding in 1986. "Flawless, musical and witty" (*Classical Guitar Magazine*, UK), the MGQ has performed throughout the United States both in recital and with orchestra, balancing a dizzying array of first-rate repertoire ranging from Renaissance and Baroque to Spanish, Latin American and Romantic, to highly imaginative existing and newly commissioned contemporary works.

General Admission: \$10 Senior Citizens and Students: \$5
FREE with WFU ID, FREE to PCGS Members
Homecoming Weekend Special: FREE to families of WFU students

10 Sunday, 7:00 pm

GUITAR MASTERCLASS
with THE MINNEAPOLIS GUITAR QUARTET

Co-sponsored by the Piedmont Classic Guitar Society
Room M208, Scales Fine Arts Center
Performance Fees: Soloists: \$35; Chamber Ensembles: \$10/member
There is no fee to be a member of the audience.

20 Wednesday, 7:30 pm

FALL CHORAL CONCERT

Brian Gorelick, conductor
The Fall Choral Concert will feature the Wake Forest Concert Choir and the Collegium Musicum Vocal Ensemble performing favorite choral selections chosen by the singers in the ensembles.

21 Thursday, 7:30 pm

FACULTY TRIO RECITAL

Kathryn Levy, flute
Eileen Young, clarinet
Joanne Inkman, piano
Three WFU faculty members will present a program of chamber music for flute, clarinet, and piano, including *Dolly Suite* by Gabriel Fauré and *Jeux d'Enfant* by Georges Bizet. Both pieces have been transcribed from the originals by Michael Webster, Professor of Clarinet at Rice University.

26 Tuesday, 7:30 pm

WAKE FOREST CONSORT

Stewart Carter, recorder
Selina Carter, viola da gamba
Teresa Radomski, soprano
Helen Rifas, harp
The Wake Forest Consort performs music of Renaissance Spain. Founded in 1983, the Wake Forest Consort's mission is to present concerts of early music using historical performance styles and reproductions of early instruments.

28 Thursday, 7:30 pm

STUDENT SHOWCASE RECITAL

An honors recital performed by students chosen by the department faculty based on their performances during the previous year.

31 Sunday, Midnight

16th ANNUAL HALLOWEEN ORCHESTRA CONCERT

David Hagy, conductor
FREE—Tickets required, call (336) 758-5026 to reserve.

November

7 Sunday, 3:00 pm

FLUTE FEST 2010

Kathryn Levy, director
A collaborative concert featuring students from the studio of Kathryn Levy, the WFU Flute Choir, the Silver Wind Flute Choir of Winston-Salem, and community flutists.

9 Tuesday, 7:30 pm

GIDON KREMER with the KREMERATA BALTICA

Secret Artists Series—Wait Chapel
Founded in 1997 by the renowned violinist Gidon Kremer, this Grammy-award winning chamber orchestra is already considered one of the most prominent international ensembles in Europe. Kremerata Baltica is composed exclusively of talented young musicians (average age 27) from the Baltic States and is supported by the Ministries of Culture of Estonia, Latvia, and Lithuania, making the group the de facto cultural ambassadors of the region. The Secret Signature pre-performance talk will be at 6:40 pm in the Balcony Room of Wait Chapel, with Professor David Levy.
Admission is charged—for more information call (336) 758-5295.

11 Thursday, 7:30 pm

COLLEGIUM MUSICUM CONCERT

Stewart Carter and Brian Gorelick, directors
The Collegium Musicum Vocal Ensemble and Collegium Instrumentalists will present an early music concert featuring German music of the sixteenth and seventeenth centuries.

16 Tuesday, 7:30 pm

WIND CHAMBER MUSIC CONCERT

Student Chamber Ensembles

18 Thursday, 7:30 pm

STRING CHAMBER MUSIC CONCERT

Jacqui Carrasco, coordinator
Student Chamber Ensembles

21 Sunday, 3:00 pm

UNIVERSITY WIND ENSEMBLE CONCERT

Kevin Bowen and Philip Morgan, conductors
Featuring guest composer James M. David, 2009 winner of the Atlantic Coast Conference Grant for Young and Emerging Composers. The Wake Forest University Wind Ensemble will be the third member of the Atlantic Coast Conference Band Directors Association to perform David's *Ocarine Spark*.

30 Tuesday, 7:30 pm

UNIVERSITY ORCHESTRA CONCERT

David Hagy, conductor

December

1 Wednesday, 7:30 pm

UNIVERSITY JAZZ ENSEMBLES CONCERT

Kevin Bowen and Philip Morgan, conductors

2 Thursday, 7:30 pm

HOLIDAY CHORAL CONCERT

Brian Gorelick, conductor
This winter's Holiday Choral Concert will feature choral anthems and traditional music for the season. Performing on the program will be the Wake Forest Concert Choir, the Collegium Musicum Vocal Ensemble, and the Wake Forest Chorale.

Faculty 

Professor of Music and Composer-in-Residence **DAN LOCKLAIR**'s CD *The Music of Dan Locklair* was released by Loft Recordings in March 2010. The CD is a collection of some of Dr. Locklair's finest organ music, performed on the Casavant Frères organ of St. Paul's Episcopal Church in Indianapolis, Indiana, by internationally renowned concert organist Marilyn Keiser. The Gothic Catalog describes the CD as "the definitive performances of [Locklair's] most popular works." Dr. Keiser presented a recital in Winston-Salem on April 16 in celebration of the release of the CD, co-sponsored by Saint Paul's Episcopal Church, the University of North Carolina School of the Arts, and the Winston-Salem Chapter of the American Guild of Organists.



Professor of Music **LOUIS GOLDSTEIN**'s CD of Morton Feldman's monumental *For Bunita Marcus* was released by Nuscope Recordings in June 2010, joining his acclaimed recording of Feldman's *Triadic Memories*. In Goldstein's opinion, Morton Feldman is one of the most important composers of the 20th century. In his long compositions

Feldman deals with time in its raw, unstructured sense, "how time exists before we put our paws on it," he famously remarked. With gently shifting patterns over a 67 minute timeframe, this quietly reserved, mesmeric music is well suited to the CD medium.



Professor of Music **DAVID LEVY** has been named Program Director for the Flow House in Vienna. David served as Resident Professor at the Flow House in spring 2000 and fall 2004 and is scheduled to return to that position in spring 2012. Having served as chair of the Music Department for 12 years, he also brings extensive administrative experience to the position.

Brendle Recital Hall receives Allen organ

The Music Department is extremely grateful to Dr. John ("Jack") Sawyer (Professor Emeritus of Mathematics and Computer Science) for his gift of the Allen Renaissance Quantum electronic organ as a memorial to his wife, Edna. An organist himself, Dr. Sawyer is a Wake Forest graduate and, as a student on the old campus, he was involved in the establishment of the first Wake Forest Department of Music. The organ was originally installed in 2005 in The Lower Auditorium of Wingate Hall in anticipation of music events and worship services in that space. However, it was



Brian Gorelick, Jack Sawyer, Dan Locklair

recognized that the availability of an organ in the Scales Fine Arts Center would significantly help to expand choral programming. Thus, early in 2010 it was moved to its new home in the Music Wing of the Scales Fine Arts Center, and the Spring Choral Concert on April 22, 2010 re-dedicated the organ in its new space.

The 33rd Annual Christopher Giles and Lucille S. Harris Competitions in Musical Performance: February 20, 2010

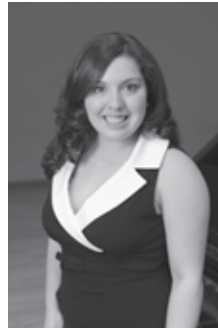
OPEN COMPETITION WINNERS



Candice Dickinson, soprano
First Place: The Joseph Pleasant and Marguerite Nutt Sloan Award
Puccini: "Quando m'en vo" from *La Bohème*; Verdi: "Saper vorreste" from *Un Ballo in Maschera*



Jacob Eichhorn, clarinet
Second Place: The Patricia Sloan Mize Award
Wagner: *Adagio for Clarinet*



Virginia Browne, soprano
Third Place
Mendelssohn: *Neue Liebe*, Op. 19, No. 4; *Auf Flugeln des Gesanges*, Op. 32, No. 2; *Andres Maienlied (Hexenlied)*, Op. 8, No. 8



Kayla Shipley, clarinet
Fourth Place
Weber: *Grand Duo Concertant for Clarinet and Piano*, Op. 48; III. Rondo

Emily Sigler, flute: The Award for Outstanding Performance by a Non-Music Major

PIANO COMPETITION WINNERS



Cheng Liu
First Place: The Sinal Prize
J.S. Bach: *Partita No. 2 in C minor*, BWV 826; I. Sinfonia
Debussy: *Reflets dans l'eau*



Ilchan Fraser Song
Second Place: The Marc and Eric Elvy Award
Chopin: *Nocturne in F# minor*, Op. 15, No. 2; *Étude in C# minor*, Op. 10, No. 4

Lauren Rajakovich: The Ward Virts Prize for Pianistic Expressiveness

Christopher Magiera

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Domingo was fantastic. He is such an inspiration to all singers, and he was a pleasure to work with. Also, I sang Rodrigo's death scene from *Don Carlo* by Verdi, which is one of my all-time favorite moments in opera. All in all, I wouldn't change my experiences for anything.

TR: You have sung with the Opernstudio at the Bayerische Staatsoper in Munich and will perform leading roles during the next two seasons with the Dresden Semperoper. So, you will have spent a lot of time in Germany, and undoubtedly your management (CAMI) will have you traveling globally for other engagements. As a baritone 'on the move', how do you envision your career in the years to come?

CM: Working internationally as a singer has very much been a goal of mine, and I am glad that it is starting to come to fruition. As I will make my home in Dresden for the next two years, I will only be back in the States for performances in between my times in Germany. Right now, I know my schedule for about 2.5 more years, and it has a few performances to come in America, many in Germany, and hopefully after that a few in various other countries. Honestly, my goal is to have as large of a career as possible, while keeping some semblance of a personal life. Family and friends are very important to me and I always need time off to see people. I am glad to be in Dresden for performances as Figaro (*Barbiere*), Conte Almaviva (*Nozze di Figaro*), and Robert (*Iolanta*) among others; but I am equally happy to come back to St. Louis next year for the Captain in *The Death of Klinghoffer* and to Santa Fe for Valentin in *Faust* so that I can see all those I will have left behind for a year while in Europe.

TR: Needless to say, the Wake Forest Department of Music is very proud of you, and I am personally grateful to you for keeping in touch; sharing your experiences and valuable insights. Can you offer some advice to WFU music students who may be contemplating performing careers?

CM: For young singers, I think what is important to remember is that the road is long and the old adage "slow and steady wins the race" really holds true in the performance careers. Put in your time and work hard, and if the gifts are there they will rise to the surface. It is an extremely difficult career path which takes a lot of luck and a lot of talent, but if it is what you are meant to do, it can be a lot of fun.

TR: Many thanks, Chris! I hope we'll be hearing you at Wake Forest University in the near future. In the meantime, our best wishes for continued success!

CM: Thank you very much!

2010 Scholarships, Prizes, and Awards

The Department of Music annually gives the following prizes and awards. In addition, the department awards several need-based scholarships in amounts intended to cover the cost of individual instruction (private lessons) at Wake Forest. Winners and recipients during 2009-2010 have been:

The Louise Cochrane Boteler Prize for the Pursuit of Excellence in Music is awarded to an outstanding rising junior or senior pursuing a major or minor in music. This cash prize is to be used to further his or her study of music.

JOHN KOSSLER '12

The Christian Cappelluti Prize is awarded 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. Wake Forest graduate Christian Cappelluti ('97) died unexpectedly at the age of 22.

CHENG LIU '12
JOHN KOSSLER '12
JACOB EICHHORN '11
KAYLA SHIPLEY '11
SARA SPIRES '12
ALEXANDER IVEY '11
JORGE MÉNDEZ-ESTRADA '11

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.

CHRISTOPHER D'AURIA '10

The third annual **Prize in Music History** honors the finest research paper on the history of music, prepared for a music class at Wake Forest during the 2009-2010 academic year. 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.

AARON RAPAPORT '10

"The Defacement of Music: Understanding Alfred Schnittke's Synthesizing Art"

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 area on campus. Information about The Presidential Scholarship may be obtained from the Office of Admissions directly at their website: www.wfu.edu/admissions.

Current Presidential Scholars in Music are:

ANA CALLES '11 (violin)
KAREN DRAKE '11 (viola)
ELIZABETH HARTLEY '11 (saxophone)
DELLA HINMAN '11 (voice)
KATHERINE MORGAN '11 (voice)
LAUREN RAJAKOVICH '11 (piano)
JORGE MÉNDEZ-ESTRADA '12 (bass)
HARRISON GRUNWALD '12 (saxophone)
JOHN KOSSLER '12 (guitar)
MATTHEW MARTIN '12 (trumpet)
JOSEPH ROBBINS '12 (percussion)
PARKER SCHWEER '12 (trombone)
KAYLA SHIPLEY '12 (clarinet)
CHRISTOPHER SIZEMORE '12 (guitar)
ILCHAN FRASER SONG '12 (piano)
MAGLYN BERTRAND '13 (voice)
CURTIS BLOOMER '13 (clarinet)
LAUREL McLAUGHLIN '13 (voice)
MICHAEL PARHAM '13 (voice)
DARIO CALABRO '14 (saxophone)
SETH COLLIE '14 (percussion)
CECILIA KUCERA '14 (violin)
BRENNAN WONG '14 (violin)

Editor's 

The editors welcome the submission of articles for consideration, as well as information regarding alumni. Please send submissions for the next newsletter to Joanna Porter no later than November 15, 2010, via e-mail to porterjb@wfu.edu, or mail to Department of Music, WFU, P.O. Box 7345, Winston-Salem, NC 27109. Detailed information about the Department of Music, its programs, faculty and staff, and calendar of events can be found on our website, www.wfu.edu/music. To receive the music department brochure please e-mail Joanna Porter at porter@wfu.edu or call (336) 758-5026.

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2010 Senior Class  **In their own words...** (continued from page 3)

Choir Tour (continued from page 2)

to drive its students to grow in character, knowledge, and ambition. I would like to express my gratitude to them all for giving me countless opportunities to further my pursuits as a student of performance, composition, and historical study, and for knowing that I could reach higher levels of achievement. Thank you for your patience, thoughtfulness, and most of all, communicating your love of music with the world. I am truly grateful for having been a part of this department, and the wonderful experiences and friendships that we have shared here will never be forgotten."

Professor Louie Goldstein: "Aaron's lessons were always a pleasure. Having a student come in always prepared with music to play, questions to ask, and ready for a collegial discussion sometimes made me forget we don't have a graduate program. I will miss those hours. Best wishes, Aaron, for a great experience in your UNC Musicology program!"

Pianist **ZACHARY SAFFA** will be the first to admit that he made one really big mistake while at Wake Forest. Hopefully, his degree in Mathematical Economics will prove useful one day, because he should have majored in Music. Problem was, Zach didn't start to take his music seriously until his junior year, when he studied abroad at Casa Artom in Venice, Italy with music department professor Dr. Hagy. There he discovered that music was the only academic field he truly enjoyed, and to get the most out of his talents, he had to actually work at it. Who knew? Once back in the states, he set out to prove himself. With the help of his incredible piano teacher, Dr. Kairoff, Zach successfully learned and played in concert (conducted by none other than Dr. Hagy) Edvard Grieg's Piano Concerto without messing up too badly. In July, Zach will be off to the business world to make some money before hopefully returning to Italy with Dr. Hagy someday. Zach would like to thank the professors of the music department for all they have done and continue to do, especially Doctors Kairoff, Carter, and Hagy, without whom Zach would probably have let his passion slip away.

Professor of Music Peter Kairoff writes, "Zach was a delight to work with over the years, and I'm sorry to see him go! His abundance of natural talent and lots of hard work were clearly seen during his performance of the Grieg Piano Concerto, which he played with great flair and expression with the orchestra this semester. Congrats, Zach, and keep up the great work!"

Mezzo-soprano **LEAH WAGNER-STOUT**: "I would like to thank all of the professors, instructors and musicians that have taught

and guided me through the last four years of my musical experience. I have been given so many wonderful opportunities over the years, and I am so grateful to have had the incredible experience of my Senior Recital. Special thanks go to Ms. Radomski, for leading my voice to places I didn't know it could go, Tom Turnbull, for being a tireless, ever-willing accompanist, and Dr. Borwick, for always reminding me how important music is and how lucky we are to be a part of it. Although I have not yet decided where to go next in my life, I am confident that all I have learned from Wake Forest, and the Music Department especially, will help me succeed in whatever I choose to do. My advice to future majors and minors is to be proactive about your education and be sure to take advantage of all the talented and hard-working people in the Music Department, whether you are taking a class with them or not. There is no telling what you might be able to do with their vast knowledge and passion for music."

Professor of Music Teresa Radomski: "I have thoroughly enjoyed working with three talented and dedicated voice students from the Class of 2010: **VIRGINIA BROWNE, MEGAN LARKIN, and LEAH WAGNER-STOUT**. It was especially fun when all three performed in the WFU production of Gilbert and Sullivan's *The Gondoliers*, bringing their unique qualities together onstage. Virginia, Megan and Leah have grown tremendously as singers, musicians and versatile performers. I am immensely proud and grateful for their accomplishments at WFU, and wish for them continued success and happiness in the future.

CONGRATULATIONS, GRADUATES!
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music, including Moses Hogan's *Elijah Rock* and our opera selections: a duet by Manuel García coached by Teresa Radomski, and the drinking song "Libiamo" from Giuseppe Verdi's *La Traviata*.

By far the most gratifying day of the tour was our March 9 trip to the port city of Anzio, about an hour southwest of Rome. We were guests of Franco and Adriana Cappelluti, whose son Christian graduated from Wake Forest in 1997 but passed away suddenly a few years later. The Cappellutis built Chris Cappell College and gave the campus to the city of Anzio as a public high school in their son's memory.

Our concert in the school's auditorium that evening was an event we will not soon forget. Photographs of Wake Forest are everywhere on their campus, which made us feel right at home. The choir sang for our largest audience yet, and featured John Kossler's guitar accompaniments in music by Mario Castelnuovo-Tedesco and Jeffrey Van and fine piano playing from Joanne Inkman and Peter Kairoff in music of Copland and Debussy. The mayor of Anzio and Mrs. Cappelluti presented awards to me and our faculty assistants in a ceremony after the concert. After a reception at the school, the Cappellutis treated the singers, faculty, and many of their Anzio friends to a 10-course seafood dinner at Alceste, a restaurant on the Mediterranean Sea. We learned more about Christian and how much he valued Wake Forest, and were glad to honor his memory by singing for his parents and their friends in Anzio.

The last full day in Italy took us north of Rome through the Umbrian region to the walled city of Assisi, where we sang at a service in the Chapel of St. Catherine in the Lower Basilica of St. Francis. After the service, we toured the Upper Basilica and its Giotto frescoes and wandered through the winding streets of the city. The group travelled back to Rome for dinner at a fine local restaurant west of the city center and the singers had a few hours free to sleep or just stay awake before our very early departure at 4 am. The travel home day was safe and filled with good-byes. We arrived at Scales at 6 pm on March 11, looking ahead to the next tour in three years.

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