School of Music Development

Private support for the School of Music totaled more than $300,000 for the fiscal year ending June 30, 2006. Individual donors comprised most of these gifts. You will read in this issue about the very generous support of Brigitta and Mano Solinski. In addition to monetary gifts, the school received a beautiful sculpture from artist Eugenia Perez Del Toro that is housed in the lobby of the Koger Center for the Arts. The school also received a very generous donation from the Bose Corporation of more than 50 Bose Wave music systems, to be enjoyed in each faculty studio.

May I make you aware of recent legislation? The Pension Protection Act, passed by Congress in 2006, offers opportunities for tax-free charitable giving from Individual Retirement Accounts (IRAS). If you are at least 70 and one-half years old, you are able to make charitable distributions up to $100,000 in 2007. Charitable IRA donations can offer substantial tax benefits to the donor and reduce or eliminate income or estate taxation on an IRA account. Please consult your tax advisor if considering an IRA donation.

Many new funds were created honoring both emeriti and current music faculty during the last fiscal year. A complete list of all endowed funds may be found in this issue of Da Capo.

Thank you to the many individuals who have contributed financially to the strength of the USC School of Music. The University of South Carolina has established many giving societies, with annual recognition events. If you have included the school in your estate planning, please let me know so that you may join the Carolina Guardian Society, formerly the USC Legacy Club, which honors donors who have included the University in their wills.

Leslie Wrenn
Director of Development

On the Cover:
The Great Wall of China in Beijing was one of the highlights of the Yantai International Music Festival, where USC School of Music faculty members were among the guest artists. Their travels also extended to Weihai and Dong Ying. Read more about their adventures on page 6.
Message from the Dean

Dear Alumni and Friends:

The vision of the University of South Carolina School of Music is to be the Southeast’s premier public university music school for the preparation of tomorrow’s professional musicians and to be a national leader for improving the lives of Americans through music. This is a lofty guiding objective, no doubt. We have a variety of goals in place that dictate our work to achieve this vision—it is a great challenge and one we love embracing each day. Please visit our Web site to witness evidence of this work (www.music.sc.edu).

Music at Carolina, however, means achieving even more than this vision by and for our faculty and students: current, future, and past. In fact, there are two aspirations of our school that extend beyond this vision:

1. The people and resources of the School of Music should, in part, be devoted to doing more than just improving the lives of individuals by looking beyond them to the pursuit of the improving of lives of collectives of peoples, and
2. We must do this not only for Americans but beyond the borders of America as well.

Among the news items in this edition of Da Capo are a number of international activities that our faculty and students are pursuing on a variety of continents. Though they are as varied as are the great skills of our faculty, each of these initiatives has at its heart the fostering of a culture of shared awareness to the unique and profound capacity of music to promote tolerance and consideration, respect and admiration, and to aid in the healing of human wounds of all kinds where they exist.

The School of Music remains committed to demonstrating the understanding that music is a powerful vehicle for the building of positive relationships between peoples of different cultures and with different values. Abstraction and beauty transcend the meaning of words, and we must not lose sight of the fact that the greatest and most efficacious diplomacy is one achieved when these two qualities collide in aesthetic experiences where feeling influences thought.

Though we engage our budding young professional musicians with the concept that the enrichment of one individual’s life in and through music should be their goal, it is clear that music does not just make individuals’ lives better. It makes worlds better.

Our School of Music cannot just be in the business of being a national leader for improving the lives of Americans through music, though this is a huge and primary undertaking. We must also be about making collective lives better in our art—there is perhaps no greater way to do that than to participate in meaningful exchanges in and through music with musicians and audiences throughout the world.

I hope you will show support in your daily life and work for the efforts of our faculty and students in these areas of international engagement. We need you. And, we thank you.

All the best,

Taylor Harding, Dean
School of Music, University of South Carolina
Robert Jesselson Celebrates 25 Years at USC

When cellist Robert Jesselson first came to the University of South Carolina in 1981, he had only one cello student, who left to join the Army after the first semester. In order to build a successful studio, he actively recruited string students for many years to build one of the largest cello studios in the Southeast. Since that time, his students have been successful at Carolina and afterward in careers as soloists and in chamber groups and orchestras. Many have become university and public school teachers in the United States and abroad.

Jesselon is professor of cello at the University of South Carolina School of Music, where he teaches cello and plays in the American Arts Trio. He earned performance degrees from the Staatliche Hochschule fuer Musik in Freiburg, West Germany; from the Eastman School of Music, where he studied with Paul Katz; and from Rutgers, where he earned a DMA and studied with cellist Bernard Greenhouse.

Jesselon is former conductor of the USC University Orchestra and the Columbia Youth Orchestra, and for 13 years he was the director of the USC String Project. The USC School of Music is recognized as one of the leaders in string education, with particular emphasis on the training of teachers for the public schools. The USC String Project is now one of the largest such programs in the country. In an article that appeared in The New York Times in December 2003, Bernard Holland recognized that “The University’s String Project is a result of 20-odd years of proselytizing by Robert Jesselson, a professor of cello. His endless hours ... have created a program that not only teaches 8-to-12-year-olds an art virtually excluded from the pop-music culture around them; it teaches the people who teach them.” And in a November 2004 article in Strad, a British publication, Lori Owens wrote that “The USC String Project began in 1974 with 41 students and 6 teachers and has grown to 342 students and 27 teachers. ... The program is obviously successful. It really affected the community in very positive ways. Columbia had essentially no public school programmes in this state—now all the schools have large string and orchestra programmes,” Jesselson confirms.

The success of the USC String Project in training string teachers for the public schools has made it the model for the National String Project Consortium (NSPC). The NSPC is attempting to multiply this success with similar programs at 26 other universities around the country in order to address the shortage of string teachers in the United States and to increase the number of string players. They are doing this with grants totaling $2.2 million.

During Jesselson’s tenure as national president of the American String Teachers Association (ASTA), he initiated the National Studio Teachers Forums (2000 and 2002) and began the planning for the first stand-alone ASTA National Convention in 2003. These efforts brought national attention to the University of South Carolina and to the School of Music. In 2005 the ASTA recognized Jesselson’s work by naming an award after him. The Robert Jesselson String Project Award is given to successful string project sites. In 2006 Jesselson was named recipient of the first Studio Teacher of the Year Award, given by the South Carolina chapter of ASTA at its convention in Charleston, S.C.

Much of Jesselson’s focus is spent on intense one-on-one lessons with his students, but he is also committed to performing, recruiting students to USC, and bringing an awareness of the USC School of Music to those outside Columbia. In 1983 he became one of the first Western cellists to visit China. During this six-month visit, Jesselson performed as a soloist, gave master classes, and taught at several conservatories in places such as Beijing, Shanghai, and Canton. In December 2001 he led an official delegation of string players and teachers to Cuba to begin professional contact with Cuban musicians. During the past several years, he has had the opportunity to perform in Germany and Slovakia and to teach and perform in England, Taiwan, Korea, and Brazil. In 2003 Jesselson taught for six weeks at the Royal College of Music in London. In 2004 he taught for three months at Sookmyung University in Korea and at Sun Yat Sen University in Taiwan.

During summer 2006 he performed and taught cello and chamber music at the Green Mountain Music Festival in Vermont and at the Festival Inverno in Brazil. Jesselson has also performed as a recitalist and with orchestras in music festivals at Nice, Granada, Santiago, Aspen, Spoleto, and the Grand Tetons. As an orchestral performer, Jesselson has been principal cello of the South Carolina Philharmonic Orchestra and the Orquesta Sinfónica de Las Palmas, Spain. For 17 years he was the cello teacher at the S.C. Governor’s School for the Arts. These contacts all have helped him spread the news about the USC School of Music, and his fine reputation has helped to recruit talented students from around the world to South Carolina.

While at USC, besides giving numerous faculty recitals, Jesselson has been
"Early on in my career I decided that, instead of moving from school to school in order to upgrade my rank and salary, I would try to remain at USC in order to devote myself specifically to improving the musical and artistic life in Columbia and South Carolina. My work here has been extraordinarily rewarding, and I have witnessed many changes during these years. It has been most satisfying to have been part of changing the lives of many young people, giving young South Carolinians the cultural and artistic opportunities that they otherwise would not have had, and helping to improve the cultural climate in this state."
—Robert Jesselson

active giving master classes and lectures outside the University. Some of the schools that have benefited from his teaching are Georgia State University, Tonbridge School in England, and the University of North Carolina at Greensboro. He also taught master classes at Cellobration in Florida. In addition, he has given many performance/lectures at schools throughout South Carolina. He has served as editor of the “Cello Forum” for the ASTA Journal and is on the staff of the Internet Cello Society (ICS) as part of the ICS Expert Host Panel, which provides information and responds to questions for people who are interested in cello-related issues.

One of the clearest evidences of the advancements made in South Carolina during Jesselson’s tenure is the annual S.C. Cello Choir. Begun in 1981, this event attracts professional and amateur cellists, teachers, and students from high schools and colleges throughout the area. The Cello Choir features master classes, workshops, and a concert performance by the two large choirs. The annual event attracts more than 150 cellists from North Carolina, Georgia, Tennessee, and South Carolina.

Jesselson has been the recipient of many prestigious awards, including the Mungo Teaching Award in 1995. He was the first recipient of the Cantey Outstanding Faculty Award (2002), given by the School of Music. He also won the highly coveted Verner Award, given by the state of South Carolina, for his work with the USC String Project (1992). As coordinator of the string area he has been involved in the recruitment of the current string faculty, helping to create three new string positions at the School of Music: conductor/violin, double bass, and music education string specialist.

In recognition of Jesselson’s contributions to his art and his 23 years of teaching, his students have created the USC Cello Fund. This fund is to provide scholarships for cello students and to provide general assistance to cello students at the University of South Carolina. The first recipient of a USC Cello Fund Award was cellist Sara Jackson, who recently graduated from the School of Music in performance. Donations to the USC Cello Fund can be made by contacting Leslie Wrenn, director of development by phone at 803-576-3897 or via e-mail at lwrenn@sc.edu.

The Southern Exposure New Music Series is the recipient of the 2007 Chamber Music America/American Society of Composers, Authors and Publishers (ASCAP) Award for Adventurous Programming. John Fitz Rogers, associate professor of composition and director of Southern Exposure, accepted the award on January 13 at a ceremony held at Chamber Music America’s annual convention in New York.

Begun in 2001, the series features international guest artists, USC faculty, and students performing both new works and classical compositions from the past century. The programs are met with enthusiastic, standing-room-only audiences. For more information about the Southern Exposure program and their upcoming events, go to www.music.sc.edu/ex/comp/southern exposure/index.html.
China!
By Clifford Leaman

In summer 2004, I was fortunate enough to be invited as a visiting guest artist for the inaugural Yantai International Music Festival, and I immediately became enamored with the beautiful landscape of this exotic country, the subtle and not-so-subtle differences in our cultures, and the warm hospitality and gentle kindness of the Chinese people. I have returned each year since then, and though the experience has been very different each year, the lure of returning to see the many friends I have made, and the thrilling experience of teaching and performing for so many diligent young musicians, keeps me searching for ways to make the trip yet again.

Because of my previous experiences at this particular festival, I was invited to suggest additional guest artists, and as a result Walter Cuttino, Helen Tintes-Schuermann, and Joseph Rackers were also engaged as guest artists when Liu Jun, the organizer and promoter of this event, expanded the festival to include the performance areas of voice and piano for 2006. Each year of the festival Liu Jun has added new performance areas in order to develop a broader clientele of students and teachers. For me it was rewarding to have a chance to share this wonderful experience with friends and colleagues who had much the same reaction to the warmth and hospitality of our hosts.

Joe Rackers remembers, “Performing and teaching at the Yantai International Music Festival was a wonderful experience in many ways: the enthusiasm of the audiences at the recitals, the high level of performance from the students, and the camaraderie that developed between the American and European guest artists, our hosts, and our audiences was very gratifying. One of the most lasting memories was the way in which we were welcomed by all of the local musicians and nonmusicians that we met. The genuine appreciation of our performances and teaching and their overwhelming graciousness toward us still makes me smile when I look back on this experience.”

Helen Tintes-Schuermann writes: “China was one of the most unique and rewarding travel experiences of my life, so far. It was a fascinating place, and I’m almost certain I learned as much as or more than I taught!”

Walter Cuttino recalled our reception: “I especially enjoyed working with talented, young singers and performing for enthusiastic audiences. Language barriers were not a serious problem, proving once again that music is truly the universal language. Performers in master classes were talented, appreciative, and eager to learn. I am still in touch with several of the students.”

The 10 guest artists for this year’s festival included musicians from the United States, Spain, and the Netherlands, and we all had interpreters with us whenever we taught a master class, gave a performance, ate a meal, or went shopping. These interpreters were generally English majors in their third year of study from the local university who were thrilled to practice their skills and learn the nuances of modern American slang, which is less likely to be a part of their formal education.

As soon as we arrived in Yantai, a coastal city of nearly 6 million people, we were shipped off to a neighboring city, Weihai, for two performances. Weihai is a popular coastal resort on the Northern side of the peninsula that comprises most of the Shandong Province. Other notable cities in this region of China include Taian, which is near where Confucius lived and taught in the sixth century B.C., and Qingdao (sometimes spelled Tsingtao), which is famous for its beer. Helen recalls; “The cities Yantai and Weihai had many beautiful areas—the beaches were splendid and the seafood out of this world. Yantai beer rivaled German beer in its quality and potency.” Many of the local beers in the Shandong Province are in fact Germanic in style because of the German colonization of this area of China in the 19th century.

The two concerts we performed in Weihai were well-received. The first was for a crowd that included many young children of elementary or preschool age, and the second was at a local arts school. Perhaps the highlight of the trip to Weihai was the splendid cookout on a pier that jutted into the Yellow Sea, including numerous foods that we had to ask our interpreters to define for us, and a few about which we didn’t dare ask.

These and the later performances in Yantai and DongYing were different in many ways from the typical performances we might give in the United States. The venues ranged from a small recital hall for an audience of about 100 people to an outdoor concert for 5,000–10,000 people and everything in between. The Chinese audiences, especially when young children are included, can be rather boisterous during the performance, as they have typically not had much experience listening to live performances of Western music. The behavioral traditions of the audiences of Western Europe and the United States are not known
to many of the local people, especially in smaller towns and cities. I have noted a marked change toward Western standards in the past three years in the audiences in Yantai, though the audiences in the run-out concerts to surrounding cities tend to be less educated in this respect.

After performing the second concert in Weihai, we returned to Yantai and began the task of teaching master classes in three-hour blocks, interspersed with several additional performances of varying lengths. Over the next week most of us taught four or five of these master classes. The experience of teaching students who do not understand your spoken language, but who do understand the common language of music, is a tremendous learning experience and has impacted my teaching at USC in a very strong way. Even though the interpreters are provided for each class, if the interpreter was not also a musician (and most were not) the technical jargon we often impart quickly in a lesson cannot be effectively translated. I found myself using the interpreters less and less as the week progressed, utilizing more nonverbal expression, and demonstrating the manner in which I wanted the passages to be performed. What I learned from this was that talk is often unnecessary and frequently slows the learning/teaching relationship in a lesson, even when the student speaks the same language.

Helen recalls the particular issues related to the vocal master classes as follows: “The Chinese students and faculty were well-prepared and quick to work with our ideas. Particularly interesting for me was the exchange of ideas about Peking opera vs. Western operatic style. Walter Cattino and I shared our master classes with a Dutch singer, Johan Lippen—they were lively and rewarding sessions. The Chinese were very attentive and interested in what we had to say. They often said that they would like their countrymen and women to learn to love Western opera as much as they do. The singing styles, by the way, are VERY different. The translators and assistants helped us communicate. I was overwhelmed with their hospitality and their command of the English language. Our hosts were quite helpful and, although we didn’t have much time for traditional sightseeing, we saw and experienced a great deal of the Chinese lifestyle.”

After the two opening concerts, which we shared among the various guest artists, we each had a full-length program to perform at some point during the week.

Because of the tight scheduling of the festival, these concerts often came after long days of work, or in conjunction with other concert performances on the same day.

Our run-out concert in DongYing is indicative of a few of the cultural differences to which we were constantly exposed. After being told it would take approximately five hours to arrive at DongYing, we left the hotel in Yantai at 6:30 a.m. on a chartered bus that seated about 24 people plus our luggage. At noon we began to become anxious for the hotel and a bit of lunch, assuming that we were close to our destination. However, at about this time our bus driver began stopping and asking directions from local people, and we traveled down one road, then another, often turning around after seeing dirt roads ahead that would have been completely impassable for the bus. Along the way we passed several small villages that showed the depth of poverty in which many rural Chinese people live, and I wondered if my camera might eventually be confiscated or emptied of some of the pictures I took during that trip, but fortunately it wasn’t. Walter remembers: “I learned early in my travels that flexibility is the key to a successful venture. The opportunity to get away from centers of tourism and witness a more accurate version of life in China was indeed educational, eye-opening, and priceless. It was a wonderful experience.”

After finally ending up back on a major highway, we learned through the interpreters that our bus driver had tried to save some tolls by taking back roads and gotten completely lost. When we found the main highway again two hours later, it was at the same point that we had left it, and our five-hour trip had just increased by two hours. Within five minutes of relocating the highway, we blew a tire and had to stop at the next exit to wait for “the professionals” to arrive to replace it. Our trip had just grown to over nine and a half hours; and we arrived in DongYing only two hours prior to the evening performance, which was to be outdoors for a crowd of nearly 10,000 people.

This trip in many ways embodied some of the most obvious cultural differences we noted. First, a bus driver in the United States does a similar thing, but he and a group of drivers completely lost in order to save a few dollars. In China, the drivers would have expected some serious and intense discussions between the host and the driver, and a voice would have been raised the entire trip. When we were completely lost at one point, the driver and a few of the Chinese hosts—there were four or five with us in addition to the three interpreters—we found ourselves in the middle of the bus to grab a smoke while we pondered our next step. The driver didn’t say “money” in this culture. It is cheap, and not at all rigid. When we arrived at the concert venue later that evening, the crowd was milling around and packing in tightly around 7 p.m., and we all assumed that the concert was about to begin.

When I asked our hosts what time the concert began—I had been told that I would open the program, so I hoped to warn up a few minutes before playing—they told me they didn’t know. Incredible! I assumed that I had missed something in the interpretation, so I asked again what time I would need to begin warming up to make sure I was ready to begin the program. I was then told that while I was the first of our group to perform, I would not be the first performance of that evening, and that our hosts were not in control of the start time. As the evening wore on, and the crowd waited, and waited, and waited some more, I was reminded of a concert in Columbus earlier that summer when an Aretha Franklin performance at the Three Rivers Music Festival was delayed due to technical issues. After about 15 minutes of waiting, the crowd in Columbus appeared ready to riot, shouting things and becoming increasingly agitated. In DongYing, the crowd waited more than an hour without complaint.

It was shortly after this that yet another
main Street Band Hall

The USC Band Hall, with its scrolling musical notation across its façade, has been a landmark on the USC campus for 35 years. In summer 1971, Band Director Ralph Wahl acquired this building, which had previously been used as a warehouse. The Band Hall has been demolished to make room for the first phase of the research campus, which will occupy the block bordered by Assembly, Blossom, South Main, and Wheat streets. While the band and the USC String Project have relocated temporarily across the street, plans are underway for construction of a new facility with a practice field and parking.

The old Band Hall, before and after demolition

Solinskis Give
SEPF Major Gift

The School of Music is pleased to announce a major gift from Brigitta and Mano Solinski supporting the Southeastern Piano Festival (SEPF) and the USC Piano Program. The Solinskis attended their first SEPF in 2005. They were so impressed by the piano festival’s focus on the young rising stars and the quality of the School of Music’s program, they immediately made a gift to the festival. After many discussions with Marina Lomazov, artistic director of the festival, about the intent of the piano festival, they made an estate gift, bequeathing a portion of their estate to the piano festival and piano scholarships for music students. The Solinskis have a history of supporting young pianists; for three years they have hosted house concerts at their home in Savannah, Ga. In the first two years, seven young pianists performed in these house recitals, which have now become an institution in their area. The Solinskis are dedicated to the piano festivals goals of providing training and experience for young pianists, an idea that parallels what they have done with their own house recitals. The Solinskis, through their support of the festival, are ensuring that future pianists will have the opportunity to benefit from this intense week of training.
Southeastern Piano Festival
Horowitz Remembered: Uniting Past and Present

Get ready for another great week of brilliant young pianists as they come to participate in the Fifth Annual Southeastern Piano Festival. This summer the acclaimed festival will take place from June 10 to June 16. This year’s festival will celebrate the life and work of Russian-American classical pianist Vladimir Horowitz, one of the most revered musical icons of the 20th century. Through Rice Music House’s generosity, Horowitz’s personal Steinway grand piano will be located in the School of Music Recital Hall, available for the festival students to perform on—a once-in-a-lifetime opportunity. This Steinway Concert Model D. Grand in ebony was a gift to Horowitz from his wife and was his touring piano until his death in 1989. In addition to this instrument, the Van Cliburn Steinway Concert Grand and the Rhapsody Art Case Piano will be in residence. The Van Cliburn piano is owned and played by the legendary pianist Van Cliburn. The Rhapsody piano, an art deco Steinway Grand, was inspired by George Gershwin. Crafted in tribute to the 100th anniversary of his birth, the midnight blue piano is covered with more than 400 mother-of-pearl stars inlaid on its outer case. The cast-iron interior is gilded in silver to give an impression of emanating light when open. These rare pianos will be on display for the public to view and play.

David Dubal, of Juilliard, and Franz Mohr, of Steinway and Sons, will share personal accounts of their association with Horowitz. Dubal comes to the festival as part of the Marian Stanley Tucker Lecture Series. Distinguished Professor Emeritus John Kenneth Adams will present a lecture titled “Horowitz: The Man and the Artist,” and concert pianists Santiago Rodriguez, Valery Kuleshov, and Edisher Savitski will perform during evening concerts. Kuleshov will be performing some of Horowitz’s most complex, unpublished piano transcriptions.

Daily lessons and master classes are free and open to the public to attend. The week will culminate with the Arthur Fraser Young Artist Concerto Competition, sponsored by the Symphony League of the South Carolina Philharmonic. Winners of the concerto competition will have the opportunity to perform a movement of their concerto with the South Carolina Philharmonic during the 2007–2008 concert season.

Tickets for evening concerts can be purchased by calling Jesseca Smith at 803-576-5763 or by e-mail to jesseca@mozart.sc.edu. For a complete schedule of events and more information about the Southeastern Piano Festival, please see our Web site at http://sepf.music.sc.edu.

International Spanish Music Course

The newly created International Spanish Music Course, under the direction of Helen Tintes-Schuermann, assistant professor of voice at USC, will be held again this summer. The Study Abroad course, begun in summer 2006, will be held from June 23 through July 8 near Madrid, Spain. A group of singers and pianists traveled to Spain last summer for two weeks of intensive study and performance of a range of medieval to contemporary Spanish music.

This summer the group will include guitarists, with USC’s own Christopher Berg on the international faculty. Participants will again stay at the Benedictine Abbey of the Holy Cross near El Escorial, about 30 miles northwest of Madrid in the beautiful Sierra Guadarrama mountain region of Castile. Participants are introduced to a wide range of Spanish and Latin American music in master classes, private lessons, diction sessions, dance, Gregorian chants, Spanish music history, and a seminar on Argentinian music. Students will also attend musical events, including a Zarzuela performance, a Flamenco performance, and classical concerts.

Participants have the opportunity to perform in two concerts at the end of the session and will travel to the fascinating Spanish cities of Segovia, Avila, and Toledo.

The predominantly Spanish faculty features professors from the Escuela Superior de Canto in Madrid, the Conservatory of Teresa Berganza in Madrid, and the abbey. The course is open to active participants from the undergraduate to the professional level, and auditors are welcome.

Tintes-Schuermann studied voice and was an accompanist at the Escuela Superior de Canto, where she received a degree in opera performance. She has studied Spanish and Latin American music, including studies at the International Music Course of Santiago de Compostela. Her teachers include Felix Lavilla, Marimí del Pozo, Ricardo Víusus, and Miguel Zanetti. She is fluent in Spanish and German and will release a CD in fall 2007 featuring Spanish music of the 20th and 21st centuries.
and service. Amstutz, known for his humor and gentlemanly and scholarly behavior, will say goodbye to the Carolina family in the School of Music.

During his tenure at USC, Amstutz established and has coordinated two programs that have contributed greatly to the School of Music. The Community Music Program was established in 1979 and has provided private instruction to thousands of students, both young and old, in winds, percussion, strings, and voice. The All-State Band Recording Project, established in 1985, provides recordings of and written comments by the wind and percussion faculty about the required South Carolina All-State Band audition materials. This project has enabled our wind and percussion faculty to be heard in every band room in South Carolina. Many music students and concert attendees were first drawn to USC by these programs.

Amstutz’s playing credentials include performing as principal trumpet with the South Carolina Philharmonic Orchestra and membership in the Jimmy Farr Big Band, the Carolina Brass Quintet, and the University of South Carolina Faculty Brass Quintet. He has appeared at the International Trumpet Guild conventions, at the Music Educators National Conference conventions, and as a clinician and soloist in 29 states.

The accomplishments of his students include state, regional, and national winners of the Music Teacher’s National Association Collegiate Artist Competition and semifinalists in the National Trumpet Competition. Students from his studio are in jazz ensembles and symphony orchestras and serving as trumpet faculty at colleges and universities. The USC trumpet ensemble has appeared at ITG and MENC conferences and premiered several works for trumpet ensemble. It is also featured at the Annual Governor’s Carolighting.

“A Videofluoroscopic Study of the Teeth Aperture, Instrument Pivot and Tongue Arch and Their Influence on Trumpet Performance,” Amstutz’s videofluorographic research, remains the most in-depth study to date of the functions in the oral cavity during trumpet performance. His patented BRACEGUARD, an orthodontic shield for wind instrumentalists with braces, is distributed worldwide and has eased the pain and frustration of multitudes of young musicians.

Amstutz plans to fill his retirement with many projects that have been on the back burner for years—and spending time with his family.

Jerry Curry

By Timothy Crenshaw
Class of 1979

Jerry Curry came to Columbia to teach at USC in 1970, and now, 37 years later, our city is littered with harpsichords.

When starting to write this, I compiled a list of applicable adjectives to describe Jerry, only to realize I was reconstructing the Boy Scout Oath and Law.

He has a mezzo piano fan club. Occasionally, they quietly gather from near and far and have a very nice time. The company is always excellent; sometimes wine is invited.

Students in his freshman theory class are like loggerhead hatchlings scrambling across the sand to the ocean’s safety. Not all of them make it. I have never heard a student blame Dr. Curry when that student isn’t doing well in one of Dr. Curry’s classes. The expectations are clear, and the students understand they fail by their own design. Only once, and many years ago, did I witness Dr. Curry transform into a Very Scary Teacher. Some hapless sluggish crossed our path as we chatted amiably in the hallway when suddenly Dr. Curry stopped in mid-sentence, grabbed the young buck by the arm, and said sternly and loudly, “Look, You, there’s no way you’re going to pass my theory class. You need to change your major.” Both the young man and I (and anyone else in earshot) froze like deer caught in headlights.

I could discuss how amazingly lucky I am to have been taught by Dr. Curry, befriended by him, and had the privilege to make music with him, but this isn’t about me. Jerry is a cheerful and motivated student. His initial investigation into Schenkerian analysis was, for him, manna from heaven: multiple tuning systems and unequal temperaments, ambrosia.

His students have his undying dedication. For them, he will always go the extra mile if only they are willing to learn.

The baubles of academia are of little consequence to him; to him, his family is important above all.

A story: One beautiful spring day in the late 1970’s, Dr. Curry and the students in his form and analysis class were listening to a recording of Edgard Varese’s solo flute masterwork Density 21.5. The class met in a corner room in McMaster, with its high ceilings and tall windows. Because it was a beautiful day, the windows were wide open and the sound of the flute spilled outside. A mockingbird, perhaps attracted by the sound, lit in a tree outside of the classroom and engaged in a dialogue, imitating, accompanying, and improvising with the solo flute on the recording. This continued to the end of the piece, at which time Dr. Curry carefully lifted the tone arm off of the record, and the class silently listened as the mockingbird continued singing on its own until, receiving no further answer, it finally flew away.

In the 1970’s, an entire generation of composers was vainly attempting to create and articulate an experience exactly like this, only to fail. The Ideal of an Era, or more poetically, the Smile of the Muse, flared up brightly for about 7 minutes in a sunny S.C. classroom, on a beautiful spring day.

I close with an apt description, even if I have to use worn-out words that have almost lost their meaning through overuse, which is too bad because here the shoe really fits: If ever there has been one, Dr. Jerry Curry is a Gentleman and a Scholar.
and it has been the great good fortune of the USC School of Music that he has so faithfully served for all of these years.

**Frits de Jonge**

Frits de Jonge, associate professor of viola, retired in May 2006. De Jonge came to USC in 1968 as assistant professor to teach applied viola, viola, strings class, and theory. De Jonge earned his MA from the University of Iowa. He also studied at the Royal Conservatory of Belgium and the Utrecht Conservatory. Over the years he performed on violin and viola as a soloist with orchestras such as the Dutch Radio Philharmonic Orchestra, Columbia Philharmonic, Savannah Symphony Orchestra, Charleston Symphony Orchestra, Pro Arte Orchester (Germany), Seoul Sinfonietta, and Korea Sinfonietta and at the Columbia Arts Festival. In solo performances de Jonge performed in Carnegie Hall, Wigmore Hall (London), Concertgebouw (Amsterdam), and concert halls in Berlin, Vienna, Bombay, Taipei, Hong Kong, and Korea.

De Jonge was concertmaster of many orchestras, including the Duluth Symphony Orchestra, Savannah Symphony Orchestra, Columbia Philharmonic, Columbia Lyric Opera, and South Carolina Philharmonic Orchestra.

He has won many honors and awards throughout his career. He was the second-prize winner of the 1960 Rio de Janeiro Violin Competition, was one of eleven USC professors who received an award from the Nada International Community for outstanding contributions to the USC Community in 1997, and was an honorary member of the Theta Chi Chapter of Sigma Alpha Iota in 2000.

**Constance Lane**

By Rebecca Nagel, Professor of Oboe

The year was 1971. Nixon was president, the cost of a first-class postage stamp was six cents, Simon and Garfunkel won a Grammy for "Bridge Over Troubled Water," and Connie Lane came to USC. Since then, there have been seven chairs, directors, or deans and four building location changes: from McMaster, to the Dorn "woodwind slums," to the Carolina Plaza, and finally to the new building on Assembly Street. Lane holds the distinction of having performed at the dedication of both Fraser halls.

After arriving in Columbia, Connie was principal flute with area orchestras such as the Columbia Philharmonic, the South Carolina Chamber Orchestra, and the South Carolina Philharmonic. She played with the Faculty Woodwind Quintet, whose other original members included Doug Graham, clarinet; John Williams, bassoon; Bob Pruzin, horn; and finally me on oboe. Connie performed at national conventions of music educators in Washington, D.C.; Miami; and Chicago. She had four pieces commissioned for her by composers Fischer Tull, Dick Goodwin, Howard Boss, and David Berry. In recognition of her artistic achievements, she was the recipient of an award from the group Professional Women on Campus.

As a teacher, Connie's record is truly stellar. Among her students she has had ten concerto aria winners, with students competing successfully in state, regional, and national Music Teachers National Association (MTNA) competitions. In recognition of her excellent teaching, she was once named Teacher of the Year by the South Carolina MTNA. Her students have excelled in many careers and are performing throughout the country as college professors, in symphonies, and in military bands.

On behalf of current and former students and colleagues, we say "Thank you, Connie, for your many years of inspiring and dedicated service, and best wishes for a wonderful retirement."

**Dorothy Payne**

By Reginald Bain, Professor of Composition and Theory

For the past 13 years, we have been graced by the presence and distinguished service of our colleague Dorothy Payne, professor of music theory and dean of the School of Music from 1994 to 1998. Prior to her appointment at USC, Dorothy was director of the School of Music at the University of Arizona, head of the Department of Music at the University of Connecticut, associate professor at the University of Texas at Austin, assistant professor at the Eastman School of Music, and instructor of music at Pacific Lutheran University. She received all three of her music degrees from Eastman.

Dorothy is a recent recipient of the Gail Boyd de Stwolinsky Prize for Lifetime Achievement in Music Theory Teaching and Scholarship, the highest award in her profession. A highly decorated teacher, she received teaching excellence awards from USC, Texas, and Eastman. Coauthored with Stefan Kostka and soon to be in its sixth edition, her book *Tonal Harmony* (McGraw Hill) is one of the most widely used undergraduate theory textbooks available on the market. She is also well-known for her many years of service to the National Association of Schools of Music and the College Board's AP Theory Exam.

Dorothy has been my boss, colleague, mentor, and friend over the past thirteen years. In 2002, I had the privilege of attending Dorothy's "Robert M. Trotter Lecture In Praise of Mentors" in Kansas City, an honor also bestowed by the College Music Society upon the likes of Leon Botstein, Tim Page, and Gunther Schuller. What impressed me most about her lecture was not only what she said, but the reaction of the throng of former colleagues and students from across the country who rushed up to greet her at the end of her remarks. She engenders a reverence not often seen in academic circles.

Dorothy is a master teacher. I can no longer keep count of the number of times a colleague at another institution has informed me that Dorothy Payne was "my favorite teacher when I was at Eastman." Drawing from influences as far ranging as Emile Jaques-Dalcroze and clinical/educational psychologist Carl Ransom Rogers, she has forged a unique philosophy of music education. Taking her inspiration from Dalcroze's theories, she believes that music educators should strive to achieve a synthesis of sensory skills.
and theoretical knowledge through their application. She also believes that sound must always be connected to the teaching of musicianship—at all levels. To put it another way, all of her classes are ear-training classes. Dorothy is able to reach students who struggle with music theory. She believes that you must take each student from where he/she is and move him/her forward from that stage. Quoting Carl Rogers in her Trotter lecture, Dorothy said, “When the teacher has the ability to understand each student’s reactions from the inside, has a sensitive awareness of how the process of education and learning seems to the student, ... the likelihood that significant learning will take place is increased.”

In her lecture, she humbly recounted how she was profoundly moved by a note from one of her students that was given to her at graduation. It began, “Your intelligence and knowledge are matched by your patience and enthusiasm for teaching.” I wholeheartedly concur, and I would like to conclude by saying, “Dorothy, your intelligence and knowledge are also matched by your spirit of generosity, your service as a trusted guide and counselor, and a career dedicated to changing the lives of young people for the better.”

**John Williams**

John Williams, associate professor of piano, formally retired in May 2006 after serving for 38 years. John, an individual of a bewildering variety of talents, taught piano and bassoon as well as occasional courses in theory and piano literature. A frequent performer with the USC Symphony and South Carolina Philharmonic, he performed commemorative solo recitals featuring the music of Beethoven, Bach, Brahms, Rachmaninoff, and Chopin. He was a piano soloist with the MTNA National Convention, American Matthay Association National Convention, and Southeastern Historical Keyboard Society Convention. As a solo bassoonist Williams performed with the national conventions of MTNA, the Music Educators National Conference (MENC), the French Historical Society, and the International Double Reed Society.

His knowledge and grasp of piano literature is mind-boggling, his passion for historical pianos infectious. His studio has included a large number of outstandingly talented and successful students, many of whom returned to Columbia, from all parts of the country, to celebrate and pay tribute to his dedicated work with them and great influence on their lives in a gala evening last spring.

An extraordinarily generous and supportive faculty colleague, John is an outstanding example and the embodiment of a spirit of collegiality, which has long been a hallmark of the School of Music. It could be said that he is one of those who “set the standard.” His many friends throughout the area include the members of the Chamber Pots, a chamber music group that has sponsored performances by School of Music faculty for more than 30 years, contributing to the School of Music’s standing in the community. John has a remarkable ability to work with and relate to all kinds of personalities with humor, personal warmth, and good will. We would already be missing him greatly if he were not presently still with us, serving as a part-time piano professor. However, we know with certainty that he and Voneille, even in the retirement years, will continue as important and cherished members of USC and the musical community.

**Retiring Staff**

Jeanne Smith is retiring after 28 years at the School of Music. Jeanne was hired in 1979 and quickly became highly regarded for her efficiency and dependability. Jeanne worked for many years as assistant to the directors of both undergraduate and graduate studies, eventually concentrating primarily on undergraduate studies. She maintains student records, scholarship applications, prospective student records, teacher evaluations, and assists with auditions and admissions. Jeanne is a font of USC information for students, faculty, and staff at the School of Music. In 1992, on her yearly evaluation, Manny Alvarez, dean at the time, called Jeanne “one of the treasures of the School of Music” and Andrew Gowan, associate dean and director of undergraduate studies, has written that Jeanne is “quite simply, indispensable to the School of Music. She will be greatly missed by faculty, staff, and students.

Louise Wilcox came to the University in 1974 and, after working at the McKissick Library, came to the music department in 1978. She retires from USC with 33 years of service, 29 years with music. Alumni often ask, “Is Louise still there?” and no one can imagine coming in to the School of Music without seeing her face. Throughout her almost 30 years, Louise has been responsible for many functions, from scheduling recitals and creating programs to coordinating publicity. Louise has proven to be a loyal, dedicated member of the music family whose strength has always been her love of our students. The School of Music will not be the same without her.
Singing Through Europe

Dr. Larry Wyatt and Dr. Carol Krueger accompanied students from both the USC Concert Choir and the University Chorus on a tour of Europe in summer 2006. The Concert Choir has been invited to Beijing, China, to perform in 2008 as part of the prelude to the Olympics. For information about traveling to China with the choir, please contact Larry Wyatt at 803-777-2454 or by e-mail at lwyatt@mozart.sc.edu.

Above left: Melk Monastery
Above right, top: Stift Church, near the Danube River
Above right, middle: Interior of Gottweig Abbey Church
Above right, bottom: The Danube River
Middle left: Dr. Carol Krueger conducting in St. Stephen's Cathedral
Middle right: Dr. Larry Wyatt conducting in St. Stephen's Cathedral
Lower left, top: Caught in a crowd on the streets of Salzburg
Lower right: Gottweig Abbey Church
Lower left, bottom: Students take a break on a monument in Budapest.
Welcome to the School of Music

George Brozak
joined the USC School of Music faculty in July 2006 as director of athletic bands and assistant director of bands. Brozak received his Bachelor of Music in Music Education and Master of Music in Music Education degrees from Ohio University. Before coming to USC, Brozak served as assistant director of bands at Tennessee Technological University in Cookeville, Tenn. Prior to his tenure at Tennessee Tech, Brozak served as visiting lecturer in music education and assistant conductor for the renowned University of Illinois bands, where he assisted the Marching Illini and conducted the Concert Band.

Brozak has authored articles in the prestigious Journal of Band Research and Visions of Research in Music Education. Most recently his dissertation, A History of the Bands at Ohio University, was published. He has presented numerous lectures at both Ohio Music Educators Association (OMEA) and Illinois Music Educators Association (IMEA) conferences and served as percussion adjudicator for OMEA marching band adjudicated events.

Brozak has served as staff arranger for the Ohio University Marching Band, a position he has held since 1988. Additionally, he has written hundreds of marching band arrangements for high schools throughout Ohio. He is a member of OMEA, the College Band Directors National Association (CBDNA), the National Band Association (NBA), the Music Educators National Conference (MENC), the International Percy Grainger Society, and the Writers Guild of America (WGA). In 1998 Brozak was a finalist for the Ashland Oil Teacher of the Year Award, and he has also been named in Who's Who in America's Teachers.

Constance Whitman Gee
joined the USC School of Music Faculty in August 2006 as assistant professor of viola. She has performed extensively across the United States and Europe as a recitalist, a chamber musician, and an orchestral musician. For six years she lived and worked in Spain as principal violist of the Orquesta Sinfónica de Tenerife and the Orquesta Ciudad de Granada, where she worked under such prestigious conductors as Krystof Penderecki, Antoni Ros-Marbà, Lord Yehudi Menuhin, and Cristóbal Halffter. An avid supporter of New Music, Gee has premiered numerous new works and has worked with composers like Luciano Berio, Louis Andriessen, and Pulitzer Prize–winner Henry Brant.

With widely diverse musical interests, she has studied and performed Early music on period instruments, been a member of a folk-music band of the Balkan region, and collaborated with such artists as experimental jazz composer Cecil Taylor, Ravi Shankar, and Vinko Globakar. With more than 20 years of teaching experience, Gee has taught all levels and ages in many different contexts; from three-year-old "pre-twinklers" to young professionals and conservatory students to retired adult amateurs. She is the founder and artistic director of the Chamber Music Workshop at the University of Virginia, a community-based program linking the University of Virginia with local amateur musicians.

Gee holds degrees in both violin and viola from the California Institute of the Arts, a Master of Music from the Yale School of Music, and a Doctor of Musical Arts from the University of Maryland. Chamber music studies have been with the Tokyo, Guarneri, Fine Arts, and Kronos String Quartets, among others. Gee’s major teachers have included Jesse Levine, Jacob Glick, James Dunham, Stuart Canin, and Emanuel Zeitlin, a student of Leopold Auer.

Gee has been on the faculties of Coastal Carolina University, the University of North Carolina–Wilmington, and the

USC Symphony Orchestra
2007–2008 Schedule
Directed by Maestro Donald Portnoy

The 2007–2008 season is still being planned, but the dates have been set, so mark your calendars for another great season of beautiful music. Please visit the School of Music online Events Calendar or the bimonthly Koger/School of Music Calendar of Events for additional details. All concerts are held in the Koger Center for the Arts at 7:30 p.m.

For more information, call Charlene Hazen at 803-777-7500.

September 20, 2007
Sharon Isben, guitar
Hailed as the "preeminent guitarist of our time," Isben is the winner of Guitar Player magazine's "Best Classical Guitarist" award and the Madrid Queen Sofia and Toronto Competitions and was the first guitarist ever to win the Munich Competition. Most recently Isben can be heard on the soundtrack for Martin Scorsese's Academy Award winning movie The Departed.

October 16, 2007
Vadim Gluzman, violin
Israeli violinist Vadim Gluzman returns to Columbia to perform with the USC Symphony.

November 15, 2007
TBA

February 12, 2008
TBA

March 18, 2008
Beethoven's Ninth Symphony

April 16, 2008
Saxophone soloists from the NASA Saxophone Festival
Welcome to the School of Music

Eastern Music Festival. Her recordings include Sonata per a Viola e Piano by Salvador Brotons for Estudi Moraleda and Soliloquios 1 y 2 para violin, viola, violoncello y piano by Joaquin Homs in collaboration with Grupo Manon for Spanish National Archives.

Peter Kolkay, assistant professor of bassoon, who joined the USC School of Music in fall 2006, was awarded First Prize at the 2002 Concert Artists Guild International Competition, making him the first solo bassoonist ever to be so honored. Having quickly earned a reputation as one of the most outstanding musicians of his generation, Kolkay was recognized in May 2004 as the first artist on his instrument to be awarded the prestigious Avery Fisher Career Grant. In the 2006-07 concert season, Kolkay begins as a member of the Chamber Music Society of Lincoln Center’s CMS II program.

Kolkay has appeared as a soloist with the Rochester Philharmonic, Westchester Philharmonic, Chamber Orchestra Kremlin, Green Bay Symphony, Flint Symphony, and San Francisco Chamber Orchestra, among others. As a chamber musician, he has appeared in concerts across the United States, including performances at the Bravo! Vail Valley, Bridgehampton, Cooperstown, Savannah, Newport, and La Musica festivals. As a solo recitalist, Kolkay has performed for Chicago’s Dame Myra Hess Memorial Concert Series and at the Munson-Williams-Proctor Institute in Utica, N.Y. He is a member of the IRIS Chamber Orchestra and the South Carolina Philharmonic and has played with orchestras in Rochester, New Haven, Harrisburg, and Mexico City.

An avid performer of contemporary music, Kolkay recently premiered composer Harold Meltzer’s Likes and Unlikes, a concerto for two bassoons and string orchestra. Kolkay is an advocate of Elliott Carter’s music, having included both a world premiere (Retracing, for solo bassoon, dedicated to Kolkay) and a New York premiere (Au Quai, for bassoon and viola) on his New York recital debut program at Weill Recital Hall at Carnegie Hall. Kolkay’s recording of Carter’s Au Quai was recently released by Bridge Records as part of a critically acclaimed CD of the composer’s chamber music. He has also been featured in recordings of music by John Zorn and Charles Wuorinen on the Tzadik label.

Prior to coming to USC, Kolkay served on the faculty of West Virginia University for four years. He holds a DMA from Yale University, where he studied with Frank Morelli; an MM from the Eastman School of Music, where he studied with John Hunt and Jean Barr; and a BM from Lawrence University in Appleton, Wis., where he studied with Monte Perkins.

Donna Shin joined the University of South Carolina School of Music in August 2006 as the assistant professor of flute. Shin received her Bachelor of Music from the Eastman School of Music, receiving the Performer’s Certificate and being the selected winner of the Eastman School of Music Concerto Competition. Shin received her Master of Music and Graduate Diploma (with Distinction in Performance) from the New England Conservatory, where she studied with Paula Robison and appeared as concerto soloist with the Contemporary Ensemble and the Conservatory Wind Ensemble. Shin returned to the Eastman School of Music to pursue the Doctor of Musical Arts and became the first woodwind player in the history of the Eastman School to be nominated for the highly coveted Artist’s Certificate. As instructor of woodwind chamber music and flute, Donna has led classes at the University of Rochester (New York) and the Eastman School of Music. In 2002–2003 she was awarded the Eastman School of Music Excellence in Teaching prize.

For two seasons Shin has performed as principle flute with the Heidelberg Schloss-Festspiele Orchester in Germany. In Boston she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. Other performances include the New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin has won prizes from competitions held by the National Flute Association, April Spring Friendship Arts Festival in Korea, Performers of Connecticut, James Pappoutsakis Society, and Seattle Flute Society, to name a few. As a founding member of Paragon Winds (a woodwind quartet), Shin was awarded fellowships from the New England Conservatory and Norfolk Chamber Music Festival and won the Grand Prize at the 2000 Coleman National Chamber Ensemble Competition in Pasadena, Calif.

Before coming to USC, Shin served as assistant professor of flute at Oklahoma State University for three years. While there, she produced the annual OSU Wind Day Festival and the Oklahoma Flute Society Flute Fair, which attracted the most talented flutists of the region. Additionally, she was founder and artistic director of the Edmond Low Library Chamber Music Series.

Each June, Shin leads a summer study abroad program in Italy titled “Music and Culture of Northern Italy,” in which students have the opportunity to explore historic opera houses, composers’ residences, and Stradivari collections and perform chamber music concerts in beautiful castle courtyards.
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Faculty Activities

Reginald Bain, professor, composition and theory, presented a paper titled “The AIMS Project: Creative Aspects of Musical Sonification” at the International Computer Music Conference in New Orleans that was also published in the conference proceedings. His compositions Illuminations and Not Speaking were recently released on Equilibrium and Red Clay Records, respectively, and he is currently serving as editorial consultant for Unit VI, “An Introduction to Twentieth-Century Music,” of the forthcoming sixth edition of Kostka/Payne’s Tonal Harmony (McGraw Hill).

William H. Bates, professor, organ, has had several organ works published by Concordia Music Publishers (St. Louis) and two anthems by Hinshaw Music (Chapel Hill). In April 2006 he premiered his new partita on the hymn tune “Crucifer” (Lift High the Cross). He has been commissioned to write an organ work for the 2007 Sewanece Church Music Conference in Tennessee.

Christopher Berg, professor, guitar, performed a headline solo concert for the St. Joseph International Guitar Festival and Competition in May 2006. He also presented a paper, “Creativity, Artistry and Voice in an Age of Imitation,” in St. Joseph, Mo.

Ronald Davis, professor, tuba, served for a second time as the assistant editor of discography for the Tuba Source Book project. Indiana University Press has recently released the revised edition, The New Tuba Source Book: Guide to the Tuba Repertoire, compiled and edited by Daniel Perantoni and R. Winston Morris. In December 2006 Davis traveled to California to take part in the memorial service for his former teacher and Hollywood tuba player Tommy Johnson, who passed away in October 2006. Johnson performed in studios for nearly 30 years, playing on thousands of movie and television soundtracks. He is most remembered for his menacing jaws solo. In tribute to Johnson, many of his former studio colleagues and students, including Davis, formed the “Ensemble of Ninety-nine,” a mass group of euphoniums and tubas who performed at Bovard Auditorium at the University of Southern California. This performance was highlighted on National Public Radio, and the memorial service was covered in The Washington Post.

Bradley Edwards, associate professor, trombone, wrote Lip Slurs: Progressive Exercises for the Development of Tone and Technique. This book, available from Ensemble Publications in Ithaca, N.Y., has received positive early reviews. Joseph Alessi, principle trombonist of the New York Philharmonic, had this to say: “This is the bible of lip slurs. If you ever get bored of your routine, simply get a copy of Brad Edwards’ lip slur book and these exercises will last you a lifetime. I have always said that it is essential to visit lip slurs every day you pick up the horn. This is the perfect book to keep you going.”

Joseph Eller, assistant professor, clarinet, spent two weeks in summer 2005 teaching and performing at the Music Conservatory in Alessandria, Italy. He followed by a recital appearance at the 2005 International Clarinet Association (ICA) convention, ClarinetFest® 2005, held in Tokyo, Japan. He also appeared in recital at the 30th annual University of Oklahoma Clarinet Symposium. In 2004 Eller was selected to be host and artistic director of the 2006 ICA convention, ClarinetFest® 2006, held in Atlanta, Ga. ClarinetFest® conventions are the largest conventions for professional clarinetists throughout the world, are held yearly in different cities around the globe, and host up to 300 professional clarinetists to perform on recital and to present clinics during the five-day event. This event was cohosted by D. Ray McClellan, associate professor of clarinet at the University of Georgia. ClarinetFest® 2006 boasted a record attendance of more than 1,200 from around the world. Eller performed the Mozart Clarinet Concerto with the USC Symphony Orchestra as part of the School of Music’s 25th birthday celebration of Mozart. He also performed the concert “A Klezmer Tribute” with the Palmetto Concert Band as part of USC’s annual Band Clinic. In addition to his faculty recital, Eller has been guest soloist and given master classes in North Carolina, Georgia, and Colorado. In May 2007 he will return to perform at the music conservatory in Alessandria and is planning a tour of the Czech Republic in May 2008.

Charles Fugo, professor, piano; Peter Hoyt, assistant professor, music history; and Helen Tintes-Schaerum, assistant professor, voice, were invited to present at the College Music Society Mid-Atlantic Conference in March 2007, a lecture-recital titled “Jugendstil and Schoenerg’s Garden.”

Tayloe Harding, dean, spoke at the Commencement of the College of Fine Arts of the University of Florida, where he was recognized with the Distinguished Alumni Award for the college. He earned the Bachelor of Music Education at Florida in 1981. His term as national president of the 10,000 member College Music Society ended on Dec. 31, 2006. He then began a three-year term on the National Association of Schools of Music’s (NASM) Commission on Accreditation. NASM has been the official accrediting body for higher education music units in the United States since 1924.

Scott Herring, assistant professor, percussion, performed a concert at Bands of America National Concert Band Festival in May 2006. He was also the featured artist at Emporia State University Gala Benefit Concert in September 2006. Herring performed the world premiere of associate professor of composition John Fitz Rogers’ “Release” for alto saxophone and marimba in November 2006. He participated in a panel discussion at the 2006 Percussive Arts Society International Convention in November 2006. His performances also include guest artist with the Virginia Commonwealth University Percussion Ensemble in December 2006 and guest soloist with the Lee University Percussion Ensemble in April 2007 and performances with the Augusta Symphony and Key West Symphony.

Peter Hoyt, assistant professor, music history, spoke on a panel to the Wagner Society of New York exploring “Mozart and Wagner” in January 2007. He has been asked to speak on Haydn’s Creation before a concert with Colin Davis and the London Symphony Orchestra at Lincoln Center in October 2007.
Faculty Activities

Peter Kolkay, assistant professor, bassoon, was awarded the Carlos Surinach Prize by the BMI Foundation. The prize is given to an emerging artist in recognition of "outstanding service to American music." As a result, Kolkay was able to choose an emerging composer who will create a new work written specifically for him to premiere. Kolkay will premiere the commissioned work by Judah Adashi, *The Dark Hours* for bassoon and piano, in Appleton, Wisc., in April 2007. In addition, Kolkay recently gave the New York premieres of Pulitzer Prize-winning composer Paul Moravec's *Andy Warhol Sitz* and Russell Platt's *Quintet for Bassoon and Strings*.

Marina Lomazov, assistant professor, piano, has recorded a solo album of piano music by Rodion Shchedrin, a Soviet-Russian composer, for Centaur Records. This project was supported in part by USC and School of Music research grants. In addition to directing the Southeastern Piano Festival, Lomazov performed at the Penn Alps, Md., chamber music series with her husband and duo piano partner, Joseph Rackers, assistant professor of piano. Rackers and Lomazov also performed and judged a piano competition at the Moulin d'Ande International Music Academie in Normandy, France.

Ellen Douglas Schlaefer, assistant professor, Opera at USC director, directed a semi-staged version of *Romeo et Juliette* with the National Symphony Orchestra and Wolf Trap Opera Company at the Wolf Trap National Park for the Performing Arts outside of Washington, D.C., in July 2006. In September and October, Schlaefer directed the Tulsa Opera production of Rachel Portman's *The Little Prince* with performances in Norman and Tulsa, Okla. In November 2006 Opera at USC performed *Acts and Galatea*, which Schlaefer directed. In February 2007 she produced An Evening of One Acts for Opera at USC, which included *Dr. Miracle* and *L'Enfant Prodigue*. *Dr. Miracle* was brought to more than 2,000 fourth graders from Richland One schools. Also in February, Schlaefer produced and directed *The Three Little Pigs and Characters Through Song* for FBN Productions Inc. They are currently on tour to more than 30 schools and libraries in Richland, Lexington, and Spartanburg counties. Opera at USC presented a concert of opera favorites at The Opera Guild of Greater Columbia and for the Savvy Seniors of Eastminster Presbyterian Church. She is currently serving on the Board of Trustees for Workshop Theatre of South Carolina.

Tina Milhorn Stallard, assistant professor, voice, presented "Bringing the Past to Life: Libby Larsen's Try Me, Good King: Last Words of the Wives of Henry VIII" at the 2006 Hawaii International Conference on Arts and Humanities. She recently completed a chapter on Libby Larsen that will be included in a book on 21st-century female composers (Scarcecrow Press). Performing highlights include recitals and master classes in Indiana, Georgia, and South Carolina; being a soloist with the Johnson City Symphony Orchestra (Tenn.) and the Columbia Choral Society; and performing with soprano Courtenay Budd and pianist Charles Wadsworth in Newnan, Ga.

Helen Tintes-Schuermann, assistant professor, voice, performed works by Spanish, British, and American composers, including a new cycle by Dick Goodwin titled "Para Entones," in a recital at the Columbia Art Museum in February 2007. A new CD is being produced featuring 20th-century Spanish works.

Wendy Valerio, associate professor, music education, and graduate student Kristen Kirby served as the musicianship instructors for the 20th Annual Suzuki Institute in Hamilton, Bermuda. Valerio, with Michael Seaman and Ching Ching Yap from the College of Education and alumni Peter Santucci and Ming Tu, published "Vocal Evidence of Toddler Music Syntax Acquisition," a case study, in *The Bulletin of the Council for Research in Music Education* (No. 170) in fall 2006.

Alumni Activities

1970—1979

Hugh Chandler, BM guitar performance, 1979; MM guitar performance, 1981. completed a doctorate in music composition from the University of Texas at Austin in 1989 and runs a private guitar-teaching studio in Austin. Recent compositions include a just-completed film score and a composition for string orchestra, *Return of the Phoenix*, which was premiered by the Balcones Community Orchestra in 2006. Chandler performs frequently on solo guitar and with the early music ensemble "Herald and Minstrels." He is married to Nadine Blakely, a computer programmer, and has a 10-year-old daughter.

Janis L. Gillette, BA, 1978, works as the music ministry assistant at North Trenholm Baptist Church in Columbia, S.C. She works with children through senior adults.

1980—1989

McGregor Boyle, composition/performance certificate in guitar, 1981, was commissioned by the Peabody Conservatory of John Hopkins University as part of its 150th anniversary celebration in 2007. His composition *The Grey Man* was premiered on Jan. 30 in a Sylvia Adelman Artist Recital concert called "New Music, Now and Then." Greg received a grant from the Belgian-American Educational Foundation in 1988, which made it possible for him to spend a year at the Institute for Psychoacoustics and Electronic Music (IPEM) in Ghent. In 1989 he was appointed to the full-time faculty of the Peabody Conservatory, where he teaches computer music. In 2002 he was appointed chair of the Peabody Composition Department.
Student Activities

Matt Asmus, MM piano performance, who studies with Marina Lomazov, served as an accompanist for the 2006 Southeastern Piano Festival Arthur Fraser Concerto Competition.

Doug Black, BA music education, who studies tuba with Ron Davis, was named a finalist for MENC's All-USA High School Musicians program in summer 2006. This recognizes the top 100 high-school musicians from across the nation.

Jesse Forcucci, BA, who studies flute with Donna Shin, was inducted into Pi Kappa Lambda honorary music organization in spring 2006.

Laurel Larsen, DMA piano pedagogy, was named recipient of the USC Graduate School Centennial Fellowship. This fellowship is awarded, in part, in recognition of research and academic achievement.

James Miller, BM flute performance, performed with the Piccolo Spoleto Orchestra in summer 2006. James was also the winner of the 2006 USC Concerto/Aria Competition and runner-up in the 2006 SCMTA Collegiate Woodwinds competition.


Ana Maria Otamendi, MM piano performance, who studies with Marina Lomazov, won the SCMTA Young Artist Piano Competition in October 2006. In January 2007 Otamendi placed as an alternate at the regional level of the MTNA piano competition held at Florida State University. She also won the USC School of Music Concerto Competition, performing with the USC Symphony in March.

Ariana Pullano, MM voice performance, who studies with Jacob Will, was chosen as one of the S.C. district winners in the MET auditions. She advanced to the regional auditions in Atlanta.

Amy Real, BM music education, who studies flute with Donna Shin, was accepted as a performer in the summer 2006 Wildacres Flute Masterclasses.

Thomas Russell, BA organ performance, who studies with William Bates, won the 2006 annual organ competition sponsored by Metropolitan Music Ministries in Charlotte, N.C. Thomas was accepted into the 2006 advanced-studies program at the Mount Royal College Organ Academy's International Summer School in Calgary, Canada. Under the direction of internationally known organist Simon Preston, the academy offers ten days of intensive study under well-known organists.

Ryan Smith, MM piano performance, who studies with Marina Lomazov, spent summer 2006 teaching piano, piano improvisation, and performing at the Summer Keyboard Institute at Furman University. He also served as an administrator for the annual Piano Wellness Seminar at the University of Texas at Arlington.

McKinley Stinson Jr., BA percussion performance, who studies with Scott Herring, was a winner in the 2007 USC Young Artist Competition and will perform with the USC Symphony Orchestra in March. "MJ" also was selected as the George P. Contreras Jr. Percussive Arts Society International Convention 2006 Scholarship winner.

Stephanie Titus, BM piano performance, who studies with Marina Lomazov, attended the Moulin d'Ande International Academy in Normandy, France, in August 2006.

Amy Tully, DMA flute performance, who studies with Constance Lane, was accepted as a performer in the summer 2006 Wildacres Flute Masterclasses.

Krista Wilhelmsen, MM opera performance, who studies with Tina Stallard, was a winner in the 2007 USC Young Artist Competition and will perform with the USC Symphony Orchestra in March.

Alumni Activities

Jose Lezcano, MM guitar performance, 1983, is professor of music at Keene State College in New Hampshire, where he has taught since 1991. His numerous awards include first prize in the 1982 MTNA National Guitar Competition; the 1998 Fulbright Award in Ecuador to teach, perform, and research indigenous guitar traditions; the 2002 Commissioned Composer of the Year (New Hampshire Music Teacher's Association); the 2003 New Hampshire State Arts Council Individual Artist Fellowship; and the 2003 Keene State College Award for Distinction in Research and Scholarship, in recognition of his activities as a performer, scholar, and composer. During Lezcano's 2006 sabbatical he performed a solo recital at the International Guitar Festival of Quito, Ecuador; completed a nine-minute work for chamber orchestra, Tango-Overture, premiered by the Keene Chamber Orchestra; and recorded his Guitar Concerto with the New York ensemble "North-South Consonance," directed by Max Lifchitz, for a CD release in 2007. Jose received a grant from the KSC Faculty Development Committee, Music Department, and Arts and Humanities Division to help with this project. Jose recently performed a duo-concert with flutist Sergio Pallettelli at Stony Creek, Conn., and toured South Carolina, playing solo recitals at Clemson University and the College of Charleston and giving master classes at the College of Charleston and USC. He performs frequently with his trio, "Ensemble Lezcano."

Tony Morris, BM guitar performance, 1980, is heard by public radio listeners nationwide as the host of Classical Guitar Alive,
Alumni Activities

which airs on more than 200 stations from New Hampshire to Hawaii. The program also enjoys an avid worldwide audience via its Web site, www.guitaralive.org, with regular listeners throughout Europe, Latin America, and Asia. 2007 marked the 10th anniversary of national distribution of the program. Tony also performs as a solo guitarist and with the chamber ensemble “Viva Trio” with flutist Renata Green and violinist Rebecca Browne. Tony has performed three times at the White House and in 2002 performed a concert at the Texas governor's mansion, which was filmed for public television. He is the executive director of the Friends of Classical Guitar Alive (CGA), a nonprofit organization whose mission is to promote and advance the love of classical music with the guitar to the widest possible audience. In addition to the public radio program, the Friends of CGA also host an outreach program that presents classical music performances at no cost to under-served audiences at hospitals, hospices, shelters, and community centers. In fall 2006 Tony joined the faculty of Texas Lutheran University as a guitar instructor. He has twice had a day named in his honor, once each by Austin mayors Bruce Todd (1995) and Gus Garcia (2002).

Bill Reinecke, MME, 1986, accepted the position of music specialist K-12 with the Seminole County Public Schools after 20 years as director of bands at Apopka High School in Florida. While at Apopka High School, his bands earned the highest ratings at Florida Bandmasters Association Assessments for marching, jazz, and concert bands. As Seminole County music specialist, Reinecke oversees the music programs in 38 elementary schools, 12 middle schools, and 8 high schools.

Christopher Teves, BM guitar performance, 1988, has released a new CD, The Water is Wide, with flutist Tacy Edwards. His other recordings include Hauntings (2004) with the Moravian Philharmonic Orchestra and a solo CD, Guitar America (1999). Hauntings was the result of his collaboration with American composer Richard Jordan Smoot, who wrote a concerto and trio that were featured on the recording. He was invited to travel to the Czech Republic for the European premier and recording in 2003. Other career highlights include the Dame Myra Hess Series in Chicago; the Guitar Foundation of America International Festival in Charleston, S.C.; the Society of Composers Inc. National Conference in Iowa City; the Piccolo Spoleto Festival in Charleston, S.C.; performances in New York, Washington, D.C., Pittsburgh, Cincinnati, and Memphis; and appearances with orchestras in Ohio, South Carolina, and Virginia. He currently serves on the faculty at Charleston Southern University and lives in the Charleston area with his wife, Sherry Poole Teves, BM, 1988, and their two children.

1990—1999

Charles B. Ancheta, BA performance 1997, is music director of the American Music Theatre in Lancaster, Pa. The theatre specializes in music revues. Ancheta writes all the musical arrangements, conducts the orchestra, plays the piano, and sings. The theater stages up to three original shows per year. In 2003 Ancheta recorded a CD, Inspirational Piano Music, a compilation of 10 favorite hymns. He was also an arranger and coproducer of Broadway, a CD of show tunes recorded by Broadway singer and dancer Andrea McCormick. Ancheta studied piano with emeritus professor John Kenneth Adams and credits the late opera director Talmage Faustleroy with inspiring his musical career. After USC, Ancheta received an MA from the University of Western Sydney, Australia, and was named a Rotary Paul Harris Fellow. Before joining the American Music Theatre, he was musical director of the Dock Street Theatre in Charleston, S.C., and associate conductor and keyboardist with the Man of La Mancha national tour, starring Jack Jones.

James Buckland, DMA guitar performance, 1999, is on the faculty at Presbyterian College, teaching guitar, theory, and ear training. He also teaches guitar at Converse College. Since graduating from USC, he has been specializing in 19th-century performance practice and research. Recent lectures have included the 1999 and 2005 Guitar Foundation of America conventions and the 2003 International Symposium on the Guitar and Improvisation at the University of Guelph, Ontario, Canada. A major research project was recently completed when he finished the reconstruction of Giuliani's lost 1823 version of his Op. 36, his first concerto for terz guitar and orchestra. Buckland gave the premiere performance of the work in March 2006 with the Sinfonia de Camera, under the direction of concert pianist/conductor Ian Hobson, at the University of Illinois Public Radio. During summer 2006 Buckland spent several weeks in Italy performing and engaged in postdoctoral research at the International School of Music in Milan. Studying and working with Paolo Pugliese, Claudio Maccari, Georgio Ferraris, and Gianni Accornero, he gained in-depth access to original treatises, manuscripts, and instruments. James continues to be active as a lutherist, and his current instruments are faithful reproductions of important historical guitars, constructed using original techniques and materials.

Nicholas Butler, BM guitar performance, 1991; MM music history, 1993, has been working in Charleston since 1999, exploring the history of the city's early cultural life. In 2004 he completed a Ph.D. in musicology at Indiana University and his first book, "Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820," will be published by USC Press in November 2007. Butler is currently working on a number of Charleston research projects, ranging from the history of the city's colonial fortifications to the sounds of its early African-American militia music. He has served as archivist of the South Carolina Historical Society and as an adjunct faculty member at the College of Charleston. Butler has presented papers and lectures on various aspects of Charleston history at national conferences and is currently chair of the
Society for American Music's Early American Music Interest group. He has hosted concerts for the Piccolo Spoleto Festival and other organizations and routinely gives public and private lectures in the S.C. Lowcountry. Currently, he is special collections manager at the Charleston County Public Library.

Mike Connors, MM guitar performance, 1992, is currently directing middle school and high school guitar programs full-time in the Guilford County North Carolina Public School System at the Penn-Griffin School for the Arts, a grade 6–12 arts magnet school in High Point, N.C. He teaches during the summer at Hispanic and Multicultural Music Discovery Camps at Saint Mary's Music Academy in High Point and as guest clinician at the East Carolina Summer Guitar Workshop.

Stephanie Dillard de Jong, DMA voice, 1997, is on the faculty at Meredith College in Raleigh, N.C. She has received honors from organizations such as the Charlotte Opera Guild, the National Association of Teachers of Singing, the Music Teacher's National Association, and the Metropolitan Opera Guild.

Jeff Harria, MM guitar performance, 1992, runs the full-time guitar program at White Knoll High School in Lexington, S.C. In February 2007 he presented a workshop at the Lexington District One Instructional Fair titled “Class Guitar: Introducing the Guitar to Your School.” He has performed throughout the Southeast in the Harris/Knight Duo with Alan Knight, MM guitar performance, 1992. The Harris/Knight Duo released their CD, Sound of Two, in 2000.

Andy Hubbard, BA 1991, is active in the Nashville session scene. He is currently on tour with the country vocal band Little Big Town, who opened for John Mellencamp, Keith Urban, Kenny Chesney, and Alan Jackson in 2006. TV appearances have included The Tonight Show, the CMT Video Awards Block Party, the CMA Awards, and CMT's Crossroads. The Crossroads appearance brought together Little Big Town and Lindsey Buckingham of Fleetwood Mac. Hubbard can be seen online at sessions@aol and ATT Blue Room.

Alan Knight, MM guitar performance, 1992, currently teaches at Columbia College in Columbia, S.C. He spent 13 years as head of the guitar program at Augusta State University. He is president and cofounder of the Columbia Guitar Society and performs with the Harris/Knight Duo, who released their CD, Sound of Two, in 2000.

Rod Lewis, MM guitar performance, 1992; DMA guitar performance, 1998, is the chair of the Music Department at Columbia International University in Columbia, S.C.

John Mayrose, BM guitar performance, 1998, received his Ph.D. in music composition from Duke University in December 2006, where he was the recipient of the Bass Named Instructorship and the Mary Duke Biddle Fellowship. Recent performances have included his dissertation, String Theory, on the Duke Sponsored Encounters: Music of Our Time Series: Monophony, by the Fireworks ensemble in the Guitar Discovery Festival at the Manhattan School of Music; Plastic by Metamorphenos at the Aspen Music Festival; and Viva Elna by Duo damore at the Boston Early Music Festival. He is a founding member of the new music ensemble and composer's collective Pulsoptional, which will release their debut CD in April 2007. This CD includes his composition "What Hath God Wrought: reflections on a theme by Samuel Morse."

Larry Shackley, DMA 2002, traveled to Ball State University in July 2006 to hear the premiere of his master's thesis, Concerto for English Horn and Orchestra. It was performed at the International Double Reed Society convention with soloist Patrick McFarland of the Atlanta Symphony and an orchestra conducted by Tony Award-winning conductor Stuart Malina.

Bonita Strickland, BM guitar performance, 1993, opened The Classic Clef Guitar Studio in 1993. In 1998 she began painting and exhibiting in regional arts shows. Her painting Guitars In The Palmettos was selected for the cover of the fall 2004 issue of Soundboard, the journal of the Guitar Foundation of America.

 Munson Summer, BM music education, performance certificate guitar, 1999, was a guitar instructor at Newberry College from 2001 to 2006. Currently he is the owner and operator of Munson Music in Newberry, teaching guitar, piano, winds, and strings. He also teaches beginning guitar classes at Boundary Elementary School. Summer has a published guitar book titled A Practical Guide to the Guitar that can be found online at www.julu.com. Performances include playing guitar for Grease, Pump Boys, and Dinners in the Newberry College Theater. He has scored two movies, Julius Caesar and Ashes to Ashes, by local Columbia filmmakers as well as a promotional film for Germany funded by the South Carolina Arts Commission.

Liana Valente, DMA voice, 1990, lives in Lakeland, Fla., where she teaches and performs, appearing in concert and on stage in Miami, Orlando, St. Petersburg, and Lakeland. She also performed in Central Georgia. In October 2006 Valente performed the inaugural concert in a new series at the Palladium Theater called Side Door Opera, performing arias from La Bohème, Il Barbiere di Siviglia, and Susannah.

Liana Valente performs

2000—2007

Henry D.B. Anderson, BM music education, 2005, was one of the first recipients of the Christopher Berg Guitar Award. This award has been made possible by an endowment fund created by former USC guitar students.

Mary Lindsey Campbell, BM music education, 2002, received her master's degree from the University of Cincinnati and is now oboist in an orchestra in Shenzhen, China. "The orchestra has two rehearsals a day, five days a week, and at least one concert a week as well. We've been working six days a week since October."
Student Activities

Thomas G. Cremer, DMA conducting, 2004, is now working at Tutt Middle School in August, Ga., and continues on the faculty of USC Aiken as the low brass instructor. Cremer also serves at August State in the conservatory and jazz programs.

J. Marty Cope has been appointed assistant director of music at Park Cities Presbyterian Church, Atlanta, Ga. Previously he had served as organist for Calvary Church in Charlotte, N.C.

Laura Diddle, Ph.D. music education, 2005, is currently associate professor of music at South Dakota State University in Brookings, S.D.

April M. Hames, BA 2001, graduated from East Carolina University in 2003 with an M.M.Ed. in Music Therapy. After completing a music therapy internship, she is working toward a Ph.D. in Medical Family Therapy. She is married to Gregg M. Talente, MD.

Christina Helbing, BM music education, guitar, 2004, runs the guitar program at Dreher High School in Columbia, S.C. It has grown from one class of 30 students to six classes with 120 students, ranging from beginners with no musical experience to advanced levels. These students perform ensemble concerts each semester, and advanced students perform in small ensembles and as soloists.

Patrick Imsand, MM guitar performance, 2006, has been appointed lecturer in music at the University of South Alabama, where he teaches guitar and Introduction to Music.

Lee Lamb, BM education, trumpet performance certificate, 2005, is a graduate assistant at the University of Georgia. Lee was a semifinalist for the National Trumpet Competition, 2006–2007; winner of the University of Georgia Concerto Competition; and principle trumpet of the American Wind Symphony Orchestra, 2006.

Brian McNamara, BM guitar performance, 2005, is currently a Master’s of Human Resources candidate in the Moore School of Business at USC. He also teaches music.

Meredith Nutter, DMA voice, 2003, is on the faculty at Winthrop University. She won the National Association of Teachers of Singing artist competition at Columbia College in spring 2006. She went on to participate in the regional competition held at Meredith College in Raleigh, N.C.

Patrick Pope, BM organ, 2002; MM Indiana University, 2004, has been appointed assistant director of music at St. Peter’s Episcopal Church in Charlotte, N.C. Previously he served as director of music and organist at Steele Presbyterian Church, also in Charlotte.

Andrew Reich, BM trombone performance, 2005, is a graduate student in trombone performance at the University of Georgia and a member of the Graduate Brass Quintet. He is the principle trombone for the American Wind Symphony and served as the trombone professor in the Tatui Music Festival in Brazil in July 2006.

Greg Robin, MM guitar performance, 2002, has been awarded four years of graduate assistantships at the University of Alabama and has studied composition with C.P. First at the University of Alabama. He taught Freshman Ear Training, directed the Electronic Music Studio, and has twice been the assistant to the Endowed Composition Chair. Mario Davidovski, with whom Greg has studied, currently holds this chair. In 2005 he placed 2nd in the graduate division of the Southeastern Guitar Congress, held at Jacksonville State University. Greg is currently ABD in Music Composition and Theory at the University of Alabama and will graduate in 2007. He maintains an active guitar studio.

Jeremy Smith, BM theory/composition, guitar, 2000, is currently in his fourth year in the Ph.D. program in musicology at Duke University. He is in the process of researching a dissertation on the early 1970’s fusion jazz of Miles Davis. Jeremy has presented portions of this work at two recent national conferences: The Society for Ethnomusicology in November 2006 and the Society for American Music in March 2007. In addition to his dissertation work, Jeremy also enjoyed the opportunity to design and teach the undergraduate course The First Decade of Funk: 1965–1975. When not teaching or working on his dissertation, Jeremy enjoys trying out new recipes in the kitchen, taking daily jogs, and spending time with his wife of three years.

Graham Douglass “Gray” Sutton, BM guitar performance, 2006, was one of the first recipients of the Christopher Berg Guitar Award. This award has been made possible by an endowment fund created by former USC guitar students.

Samuel Thompson, best known throughout the country as the violinist who played in the Superdome during Hurricane Katrina, has been performing throughout the United States in benefit concerts to aid the hurricane victims. After performing Bach in the Superdome and the New Orleans Basketball Arena, Samuel was profiled in newspapers and magazines around the world, including the Boston Globe, Strings Magazine, the San Antonio Express News, and China’s People in Focus Weekly.

Samuel performed at USC in October 2005 in the USC Cares: Renewal Through Music series. Most recently he performed with the Cortlandt Chamber Orchestra in Croton-on-Hudson, N.Y. This recent performance was given to benefit the Greater New Orleans Youth Orchestra. Thompson has also been recognized by National Public Radio as one of the ten artists whose works convey “their spunk and their commitment to the Crescent City.”

Steve Wilson, MM 2005, has been appointed director of jazz studies and low brass at Brevard College.
University Percussionists Perform in Live Internet Broadcast

Members of the School of Music faculty, staff, and students performed in a live Webcast performance in September 2006. In Common: TIME (ICT) is an ongoing series of real-time distributed performing arts collaborations created by the University of Florida’s Digital Worlds Institute in tandem with partners on all six inhabited continents. DRUMMA was the featured score for the 2006 College Music Society event, composed and produced by James Oliverio. It was performed simultaneously and synchronously by musicians and engineers located at four North American Universities ranging from Alaska to Florida. ICT was made possible by a new suite of software tools invented by Digital Worlds called the NetroNome™, which comprises the musical subsystem of the NOE system (NetroNome Online Media Experience). USC percussion professor Scott Herron, USC music student Ashley Dockins, and USC School of Music media engineer Jeff Francis represented the University of South Carolina in this endeavor. Other institutions who participated were the University of Alaska, Fairbanks; the University of Florida; and the University of Texas, San Antonio.

Congratulations to Magellan Scholars 2006 and Spring 2007

The Undergraduate Research Initiative at the University of South Carolina is a program designed to pair faculty mentors with undergraduate students in order to conduct independent research projects.

The Magellan Scholar program serves to enrich the academic experience of undergraduates by awarding up to $3,000 to enable students to explore in-depth research projects. All disciplines, including science, technology, medicine, theatre, music, and art, are represented. Students must apply for the grants, which are chosen based on educational and intellectual merit, the potential impact of the project, and the student’s academic record. Congratulations to the USC music students who have been awarded these research grants.

Andrew Allen, senior,
“Interactive Computer Music and Cellular Automata”
Faculty mentor—Reginald Bain

Aubrey Gray, freshman, music performance, cello
“Advanced Study of Chamber Music and Performance Skills”
Faculty mentor—Robert Jesselson

Jessica Robinson, senior, music performance, violin, South Carolina Honors College
“Gaining Perspectives from the Best of the Music World: Consultations with Mr. David Kim, Concertmaster of the Philadelphia Orchestra”
Faculty mentor—William Terwilliger

Justin Vaughn, sophomore, music performance, cello
“Exploring the cello: Bonnie Hampton—Juilliard”
Faculty mentor—Robert Jesselson

Stacy Wiley, junior, BME, violin performance certificate, South Carolina Honors College
“An Online Community for Orchestra and String Teachers”
Faculty mentor—Gail Barnes
School of Music Alumni We’re Looking for You

The University of South Carolina School of Music has a very proud legacy. We have matured from our humble beginnings of a handful of students and faculty to our current level of 500 undergraduate and graduate students and more than 50 faculty members. The School of Music has been housed in many different colleges over the last 75 years and has been in our present location adjacent to the Koger Center for the Arts for the past 10 years.

The mailing of this issue of Da Capo will reach more than 3,000 School of Music alumni, but we may have missed someone. You can help by sending us your current information or information about someone you know who attended USC’s School of Music. Please return this form in the enclosed envelope.

Name__________________________
Mailing Address__________________
Home Phone_________ Work Phone_____
E-mail__________________________
Year of Graduation_____________ Degree Earned __________
Recent Activities__________________

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University of South Carolina School of Music
Columbia, SC 29208