The School of Music raised $742,000 in the fiscal year ending June 30, 2009. Current fund-raising efforts year to date through May 2010 total $351,000. Part of the success of fund-raising in 2009 and 2010 is the 700+ individuals who have chosen to support the School of Music with financial gifts. Each of those 700 individuals is very important to the students and faculty of the school. It is difficult to find words to express the joy of being philanthropic. I think it was best said in a letter I received from a joyous donor:

“What a privilege it is to be able to give back to my beloved South Carolina … My life has been an amazing one. I could never have gone to college without the money provided in scholarships by the University of South Carolina. Moreover, the experience anywhere else would certainly not have been as good. I have opportunities now that I would not otherwise have had … Thanks for helping me give back, and I really do hope that there are kids who have great opportunities because of this [my gift].

Matthew M. McCord, P.C. Class of 1995

In April 2010 the School of Music announced Step to the Front: Campaign for the Carolina Band, with a goal of raising $4 million to support the band programs at the school. The campaign has been successful and has raised $2 million to date. Most of the funds from the campaign will support student scholarships. There are also funding needs in supporting the musical instruments inventoried at the school. In this past fiscal year as a part of the band campaign, Matthew M. McCord made a gift naming the Band Lobby of the USC Band/Dance Building honoring James K. Copenhaver.

Major gifts in 2009–2010 include a new fund, the Jacque Moore Scholarship Fund for Coquettes associated with the Marching Band program created by Jacque; additional funding from Bill Moore for the Left Bank Jazz fund, which included matching support from other donors; support for USC Symphony Orchestra, USC Opera program, Southern Exposure New Music Series, and The Darden Guest Artist and Masterclass Fund; and annual support from the University of South Carolina Friends of the School of Music for scholarships for music students.

Thank you again for your support.
Your gifts Make a Difference at the School of Music.

Leslie Wrenn
Director of Development

On the Cover:
Frequent rehearsals keep the School of Music’s Congaree New Horizons Band in tune with the times.
The Pursuit of Excellence—Through Music

After experiencing a mid 1950s live performance of the works of John Cage, a music critic told the young composer, who himself was in the audience for the event, that there was nothing special about Cage’s music, that in fact the critic himself could’ve written “pieces like that.” Cage’s reaction to the critic was “I didn’t say you couldn’t.”

Though I don’t reflect on this circumstance as often as I did when I too was a “young” composer, it has affected me over the years to the point that I have developed a keen sensitivity to what it means in our modern world of educating persons in music. And this meaning can be best be summed up, I think, by this motto:

“Everybody can do it … music-making is for all.”

Outstanding American schools of music, like ours here at South Carolina, attempt to address this motto in a variety of ways and with mixed success. Most of us do it for two populations—one population consists of persons aspiring to themselves deliver musical excellence in performance, creation, presentation, teaching, and preservation to be recognized as among those at the highest level of quality in the discipline; and one population is of people who aspire to pursue and capture musical excellence in ways that are most meaningful directly to them.

As I have written to you before, the USC School of Music itself has developed over the years to uphold and practice a mission to help all who study here make music of excellence to the greatest extent possible—our resources are appropriated first and foremost to the achievement of excellence. Yet, we are also highly dedicated here at the School of Music to the premise that it is in the pursuit of excellence that persons, all persons, gain their greatest glory from music. We aim to achieve excellence every time out, structuring our degree programs to realize this achievement—it is a testament to the quality of our school that our students and faculty enjoy great success in doing this.

Further, though, we also execute a mission that dutifully extends beyond celebrating the success of attaining excellence. While we identify and laud the accomplishments of our best and brightest degree-seeking students, we also boast a deep commitment to the motto “Everybody can do it … music-making is for all.” Personally, what I love most about the USC School of Music is that we observe this motto by providing an enduring environment where the pursuit of excellence is paramount; where even as we expect that our future professional musicians achieve at elite levels in our art, we also provide opportunities for music making for all and we do so with a focus on and an insistence of the fact that music has the deepest meaning when it is made with a desire to be excellent regardless of who’s making it.

In the pages of this issue of Da Capo you will see examples of how we realize pursuing excellence in our work, both for the population whose goal is to pursue excellence and gain great joy by being recognized for the excellence they achieve, and for those whose goal is to pursue excellence and gain great joy primarily from the experience of doing it. As important to us as celebrating of the achievements of our graduate students, our undergraduates, our world-class faculty, and the students, for example, from the Southeastern Piano Festival, is our commitment to taking joy in the attainments of musicians in the Congaree New Horizons Bands, the USC String Project, the Community Music School, and a host of other community programs. I am proud, as I know you must be too, that we here at your School of Music are so devoted to the power music can deliver to the lives of all persons.

Carolina School of Music faculty regularly tell their students—and reinforce with each other too—how lucky we all are to have lives in music. Teaching, performing, breathing music, both for the enrichment of ourselves and for advancing its benefits to others is, as we all know, one of life’s most sacred and privileged callings. Whether in times of financial hardship (like now) or in times of growth and abundance, it does not matter—spending one’s life in the business of lifting the spirits and inspiring the aspirations of others through music is an intense joy and a profound responsibility.

As I again today contemplate this joy and responsibility, I am reminded about the vitality of music and the importance of its sustenance through education. It is critical for those of us in music in higher education who experience this joy and feel this responsibility to make sure that the professional musicians we prepare for tomorrow know and feel this same centrality of music and understand their responsibility to act on behalf of music in their futures. Making sure the profound learning that takes place when our students and stakeholders synthesize the cumulative power of achieving excellence in music at the highest level AND the fulfillment of pursuing excellence in music just for the joy in doing so, is our greatest achievement as a school, and our most enduring legacy to our society and to music itself. Please accept my humble thanks and congratulations to you, as alumni, friends, and supporters of our great School. You continue to help make our legacy possible.
Congratulations to Magellan Scholars!

The Magellan Scholars 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 program enriches the academic experience of undergraduates by awarding up to $3,000 in research funding to enable students to explore a research topic at an in-depth level. All disciplines are represented, including science, technology, medicine, theatre, music, and art. 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 School of Music students who have been awarded the following research grants.

Summer/Fall 2009

**Sarah Kervin**
“A Qualitative Comparison of Pedagogic Trends in Collegiate Vocal Jazz Programs”
Mentor: Dr. Tina Stallard

**Andre North**
“A Study of the Cultural Influences on Saxophone Music by Asian Composers”
Mentor: Dr. Clifford Leaman

**Neil Ostenfeld**
“The Relationship of Pre-Sight-Reading Behaviors to Keyboard Sight-Reading Achievement”
Mentor: Professor Nancy Baker

**Carley Peace**
“Musical Score and Collaboration for Cyrano de Bergerac”
Mentor: Professor Robert Bourne, Theatre and Dance

**Christian Traylor**
“Exploring Japanese Musical Traditions”
Mentor: Dr. Youko Brooks, Languages, Literatures, and Cultures

Spring 2010

**Susan Riley**
“Using Biofeedback to Determine Tension in Musicians”
Mentor: Dr. Robert Jesselson

Summer/Fall 2010

**Megan Graham**
“Orff-Schulwerk Applications of Pentatonic and Diatonic Tonal Systems for Elementary Children”
Mentor: Dr. Wendy Valerio

**Monica Johnston**
“Music Stamitz and the Viola d’Amore”
Mentor: Professor Constance Gee

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MTNA Winners

Music Teachers National Association Winners Announced

**Chamber Music**
**USC Sophomore Saxophone Quartet**
Alternates: **Nexus Saxophone Quartet**

**Piano**
**Ruby Wang**, DMA, Winner
**Yuri Ito**, MM, Honorable Mention

**Young Artist Woodwind**
Alternate: **Brian Wilmer, clarinet**

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2010 USC Concerto-Aria Competition

The 2010 USC Concerto-Aria Competition winners performed with the USC Symphony Orchestra on March 16, 2010, at the Koger Center for the Arts.

**Andrew Fierova**, horn: Mozart’s Concerto No. 4, K. 495, Allegro Moderato

**Lauren Pierce**, double bass: Bottesini’s Concerto No. 2, Movement I

**Melanie Pozdol**, oboe: Goossens’ Oboe Concerto in One Movement, Op. 45

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Other

**Coda Duo** guitar students Brett Floyd and Chris Jenkins took first place in the duo category at the Brownsville Guitar Ensemble Festival and Competition at the University of Texas at Brownsville.
This has been an important year for the School of Music, and we are taking significant steps to ensure our students’ success in the future. In fall 2010, the School of Music will launch the nation’s first academic minor in music entrepreneurship. In partnership with the Darla Moore School of Business, students can embark on a two-year journey to plan and launch their musical careers before they graduate. The minor features a leading curriculum designed by Clinical Assistant Professor Gary Beckman, with the majority of courses originating at the School of Music. When combined with courses from the business school and experiential opportunities in the community, the minor provides students with an excellent foundation to begin their music careers.

Many of our students are on the entrepreneurship trail already. This spring, a cohort of three School of Music students started an Arts Enterprise chapter, one of just a few university-based chapters across the country. A national organization, Arts Enterprise helps students in the arts collaborate with their peers in other disciplines to better their university and community through entrepreneurial activities. The student development team—Jordan Turner, Drew Spice, and Claudio Olivera—have spent many hours with their faculty advisor, Beckman, planning activities for music students and will officially launch the USC chapter in fall 2010.

Graduate piano student Claudio Olivera also received a $1,000 grant to perform multimedia piano recitals at Pelion High School, Pelion, S.C., during the spring 2010 semester. Claudio’s project, “Informative Multimedia Piano Residency Series (IMPRESS),” was an outcome of Beckman’s Entrepreneurship in Music class. Each student enrolled in the course conducted a feasibility study for a project or career they wanted to pursue. We expect more projects designed in the entrepreneurship course to take root in the Midlands.

The Carolina Institute for Leadership and Engagement in Music (CILEM) is the catalyst for these entrepreneurial efforts that are originating at the University. Not only is the School of Music pleased to see CILEM grow, we are equally thrilled to see the many successes among our students. They are truly the music leaders of tomorrow. Congratulations to all!

### Honorary Doctor of Music Degree Awarded

1. Internationally acclaimed opera singer Deborah Voight poses with University President Harris Pastides.
2. Voight joins School of Music Dean Tayloe Harding on stage.
3. Voight received an Honorary Doctor of Music degree from the School of Music at the August 2009 commencement ceremony.
Congaree New Horizons Band Is In Tune with Seniors

When Dr. Jeremy Lane arrived at the School of Music several years ago, one of the things that attracted him most about working at USC was the number of programs for outreach in music education. The Children’s Music Development Center and the USC String Project were (and still are) garnering national attention for their excellence, and he felt strongly that he should find a way to contribute to the school-wide mission of sharing music in the community. Lane began to consider potential options for a program that would invite a new, different population of folks to engage in music making. “In my undergraduate days at New Mexico State University, I had seen and heard the Las Cruces New Horizons Band, which was founded by one of my strongest mentors, Dr. William Clark,” says Lane. “Having seen firsthand the success of this group led me to believe that we could get a similar thing going here at USC.”

With this goal in mind, Lane founded the Congaree New Horizons Band (CNHB), a program designed to provide senior adults (ages 50+) the opportunity to learn to play a band instrument. The group started with one staff member leading a small band of about 18 extremely dedicated people. The first classes were held in the temporary String Project/Marching Band building on Main Street, and the band held its early concerts on the small stage of the School of Music’s Recital Hall. Since that time, the band has grown to an enrollment of more than 80 members who participate in four different bands: the Beginner Band, Intermediate Band, Crescent Moon Jazz Band, and Congaree Concert Band. Now housed in the brand-new Marching Band and Dance Building on Sumter Street, the program is still growing: band members performed their first concert of chamber music this past spring, and there are plans to add a second jazz band next year.

Membership in the CNHB reflects a broad array of personalities and walks of life. Some members are revisiting an instrument they played in high school or college, but a majority of the players in the group had never played an instrument until they joined the group. The band has several USC faculty members (both active members as well as retirees), but also includes lawyers, accountants, teachers, artists, doctors, nurses, military, business people, and clergy.

The CNHB program is affiliated with New Horizons Music International (NHMI), an organization of groups with the shared purpose of providing music-making activities for senior adults. Toward this end, CNHB members perform regularly throughout the calendar year, holding concerts at the end of the fall and spring semesters, as well as smaller shows at local churches, senior centers, and community events. Many members have formed their own “mini-groups” that meet outside the regular CNHB rehearsals, and it is not uncommon for members to get together in one another’s homes for practices and informal concerts with friends and family. CNHB members and directors have participated in NHMI functions in Chautauqua, N.Y., and Roswell, Ga.

A secondary purpose of the CNHB program is providing music education majors opportunities to develop their teaching skills in a safe, supportive environment. Currently, the CNHB employs a staff of 13 undergraduate and graduate music education majors and uses them to teach private lessons, sectionals, group lessons, and full ensemble rehearsals. “The best result from our music education students teaching adults,” says Lane, “is that they get immediate and clear feedback from the members of the band. This is invaluable for our students—a unique perspective and insight on their teaching that may not be as easily available in other settings.”

In addition to developing their teaching skills, Lane says the students form unique bonds with the CNHB members. “I’ll never forget the first time I heard one of our undergraduates describe a CNHB member as ‘my student.’ This student was taking ownership of the learning of a student three times their age—‘my student.’ Similarly, the members of the band consider their USC teachers almost like surrogate family members—they are constantly asking them things like ‘How are your grades?’ or having them over for a meal. The CNHB has also contributed to scholarly endeavors among students by donating funds for students to attend conferences or performance competitions. I think these relationships have really contributed to the overall quality of the experience for both USC students and the CNHB members,” Lane said.

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Rick and Rory Ackerman did not know the USC campus five years ago, but they can now tell you details about USC that some faculty, staff, and students don’t know. The Ackermans set a goal in 2003 to retire from their successful careers, find a nice community to settle down in, and travel the globe. They have realized many of these goals and are living their dreams, with the University of South Carolina as the beneficiary, both figuratively and literally.

The goal of finding a place to retire centered on finding a college town with a good climate and within walking distance of the college or university, restaurants, entertainment, and other retail services. They visited several college towns before choosing Columbia and their lovely home in University Hill near Five Points. The Ackermans are still a bit surprised at how well their plan is working.

Once they settled in their new hometown, they ventured out to learn about the city and the USC campus. During one walk, Rory picked up a School of Music publication while exploring the Russell House University Union, and he noticed a list of music donors. The Ackermans had already started reviewing estate plans and decided to bequest their estate to the University. They chose three colleges: the Darla Moore School of Business, because of their extensive business careers; the Department of Theatre and dance in the College of Arts and Sciences, because Rick takes acting classes there and they are circle members of USC Theatre Productions; and the School of Music, because of Rory’s love of classical music.

Rick enjoys jazz, rock and roll, and country music and was familiar with some of the works of Rachmaninoff and Beethoven, but his familiarity and interest in classical music pretty much ended there. Rory began enjoying classical music as a young child. She enjoyed the passionate feeling music brought. Rory remembers being 5 and attending an interactive orchestra performance of Peter and the Wolf as her first exposure to the passions of music. She can also remember witnessing a performance by Van Cliburn with the National Symphony at Constitution Hall after he won the first International Tchaikovsky Piano Competition in Moscow. Rory feels music is fluid because “no matter what your emotions, you can find music to go with your feelings.”

The Ackermans said the School of Music has warmly welcomed them, and as they became more familiar with the University and the School of Music, Rick humored Rory by agreeing to attend the 2009 Southeastern Piano Festival for “one hour.” Rick became so engrossed in meeting the middle and high school Southeastern Piano Festival pianists that he sat through all 40 competition pieces of the Arthur Fraser International Concerto Competition, as well as other festival performances.

They are somewhat in awe of the reception that their gifts have gotten, feeling, as Rick says, “We haven’t done anything yet.” They are now looking for a way to make their ultimate estate gift yield benefits much sooner. Beginning with the 2010–2011 academic year, they will begin contributing to a scholarship to be awarded to a student in each of the music, theatre, and international business degree programs, and they are looking forward to meeting and getting to know each of the students who receive funds.

Finally, don’t be surprised if you encounter the Ackermans in the halls of the School of Music, and not just for performances. Rick is taking drum lessons and participating in the Congaree New Horizons Band (see cover story beginning on page 6), and Rory has accepted an invitation to serve on the Board of Directors of Friends of the USC School of Music.
Student Activities

Jennifer Adam, DMA choral conducting, 2010, has accepted a position in choral activities at Western Kentucky University.

McKenzie Allen, elementary education, who studies with Rebecca Nagel, was a finalist in the Yamaha Young Performing Artist Competition, for musicians ages 16–22. He was one of nine instrumentalists chosen and played in the June 2010 competition.

Meghan Bennett, BM performance, who studies with Jennifer Parker-Harley, was the winner of the South Carolina Flute Society Orchestral Masterclass Competition and the Solo Masterclass Competition. In addition, she was the winner of the 3 Clubs Scholarship in the wind instrument division. She was also accepted to the Vianden Festival in Luxembourg for summer study.

John Callison, BM performance, who studies with Walter Cuttino, was hired by the Ohio Light Opera as a soloist for its summer series.

Colt Campbell, BM music education, who studies with Brad Edwards, was named a finalist in the National Solo Competition at the U.S. Army Band’s Eastern Trombone Workshop in Washington, D.C. This highly selective competition accepts no more than three finalists in each category.

Blair Francis, BM performance, won the National Flute Association Solo Masterclass Competition and will perform at the NFA Convention in Anaheim, Calif., in August 2010. She was also a winner in the South Carolina Flute Society Orchestral Masterclass Competition. Blair was accepted to the Eastern Music Festival in Greensboro, N.C., for the summer program. Blair studies with Jennifer Parker-Harley.

Ann Louise Glasser, BM voice performance, who studies with Janet Hopkins, has been accepted to the Manhattan School of Music Summer Festival.

Nave Graham, BM performance, who studies with Jennifer Parker-Harley, was a winner at the South Carolina Flute Society Solo Masterclass Competition. Nave was accepted to the Saarburg Festival in Saarburg, Germany, for summer study.

Joanna Helms, BM performance, was accepted to the Saarburg Festival in Saarburg, Germany, for summer study. She was also accepted to attend the Wildacres Flute Retreat to study with renowned Swedish flutist Goran Marcusson. Joanna studies with Jennifer Parker-Harley.

Serena Hill, DMA voice performance, has been selected as a recipient of a Graduate School Dissertation Fellowship for summer 2010 by The Graduate School at USC. Serena will also perform at the Greenville Lyric Opera Works in Mozart’s The Impresario. Serena studies with Tina Milhorn Stallard.

Imade Igodan, MM voice performance, who studies with Janet Hopkins, has been accepted to the Manhattan School of Music Summer Festival in New York.

Yuri Ito, MM piano performance 2010, received an honorable mention in the South Carolina MTNA Young Artist Piano Competition. Yuri studied with Marina Lomazov.

Theresa Jewett, BM voice performance, who studies with Janet Hopkins, has been accepted to the Manhattan School of Music Summer Festival in New York.

Ginger Jones, MM voice performance, who studies with Walter Cuttino, has been accepted to perform at The Zurich Festival this summer.

Brian Leaman, BM music education, who studies oboe with Rebecca Nagel, was awarded a mini-grant from the USC Office of Undergraduate Research. The grant will help fund her project, “A Comparison of European and American Pedagogical Techniques as Applied Specifically to the Oboe.” She will be taking lessons from several notable oboists in Europe during the summer.

Jessica Leeth, DMA flute performance, who studies with Jennifer Parker-Harley, won second prize in the South Carolina Flute Society Young Artist Competition.

Andre North, BM music education 2010, attended the XV World Saxophone Congress, with the funds awarded to him by USC Magellan grants. He performed and researched Asian saxophone music while in Bangkok, Thailand. He presented a recital at the School of Music of Asian saxophone works in April as part of his Magellan project. Andre studied with Cliff Leaman.

Claudio Olivera, graduate certificate, piano, received a $1,000 Yamaha in Residence fellowship from the College Music Society to deliver presentations on classical music in public schools in rural communities in South Carolina. He also received support from the Piano Arts Consortium, a nonprofit foundation based in Hilton Head Island, S.C., to present similar programs in the Hilton Head public schools. Claudio studies with Marina Lomazov.

Georgianna Oswald, BM music education, was accepted to the Saarburg Festival in Saarburg, Germany, for summer study. Georgianna studies with Jennifer Parker-Harley.

Melanie Pozdol, graduating senior, BM performance 2010, was accepted in the MM program in oboe at the Eastman School of Music. Melanie studied oboe with Rebecca Nagel and violin with William Terwilliger.

Sarah Robinson, DMA flute performance, was the second prize–winner in the Central Ohio Flute Association Young Artist Competition. She was also accepted to attend the Wildacres Flute Retreat to study with renowned Swedish flutist Goran Marcusson. Sarah studies flute with Jennifer Parker-Harley.

Sonya Schumann, graduating senior, BM piano performance 2010, received a full teaching assistantship at the University of Michigan, the only full-tuition, plus stipend, pedagogy assistantship to be given to an incoming master’s degree student. Sonya studied with Marina Lomazov.

Loren Taylor, BM music education, was

continued on page 19
In spring 2009, Larry Wyatt and the USC Concert Choir received an invitation to perform William Averitt’s *St. Matthew Passion* in a headline concert at the Southern Division American Choral Directors’ Association convention, to be held in Memphis, Tenn., in March 2010.

Wyatt and the choir began rehearsing the *St. Matthew Passion* in fall 2009. They gave a preview concert in Trinity Episcopal Cathedral’s Averitt Hall on March 7, and on March 11 they performed for the American Choral Directors Association audience at Cannon Center for the Performing Arts in Memphis. The musical forces also included members of the USC Chamber Orchestra; Cantus Women’s Chorus from Shenandoah Conservatory; Randall Black, tenor; Scott Guinn, baritone; and Tina Stallard, soprano.

The highly dramatic and emotional *St. Matthew Passion* is considered a 20th-century choral masterpiece. William Averitt, professor of composition and theory at Shenandoah Conservatory, composed the work in 1997. When Averitt initially contacted Larry Wyatt in 1996 for support of the passion as a sabbatical project, Wyatt decided to approach colleagues from other Southern university choral programs with the idea of forming a consortium to co-commission the work. With the support of 11 choral departments in Florida, Alabama, Georgia, Virginia, Tennessee, Kentucky, Mississippi, Louisiana, North Carolina, and South Carolina, Averitt completed the *St. Matthew Passion*, and the USC Concert Choir, under Wyatt’s direction, presented the world premiere of the work in April 2000 at First Presbyterian Church here in Columbia, S.C.

Primarily drawn from the King James Version of the Bible, Averitt’s *St. Matthew Passion* progresses through 12 scenes from the Last Supper to Jesus’ death and burial. The composer drew inspiration from the most famous *St. Matthew Passion*, that of Johann Sebastian Bach; where Bach employed German Lutheran chorales, Averitt created what he terms a sort of “folk hymn passion” that incorporates 14 shape-note hymns. These hymns, which often contend with the spiritual meaning of life and death, evolved in the early 19th century in the East and rural South. Full of archaic language incorporating “thee” and “thou,” the hymn texts complement the English of the *King James Bible* and provide a markedly early American commentary upon the passion narrative.

In both the 2000 and the 2010 performances, the role of evangelist (narrator) was performed by Randall Black, and that of Jesus by Scott Guinn. Black, professor of voice at Murray State University, specializes in Baroque and 20th-century repertoire and is internationally known for his performances of the evangelist in Baroque passion settings. Guinn is a graduate of USC. A 2005 Southeast regional winner and national semifinalist in the Metropolitan Opera National Council Auditions, he was a finalist in the 2006 Opera National de Paris Atelier Lyrique. He has performed as soloist with the Houston Bach Society and in New York City Opera in *The Pirates of Penzance*, *Eleni*, and *Our Giraffe*. He has also appeared with Opera Memphis and Lyric Opera, Cleveland. Tina Stallard, soprano soloist for the 2010 performances, is assistant professor of voice at USC and maintains an active performance schedule. A district winner of the Metropolitan Opera competition, she has sung with Opera Omaha and the Central City, Cincinnati, and Kentucky operas.

“The choral work was the hallmark of excellence that Professor Wyatt knows how to accomplish,” according to a newspaper review of the Trinity performance. “Various soloists taking short roles for Judas, Peter, witnesses, Caiaphas, maids, and Pilate were well-prepared student voices,” the article boasted. “The magnificent orchestra was a combination of the best students with faculty department chairs of viola, cello, bass, flute, oboe, and percussion visible, plus the school’s dean (Tayloe Harding) in the percussion section.” Their playing was well rehearsed and right on target … first-rate musicianship … hours and hours of preparation and intense concentration. Bravo to all!”
Scott Weiss

is the newly appointed director of bands, and Sarah Bolick Smith Distinguished Professor of Music at the School of Music. Dr. Weiss comes to USC after serving as director of bands at the University of Kansas, where he conducted the Wind Ensemble, directed the graduate program in wind conducting, and guided all aspects of the band program. His previous positions have included associate director of bands at the Indiana University’s Jacobs School of Music and director of bands at Lamar University. In addition, he has nine years of high school teaching experience in Fairfax, Va., and Cobb County, Ga.

Dr. Weiss has performed throughout North America and Asia. He recently returned from his second extended trip to China, where he conducted wind orchestras at the Beijing Central Conservatory of Music, the Shanghai Conservatory of Music, and Shanghai Jiao Tong University. In May 2011 he will return to Asia to conduct concerts in Taiwan, Japan, and China.

A dedicated advocate of contemporary music, Weiss has commissioned, premiered, and recorded multiple new works for wind bands. His first professional CD, with the University of Kansas Wind Ensemble, was released worldwide on the Naxos label in April 2009. Praised by critics as “hard-hitting” and “brilliantly refined,” the disc is titled *Wild Nights!* and features three world-premiere recordings. His upcoming Naxos CD features wind band music by American composer Morton Gould and is scheduled for international release in 2011.

Weiss holds an undergraduate degree from the Indiana University Jacobs School of Music and both master’s and doctoral degrees from the University of Illinois. In 2005, he was the recipient of the University Merit Award for Outstanding Teaching from Lamar University, and in 2000, he was the national recipient of the ASBDA/UMI Award for outstanding public school teaching and conducting. Under Weiss’ direction, his ensembles have performed at the Midwest Clinic, the Kansas Music Educators Association Conference, the Western International Band Conference, the National Concert Band Festival, and the Midwest Composers Forum. In addition, he has presented papers on wind-band history and repertoire in Austria and the University of Luxembourg. Scott and his wife, Teah, live in downtown Columbia with their son, John, 11, and their Labrador, Duke.

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Rebecca Hunter

begins her career at the USC School of Music this fall as assistant professor of violin pedagogy. A native of Canada, Hunter began her violin studies at the age of 3 in the Suzuki method. She received her undergraduate degrees in violin performance and French from the University of Western Ontario, a master’s in performance from the Royal Northern College of Music, in Manchester, England, and a master’s in Suzuki pedagogy from Ithaca College. She received her DMA from the University of Oregon in performance, with a supporting area in musicology. Rebecca’s teachers include Kathryn Lucktenberg, Fritz Gearhart, Susan Waterbury, Sanford Reuning, Wen Zhou Li, David Russell, David Cerone, Gwen Thompson, Wen Zhou Li, Dr. Robert Skelton, and Scott St. John. She has also participated in master classes with Stefan Jackiw, Christian Tetzlaff, Arnold Steinhardt, Sydney Harth, William Preucil, and Christopher Rowland.

Currently assistant principal second violinist of the Eugene Symphony, Rebecca has played with the Corvallis Symphony Orchestra, Cayuga Chamber Orchestra, Finger Lakes Symphony, and the Hallé Orchestra in the United Kingdom. As a soloist, Rebecca has performed concerts with the Faculty Chamber Orchestra at Encore/Coda Festival, Kitchener-Waterloo Chamber Orchestra, Orchestra London (Ontario), the University of Western Ontario Symphony, Clarion Symphony, London Community Chamber Orchestra, Niagara Youth Symphony, and London Youth Symphony. As the winner of the Empire State Competition (collegiate instrumental music category) and the Ladies’ Musical Club of Seattle Competition, Rebecca has also received numerous awards from the Kiwanis Music Festival and was named a national finalist in the Canadian Music Competition.

Hunter has taught students of all ages and in a variety of contexts for more than 10 years. She has taught violin to 4-year-old Suzuki “twinklers,” Suzuki group classes, adult students, and undergraduate music majors and nonmajors. She has taught technique classes and musicianship classes, in addition to coaching chamber music and leading orchestra sectionals. As part of her Graduate Teaching Fellowship at the University of Oregon, she performed regularly as first violinist on the Graduate String Quartet. She also organized and participated in an outreach program that sent the graduate quartet to area middle and high schools to perform and work with students.
### Recent Faculty Grants and Awards

The Office of Research and Graduate Education's **Promising Investigator Research Award** is designed to encourage development of individual research projects that can attract external funding and promote scholarly activities. **Joseph Eller** was the recipient of the 2010 award for his “J.S. Bach Clarinet CD Recording Project.”

**Arts, Humanities, and Social Sciences Grant Programs** is a new initiative to assist arts, humanities, and social sciences faculty members in achieving their scholarship goals, with emphasis on activities that support tenure, promotion, completion of an ongoing project, and/or exploring new areas of scholarship or creative work. The recipients are: **Julie Hubbert**, “The Compilation Score in Post-Classical and Post-Modern Film;” **Peter Kolkay** for “Recording and Performance of 21st Century American Bassoon Music;” and **Joseph Rackers**, “Compact Disc Recording: Solo Piano Works by Bach, Bartok, Ravel, and Schumann.”

**School of Music Awards Day**

The School of Music's annual Awards Day was held on April 14, 2010. In addition to the recognition of the Magellan Scholars, Performer’s Certificates, and academic honors, the following awards were presented:

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<td>Eliezer G. Yanson Jr.</td>
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<th>Sigma Alpha Iota Scholastic Award</th>
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<td>Sarah Kervin</td>
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<th>Sigma Alpha Iota Honor Award</th>
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<td>Kellye Natella Smith</td>
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<th>Christopher Berg Guitar Award</th>
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<td>Ismario Alex Gonzales</td>
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<th>LeDare Robinson Undergraduate Award for Academic Excellence</th>
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<th>William H. Nolte Graduate Assistant Teaching Award in Music</th>
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<td>Jessica Dixon Leeth, Suzanna Pavlovsky</td>
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<th>Cantey Outstanding Faculty Award</th>
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### New Horizons

**continued from page 6**

A third goal for the CNHB is active participation in the growing body of ongoing research investigating relationships between music and aging. In addition to work done at USC, band members have been involved in a variety of research projects at a number of other institutions, including the University of Iowa, the University of Georgia, Louisiana State University, and the University of Missouri-Kansas City. The topics of the studies have been wide and varied, including analyses of psychological wellness, the effect and value of music learning experiences, perceptions of musical timbre, and the perception of musical tension while engaged in listening tasks. Studies involving CNHB members have been published in leading journals such as the *Journal of Research in Music Education*, and Lane will present the findings of two recent studies at a major music cognition conference in Seattle in August. Future projects will continue to investigate music perception and aesthetic response and will also hopefully expand to include studies of relationships between participation in music activities and brain functions for senior adults.

As the CNHB program moves forward, there are exciting events on the horizon. The band will premiere new works for concert band in fall 2010 as part of a national composer conference, and it will host NHMI founder Roy Ernst as part of the proceedings. The band is in the process of commissioning two new works for band, which will premiere in spring 2011. The group began its first formal summer program this year and will investigate the possibility of developing a regional NHMI camp or symposium on the USC campus in the near future.

The CNHB enrolls new members at the beginning of the fall and spring semesters. **Enrollment for fall 2010 will be held Monday, Aug. 23, 7 p.m., at the Marching Band and Dance Building, located at 324 Sumter Street. No previous music experience is needed to join. If you are interested in joining the CNHB, visit its Web site at [www.congareeband.com](http://www.congareeband.com) or the New Horizons Music International Web site at [www.newhorizonsmusic.org](http://www.newhorizonsmusic.org). For additional information, contact Lane at 803-777-1501 or via e-mail at jlane@mozart.sc.edu.**


Samuel Douglas, composition, had his piece Cantuss Septembri for large chorus, soprano solo, flute, trumpet, two pianos, and percussion, performed in Ft. Worth, Texas, in September 2009. The world premiere was performed at Texas Christian University in remembrance of 9/11 victims.

Brad Edwards, trombone, is an invited faculty member during the International Trombone Festival in Austin, Texas. He will deliver a presentation on strategies for effective warm-ups, perform with the Cramer Trombone Choir, and has been commissioned to write a fanfare for the UT-Austin trombone choir, to be premiered at the first concert of the festival. Edwards has finished several versions of a new book, “Simply Singing for Winds.” The medium bass clef version was scheduled for publication with Ensemble Publications in summer 2010. Versions in low bass clef, medium treble clef, and low treble clef have also been completed.

Tayloe Harding, School of Music dean, has been selected as the winner of the Pi Kappa Lambda National Commission Competition and will have a new 20-minute chamber composition premiered at the Pi Kappa Lambda National Conference in Minneapolis, Minn., in September. The new work, performed by School of Music faculty and alumni, will also be featured on the Sept. 26, 2010, Cornelia Freeman September Concert Series. Harding was also elected president of the College Music Society Fund, the foundation for the College Music Society, in 2009, and presented keynote speeches on various subjects related to music in higher education at the CMS 52nd Annual Meeting in Portland, Ore., in October 2009 and the inaugural CMS Summit on Music Entrepreneurship, in Nashville, Tenn., in January 2010.

Michael Harley, history and theory, performs bassoon nationally and internationally. He enjoys playing with the Indy rock band Dirty Projectors in sold-out concerts at the Lincoln Center, NYC; Walt Disney Hall in Los Angeles, Calif.; and the Barbica in London. His New York–based chamber orchestra, Alarm Will Sound, released a/rhythmia, its debut album with Nonesuch Records, and recorded a new CD of music by Caleb Burhans.

Scott Herring, percussion, in addition to touring with the RoseWind Duo, performs in the Shiraz Trio with Joseph Krygier and Susan Powell. The trio performed Russell Peck’s The Glory and the Grandeur with the USC Symphony Orchestra in October 2009. Herring was also recently added to the roster for the Zildjian Cymbal Corporation and made a trip to the Zildjian factory in Boston, Mass., for a tour and to select new cymbals. Herring appeared as a soloist at Ouachita Baptist University in Arkadelphia, Ark., and at North Greenville University in Tigerville, S.C. As a member of the Sympatico Percussion Group, Herring presented a concert and orchestral percussion clinic at the North Carolina Day of Percussion. In June he was a guest instructor at the University of North Texas Summer Marimba Seminar. The USC Percussion Ensemble, under Herring’s direction, has embarked on a tour of North Carolina and South Carolina high schools, culminating in a featured performance at the South Carolina Music Educator’s conference. Herring also hosted the South Carolina Day of Percussion in April, which brought nearly 200 collegiate and high school percussion students to the USC School of Music.

Danny Jenkins, theory, received a University of South Carolina grant in summer 2009 to pursue research in Vienna and Washington, D.C., on his book, “The Program Notes and Analyses of Arnold Schoenberg (1904–1951),” which is under contract with Oxford University Press. Jenkins has had several articles accepted for publication: “Schoenberg’s Concept of ruhende Bewegung” in the journal Theory and Practice, “After the Harvest: Carter’s Fifth Quartet and the Late Late Style” in the journal Music Theory Online, “Atonal Motives and the Presentation of the Music Idea” in Proceedings of VIII Congress of the GMTH (Gesellschaft für Musiktheorie), “Erwin Stein’s ‘New Formal Principles’ and the Analysis of Schoenberg’s Atonal Period Music” in Proceedings of Approaches to Music Research: Between Practice and Epistemology. Jenkins gave invited talks about Arnold Schoenberg and Elliott Carter to the Croatian Musicological Society and at the University of Zagreb, Croatia, and at the University of Colorado, Boulder. In addition he presented at conferences in Bloomington, Ind., and Rock Hill, S.C. Jenkins continues to serve as an affiliate faculty member in the USC Women’s and Gender Studies Program, where he serves on the Advisory Council. In March 2010, he presented a lecture recital at the University titled “The Countertenor Voice: A Gendered Cultural Production,” given in conjunction with the annual meeting of the Southeastern Women’s Studies Association.

Robert Jesselson, cello, received the Michael J. Mungo Distinguished Professorship Award, the most prestigious award given by the University of South Carolina. The American String Teacher Journal published two articles by Jesselson.
In Memoriam

Constance Lane, Distinguished Professor Emeritus
Dr. Constance Lane died on April 4, 2010, after suffering from Parkinson’s disease for many years. Lane was born in Jonesboro, La., and served as the flute professor at the University of South Carolina School of Music from 1971 to 2006. She was an internationally recognized performer and teacher and was the principal flutist with the Columbia Philharmonic, the South Carolina Chamber Orchestra, and the South Carolina Philharmonic. She was a frequent performer with bands and orchestras and on chamber music series in the Southeast. Memorial gifts may be directed to the Constance Grambling Lane Flute Scholarship Fund at the University of South Carolina, the Michael J. Fox Foundation for Parkinson’s Research, the Parkinson Association of the Carolinas, or the American Parkinson’s Disease Association.

Dorothy Payne, Distinguished Professor Emeritus
Dr. Dorothy Payne died on March 11, 2010, after suffering from Parkinson’s disease for several years. Payne was a former dean of the University of South Carolina School of Music. She received undergraduate and graduate degrees from the Eastman School of Music, where she later taught theory and ear training. She taught at Pacific Lutheran University and the University of Texas and chaired the music departments at the University of Connecticut and the University of Arizona. She was a consultant for the Educational Testing Service and served on the Executive Board and Accreditation Board for the National Association of Schools of Music. Payne was coauthor of *Tonal Harmony*, a best-selling college theory text, and she received Teaching Excellence Awards from both Eastman and the University of Texas. Memorial gifts can be directed to the Constance Grambling Lane Flute Scholarship Fund and the Dorothy K. Payne Music Library Endowment at the University of South Carolina.

School of Music Announces Tenure and Promotions

Dean Tayloe Harding proudly announces the following promotions within the School of Music:

**James Ackley**, associate professor, trumpet, has been awarded tenure.

**Craig Butterfield**, double bass and jazz, has been promoted to associate professor, with tenure.

**Peter Kolkay**, bassoon, has been promoted to associate professor, with tenure.

**Ellen Douglas Schlaefer**, director of opera at USC, has been promoted to associate professor, with tenure.

In Memoriam

Constance Lane, Distinguished Professor Emeritus

Peter Kolkay, bassoon, was named Artist Member of the Chamber Music Society of Lincoln Center for the 2010–2011 season. His performances within the past year included a solo recital in Panama in October 2009, featuring the premiere of a new work for bassoon and piano by composer Katherine Hoover; concerto soloist with the South Carolina Philharmonic Orchestra in October; and soloist with the Wartburg Community Symphony in Waverly, Iowa, in April 2010.

Jeremy Lane, music education, presented, with coauthor Mandi Schlegel of LSU, “The Effects of Pitch, Articulation, and Performer Expertise on Instrument Identification Ability of Senior Adult Musicians,” at the 2010 MENC Research Symposium in Anaheim, Calif. In August 2010, he will present two papers at the 11th International Conference on Music Perception and Cognition in Seattle, Wash.: “The Effect of Initial Attack in Slurred Melodic Gestures on Instrument Identification Ability of Senior Adults” (also with Mandi Schlegel) and “Perceptions of Tension in Music about memorization of music in the November and February editions, and he produced a White Paper on the string teacher shortage by the National String Project Consortium. Articles about Jesselson and his work with the NSPC appeared in *Strad* magazine, *Strings*, *Teaching Music*, and *Music Trades*, as well as numerous online journals and blogs. He presented the White Paper findings to the national Support Music Coalition, and on a College Music Society podcast. Jesselson also taught master classes and workshops at Ithaca College, California State University-Sacramento, James Madison University, Virginia Tech, Valdosta State University, the American String Teachers Association conference in San Francisco, Calif., the MTNA conference in Albuquerque, N.M., and the Music Educators National Conference in Washington, D.C. In addition, he jointly taught a videoconference master class with a university in Natal, Brazil. Last summer, he taught at both the Green Mountain Festival in Vermont and the CelloSpeak Festival in Pennsylvania.

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Faculty Activities

Among Senior Adults." Lane’s paper “A Review of Qualitative Methods, Practice, and Foundational Sources in the Extant Literature of Two Eminent Music Education Research Journals” will be published in an upcoming issue of the Bulletin of the Council for Research in Music Education.

Clifford Leaman, saxophone, in addition to touring with the Rose Wind Duo, gave performances of John Fitz Rogers’ “The Rivers,” with the Mahidol University Wind Ensemble at the XV World Saxophone Congress in Bangkok, Thailand, in July 2009. Other appearances included a clinic and performance at the International Navy Band Symposium in Washington, D.C., in January 2010 and a master class and recital at the 2010 International Biennial Conference of the North American Saxophone Alliance in March 2010 at the University of Georgia.

Joseph Modica, choral, was hired to prepare a chorus for “Star-Wars—In Concert,” a multimedia production of the music from Star Wars, with live orchestra, choir, and scenes from all the Star Wars movies. John Williams and George Lucas participated in the event, with performances in Los Angeles’ Nokia Theatre and Anaheim’s Honda Center in September and October 2009.

Joseph Rackers, piano, made his Chicago solo debut at the Dame Myra Hess Concert Series, broadcast live on WFMT radio. He also performed at the Burgos International Music Festival in Spain, the Gladiys Frisch Harris Piano Festival in Nebraska, the St. Louis Music Teachers Association in Missouri, the Blue Lake Summer Arts Festival in Michigan, the Hendersonville Chamber Music Series, in North Carolina, and throughout South Carolina. His S.C. appearances included a solo recital at the 2009 Piccolo Spoleto Festival, which was praised by the Charleston (S.C.) Post and Courier for its “enormous power and intelligent, instinctive interpretation.” He presented master classes at the University of Colorado, Blue Lake Summer Arts Festival, and the South Carolina Governor’s School for the Arts and Humanities, among other venues. In November 2009, Rackers was named to the International Roster of Steinway Artists. In 2010, he plans to release his debut solo recording on the MSR Classics label, featuring works by Bach, Bartok, Ravel, and Schumann. He was awarded a USC Provost’s Grant for the Arts and Humanities for that recording project. With his wife, pianist Marina Lomazov, the Lomazov/Rackers piano duo will debut the world premiere of a new Concerto for Two Pianos and Orchestra by John Fitz Rogers with the South Carolina Philharmonic Orchestra in November 2010.

The Rose Wind Duo, Scott Herring, percussion, and Clifford Leaman, saxophone, toured Spain and France in May 2010. They performed and taught classes at the Conservatorio Superior de Música de Aragón, in Zaragoza, Spain; the Escola Superior de Música de Catalunya, in Barcelona; the Conservatoire de Strasbourg, France, in Strasbourg; and the Selmer Paris Showroom, in Paris. Last season, the duo presented a faculty recital at USC and performed at the Navy Band Saxophone Symposium.

Ellen Douglas Schlaefer, opera, was the guest director of the Lyric Opera of Kansas City, in the season-closing production of Don Giovanni, performed in April and May 2010. Schlaefer produced the regular Opera at USC season of performances, The Light in the Piazza, Riders to the Sea, Il Ciarlitano, and the season finale of Le Nozze Di Figaro, via the miracle of transforming the new band hall into an opera house and then back into a band hall.

Gregory Stuart had many feature performances last year, both live and on CD. Compact disc recordings include Michael Pisaro: Hearing Metal I for recorded tam-tam, Edition Wandelweiser Records; Michael Pisaro: July Mountain, Point Engraved Editions; Michael Pisaro: AWave andWwaves for 100 percussion instruments, Catnoth Records. In July 2009, Greg performed a three-concert residency with the New Music Collective, featuring the music of Wandelweiser and local composers, in Austin, Texas. In March he performed Michael Pisaro’s AWave and Waves at Maerzmusic 2010 in Berlin and at Gallery Kapelica, as part of Wandelweiser in Ljubljana, Slovenia. He also performs with the Fresh Sound Music Series, featuring the percussion music of Michael Pisaro at Sushi Performance and Visual Art, in San Diego, and in a duo concert with Michael Pisaro at the Wulf in Los Angeles; both concerts were held in May 2010.

Wendy Valeria, music education, with Nancy Freeman, early childhood education, had the article “Pre-service Teachers’ Perceptions of Early Childhood Music Teaching Experiences” published in the Bulletin of the Council for Research in Music Education.

Sarah Williams, musicology, has been recognized for her work with a book cataloguing representations of witchcraft in 17th-century English popular songs and street literature. These awards are part of the National Endowment for the Humanities’ summer stipend 2010; American Musico logical Society, Jan La Rue Award for Research Travel to Europe, 2010; and the USC Women’s and Gender Studies Program, Josephine Abney Faculty Research Fellowship, 2010.
The USC School of Music offers experiences that resonate. Some of our most popular types of deferred giving options include:

**The Bequest**—With a bequest, a donor can make a significant gift that may not have been possible during his or her lifetime. It also provides valued support after annual giving to the School of Music ends. Bequests can also reduce estate taxes in larger estates.

**The Charitable Gift Annuity**—When the gift annuity matures, the balance provides support to the University of South Carolina Educational Foundation. In exchange for a gift of property, marketable securities, or cash, the foundation will contractually guarantee to pay you and/or another beneficiary guaranteed, fixed payments for life.

**The Retirement Plan Asset**—One may avoid heavy taxation of retirement funds by designating the University or one of its affiliated foundations as a beneficiary of your IRA, 401K, or other retirement vehicle. Since these funds have not been taxed, these assets may be the best resource to designate for charitable purposes. Lifetime transfers from IRAs or Roth IRAs are possible for donors who are 70-1/2 and older.

**The Insurance Gift**—A donor may name the University of South Carolina Educational Foundation as a primary or contingent beneficiary. This is another way to provide support after annual giving ends. Donating a paid-up policy during one’s lifetime also provides a charitable income tax deduction.

**The Charitable Remainder Trust**—You may create a trust agreement in which assets can be transferred while you retain income. When the payment period ends, the University of South Carolina Educational Foundation receives a gift. Funding the trust with long-term appreciated assets generates no capital gains tax liability on the transfer.

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Columbia, SC 29208
Phone: 803-576-5897
E-mail: lwrenn@mozart.sc.edu
June 30, 2010, marked the official retirement of James K. Copenhaver, director of Carolina Bands since 1976. With a local and national reputation, the beloved Copenhaver established the University of South Carolina band program that is now respected across the country. Copenhaver earned BA and M.M.Ed. degrees at Morehead State University, with additional graduate study at Florida State University. Prior to his appointment at USC, he taught at Holmes High School in Covington, Ky.; Morehead State University; and Clemson University. At USC, he conducted the University Wind Ensemble and Symphonic Band and taught undergraduate and graduate classes in wind-instrument techniques.

Accomplishments during Copenhaver’s tenure include:

- The USC Marching Band, the “Mighty Sound of the Southeast,” grew in both size and performance quality.
- The USC Band Clinic, now in its 34th year, attracts the best high school band students from across the Southeast, nominated by their school’s band directors. More than 500 students from eight states attend master classes, rehearse with their ensembles, attend concerts, and perform.
- The USC Summer Music Camp, which includes Drum Major, Marching Percussion, Symphonic Band, and Symphonic Percussion camp, continued to grow under Copenhaver’s direction. The camp attracts middle and high school students who come to the University for a week of playing under the direction of nationally recognized clinicians.
- The USC Symphonic Band performed at conferences for the South Carolina Music Educators Association, Music Educators National Conference, College Band Directors National Association, and American Bandmasters Association.
- Copenhaver is the founder of the Palmetto Concert Band, an adult semiprofessional concert band.
- The USC Band Department hosted the 2010 American Bandmasters Association Conference in Charleston, S.C., in March 2010.
Copenhaver’s accolades and awards include:
- the Citation of Excellence from the National Band Association
- the Distinguished Service to Music Medal for Instrumental Music Education, from Kappa Kappa Psi National Honorary Band Fraternity
- the Outstanding Bandmaster Award and the Outstanding Contributor to Bands Award, from the S.C. Chapter of Phi Beta Mu National Bandmaster Fraternity
- the Kappa Kappa Psi Bohumil Makovsky Award
- Induction into the South Carolina Band Director’s Hall of Fame
- the 2010 Cantey Award for Outstanding Faculty from the USC School of Music
- the South Carolina Order of the Silver Crescent Award, which recognizes people who make a significant contribution to an area of South Carolina.

As a celebration of all that Copenhaver has contributed to the University of South Carolina, the School of Music hosted a banquet in his honor on April 24, in the new USC Marching Band building. Copenhaver said he walked into the room feeling overwhelmed, as it was filled to overflowing with nearly 300 band alumni, music faculty, family members, and friends who gathered to pay homage to his amazing career. Speaking at the event were Dean Tayloe Harding, Dr. William Moody, Kirk Randazzo, John Moore, and Ken Corbett, who presented the Order of the Silver Crescent Award to Copenhaver.

The highlight of the evening was the performance by the USC Symphonic Band of *Carolina Fantasy*. This arrangement, by Gordon (Dick) Goodwin, was commissioned by the University of South Carolina chapters of Kappa Kappa Psi, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and the USC Band Department. Under the baton of Dr. Rebecca Phillips, associate director of bands, the arrangement of fight songs, the Alma Mater, “Thus Spake Zarathustra” and other “Carolina” tunes, brought the crowd to its feet. The evening culminated on a “high note,” with the singing of the University’s alma mater, conducted by Copenhaver himself.

**We sincerely thank you for all you do to enhance the world of music!**

1. Jim Copenhaver directs the singing of the Alma Mater
2. Ken Corbett presents the Silver Crescent Award
3. Dr. Rebecca Phillips conducts the USC Symphonic Band
4. Retired faculty: Doug Graham, Donald Gray, and Dick Goodwin
5. John Moore, James Copenhaver, and Alfred Copenhaver
6. Display of honors and awards
7. Jim Copenhaver and Dean Tayloe Harding
8. John Moore
9. William Moody
10. Andrea Pouncey, Carolina Bands administrative assistant
11. Executive Associate Dean Andrew Gowan and Mrs. Janet Ferguson
1980–1989

Stephen Cook, BA 1988/MM 1990, who studied with Max Camp and Sam Douglas, was promoted to associate professor at Whittier College in Whittier, Calif. He also completed a two-year term as president of the California Association of Professional Music Teachers. In addition, Cook serves on the faculty of the Colburn School of Performing Arts and is an active solo performer, as well as accompanist for Broadway talent Susan Egan. Recent activities include master classes and performances in Tokyo and New York and musical direction of several Los Angeles–based theater productions. In 2010 Stephen published an online music curriculum for maestroconcept.com.

Tony Morris, BM 1989, guitar, was awarded a federal assistance grant in order to serve in the U.S. State Department’s Cultural Envoy Program in Paraguay, May 2–12, 2010. This performing-arts tour included concerts, master classes, and media outreach and was hosted by the U.S. Embassy in Paraguay and the Agustin Barrios Project of the Cabildo Museum in Asuncion, Paraguay. Morris performed as a solo guitarist and in a duo with flautist Renata Green. The goal of the cultural envoy program is to build a favorable opinion of the United States and to promote mutual understanding between the people of host nations and the people of the United States. Morris is the host of the internationally broadcast weekly public radio program Classical Guitar Alive! and is guitar instructor at Texas Lutheran University in Seguin, Texas.

1990–1999

Robert Bradshaw, BM 1992, MM 1995, was awarded the Boston Metro Opera Mainstage Award for his composition “Gabriel.” Out of hundreds of submissions from the U.S., Canada, and Europe, his piece was selected for a fully staged performance, as part of the Boston Metropolitan Opera’s 2010–2011 season.

Lanny McManus, DMA 1999, is teaching in the Shandong Province of China. He teaches conducting to more than 128 students at the Linyi Normal University.

Martha Shaw, DMA choral conducting, 1999, has been a professor of music and director of choral activities at Shorter College in Rome, Ga., since 1999. She teaches music education methods, supervises student teachers, and conducts the Shorter Chorale, which performed at the Georgia Music Educators Conference in 2010. She is also the founding director of the Spivey Hall Children’s Choir.

Liana Valente, DMA 1999, has been living and working in Central Florida with her husband, Michael Shook, since 2005. In addition to teaching on the voice faculty of the University of South Florida in Tampa, and the Harrison School for the Arts in Lakeland, Fla., she has been traveling across the country premiering new vocal works by a number of composers, including Dr. Timothy Brown, Dr. Marty Regan, William Vollinger, and Derek Healey. She is also an active lecturer who recently presented at the College Music Society Southern Regional Conference, held in New Orleans, La.

2000–2010

Andrew Allen, BM 2007, is a recipient of a 2010 BMI Student Composer Award. His composition “Garden of Forking Paths” for electric guitar, alto saxophone, marimba, and piano, was one of 11 compositions selected from more than 500 submissions.

Amandy Araújo, MM 2009, accepted a position at the Universidade Federal do Rio Grande do Norte in Brazil as the clarinet and chamber music teacher.

Chris Bechtler, DMA 2009, accepted a position as a visiting assistant professor in choral music at the University of Southern Mississippi School of Music. He directs the university singers, teaches choral music methods, and supervises student teachers.

Ashley Briggs, BM 2009, has been accepted, with assistantship, to the Maryland Opera Studio.

William Carswell, DMA 2002, choral conducting, has received the 2010 Excellence in Teaching Award from the South Carolina Independent Colleges and Universities. He is an associate professor at Coker College. Before coming to Coker College, he was a public school choral director, librarian, and assistant conductor of the Greenville Symphony Orchestra, Greenville, S.C. Since 2005, Carswell has served as the music director and conductor of the Columbia Choral Society.

Catherine Con, BM 2008, piano performance, has been hired as the school office administrator and manager at the Yamaha Music School of Boston, Mass.

Charles Courtney, BM 2008, served as the orchestra manager for the 2010 Spoleto Festival USA in Charleston, S.C. He was in charge of all festival orchestra logistics, as well as the festival’s various chamber groups and production staff.

Robert Gardiner, BME 1990, DMA, 2008, was awarded tenure and promotion to associate professor at Lander University in Greenwood, S.C., where he directs the jazz ensemble and teaches applied saxophone and music education courses.

Kirsten Cassel Greer, BM 2002, has performed concerts in Paris, France, with her string trio, The Atlantic Ensemble. She teaches at the Blair School of Music at Vanderbilt University in Nashville, Tenn., and studies Suzuki with Tanya Carey.

Cynthia Hanna, MM opera theatre, 2006, was the winner of the North Carolina Metropolitan auditions in January 2010.

Lindsay Hilliard, MM 2008, performed in Mozart’s The Impressario in the newly formed Greenville Lyric Opera Works, Greenville, S.C.

Gregory Jebaily, BM vocal performance, 2006, received his MM in vocal performance from the University of Cincinnati College Conservatory of Music in May.
2010. Last summer, Jebaily sang with the Cincinnati, Ohio, opera and at the Spoleto Festival in Spoleto, Italy, in the role of Junius in Britten's The Rape of Lucretia.

Rebecca Krynisky, BM 2009, begins graduate studies at the Manhattan School of Music in fall 2010.

Patrick Pope, BM organ, 2002, was a featured artist during the 2008–2009 “Rising Star” concert series, sponsored by St. Paul’s Episcopal Church in Indianapolis, Ind. Presently a doctoral student at Indiana University, he also served as course organist for the Royal School of Church Music in America in Charlotte, N.C., in July 2009. The course was conducted by Malcolm Archer and included more than 100 singers from North Carolina, South Carolina, Florida, Georgia, Indiana, Virginia, and Maryland. Patrick is pursuing a DMA degree in organ performance at Indiana University’s Jacobs School of Music, where he is an associate instructor in organ, piano, and church music.

Clay Price, DMA 2009, is director of choral activities and conducts the Grande Chorale and Masterworks Chorale at the University of Rio Grande in Ohio. He also teaches courses in aural training, conducting, and elementary and secondary music methods.

Timothy Sexton, DMA 2009, is director of choral activities for East Central College, in Union, Mo.

Toh Ban Sheng, MM choral conducting 2002, MM voice, 2003, has been very active in the choral field, since leaving the University. His book The Accidental Conductor, was published in March 2010 and is going into reprint. In international festivals, he has received 24 Gold Awards, two Conductor’s Prizes, and seven Special Jury Prizes; 21 Gold Awards, with honors, and two Best Choir of the Year Awards in Singapore Youth Festivals, as well as the Young Artist Award, the highest national arts award conferred by the National Arts Council of Singapore, in 2006. Most recently, his choirs won two Gold Awards, were champions in mixed and spirituals, and won the Conductor’s Prize in Young Prague, 2010. In addition, his choirs received First Prize, summa cum laude, in the 58th European Music Festival for Young People.

Todd Boyd Daiichi Smith, BS 2008, received his MM in trumpet performance from the University of Illinois, Champaign-Urbana School of Music and worked as an assistant with the Marching Illini Band. He is freelancing and teaching brass.

Jeff Wall, DMA 2007, served a one-year appointment as director of choral activities and visiting choral music lecturer at Georgia State University. He conducted the University Singers and Men’s Chorus and oversees the master’s program in choral conducting. Jeff also had an article accepted for publication by The Choral Journal.

Matthew Whitehouse, BM 2005, organ performance, continues as a doctoral student in organ performance at the University of Arizona in Tucson. He was recently a featured performer and presenter at a music and science outreach event at Biosphere Two, for which a high-quality digital organ was installed. His upcoming events include presentations on organ music inspired by astronomical phenomena at conferences in Boulder, Colo., and Bath, England. His organ solo composition “Nebulae,” a musical narrative on the process of star formation, is slated for performances by organist Fran Shelton (Colorado College) at both Notre Dame Cathedral and St. Sulpice in Paris, France, in October 2010.

Student Activities
continued from page 8

accepted to attend the Wildacres Flute Retreat to study with renowned Swedish Flutist Göran Marcusson. Loren studies with Jennifer Parker-Harley.

Evan Thompson, graduating senior, music education, 2010, has accepted a position with Kappa Kappa Psi national Honorary Band Fraternity as National chapter field representative. He will travel across the country, visiting chapters and serving as a member of the national headquarters staff.

Rebecca Thompson, BM flute performance, who studies with Jennifer Parker-Harley, was accepted to attend the Wildacres Flute Retreat to study with renowned Swedish Flutist Göran Marcusson.


Ruby Wang, DMA piano performance, received first place in the South Carolina MTNA Young Artist Piano Competition. Ruby studies with Marina Lomazov.

Eliezer Yanson, DMA choral conducting, has been appointed associate director of choral activities at Bob Jones University. He won first prize in the humanities category for his oral presentation of his research on Philippine choral music at the USC Graduate Student Day.

Susan Zhang, BM piano performance, was selected to participate in the Russian International Piano Competition in Pasadena, Calif. She studied with Marina Lomazov.

Alumni updates inform others of your accomplishments and personal triumphs. Please e-mail updates about yourself or fellow alumni to lgibson@mozart.sc.edu, call 803-777-4336, or fill out and mail the enclosed form.
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USC Choral Events  www.music.sc.edu/ea/choral/index.html

Larry Wyatt, director of choral studies, leads the USC Concert Choir, and Kevin Jones leads the Carolina Alive jazz vocal ensemble.

Nov. 14, 2010—Carolina Alive Concert, 7:30 p.m., SOM Recital Hall
Nov. 19, 2010—University Chorus Concert, 7:30 p.m., St. Andrews Baptist Church, Columbia, S.C.
Dec. 3, 2010—USC Concert Choir Christmas Concert, 7:30 p.m., First Presbyterian Church, Columbia, S.C.
Dec. 5, 2010—USC Concert Choir Christmas Concert, 6 p.m., Shandon Methodist Church, Columbia, S.C.
March 1, 2011—USC Concert Choir and the University Chorus, 7:30 p.m., St. Andrews Baptist Church
April 13, 2011—Carolina Alive Concert, 7:30 p.m., SOM Recital Hall
April 14, 2011—USC Concert Choir and the University Chorus, 7:30 p.m., St. Peter’s Catholic Church

USC Symphony Orchestra  www.music.sc.edu/ea/orchestra/index.html

Maestro Donald Portnoy directs the USC Symphony Orchestra.

Sept. 23, 2010—Rachel Barton Pine, guest artist, violin
Oct. 19, 2010—Wendy Warner, guest artist, cello
Nov. 16, 2010—Janet Hopkins, SOM faculty member and mezzo-soprano
Feb. 15, 2011—Katherine Ten Hagen, guest artist, violin
March 15, 2011—Jennifer Parker-Harley, USC faculty member, flute
April 12, 2011—Judith Gabos, guest artist, piano

All concerts are held at 7:30 p.m. in the Koger Center for the Arts. Season tickets are available. For ticket information, call the Carolina Coliseum Box Office, 803-251-2222, or visit www.capitoltickets.com.

USC Bands  http://bands.music.sc.edu

Scott Weiss, director of bands, leads the USC Wind Ensemble; Rebecca Phillips, associate director of bands, leads the USC Symphonic Winds; and Steve McKeithen, assistant director of bands, leads the University Band.

Oct. 4, 2010—USC Wind Ensemble Concert
Oct. 12, 2010—USC Symphonic Winds Concert
Nov. 21, 2010—USC Symphonic Winds Concert
Nov. 22, 2010—USC Wind Ensemble Concert
Feb. 17–20, 2011—USC Band Clinic, with nightly performances
April 1, 2011—USC Symphonic Winds and University Band
April 17, 2011—USC Symphonic Winds Open Air Concert on the USC Horseshoe
April 25, 2011—USC Wind Ensemble

All concerts are held at the Koger Center for the Arts at 7:30 p.m. unless otherwise indicated.
Opera at USC [www.music.sc.edu/ea/opera/index.html]

Ellen Douglas Schlaefer directs Opera at USC.

Nov. 15–17—Opera at USC Main Stage Performance, TBD
Feb. 25–27—Opera at USC Main Stage Performance, TBD
April 8–10—Opera at USC One-Acts, TBD

The November and February performances will be held at Drayton Hall. Season tickets are available. For ticket information, call 803-777-0058.

The Cornelia Freeman September Concert Series

Sept. 5, 2010—Performances by Richard Conant, baritone; Constance Gee, viola; Craig Butterfield and Lauren Pierce, double bass; the USC Faculty Brass Quintet; Charles Fugo, piano; Scott Herring, marimba; and the USC Percussion Quartet

Sept. 12, 2010—Performances by Tina Milhorn Stallard, soprano; Opus Two (William Terwilliger, violin, and Andrew Cooperstock, piano); Craig Butterfield, double bass; Joseph Eller, clarinet; Brad Edwards, trombone; Scott Herring, percussion

Sept. 19, 2010—Performances by William Terwilliger and Rebecca Hunter, violin; Constance Gee, viola; Robert Jesselson, cello; Marina Lomazov and Joseph Rackers, duo piano; Charles Fugo, piano

Sept. 26, 2010—Performances by Jennifer Parker-Harley, flute; Joseph Eller, clarinet; Clifford Leaman, saxophone; Peter Kolkay and Michael Harley, bassoon; Alvoy Bryan, viola; James Ackley, trumpet; Joseph Rackers, piano; and the USC Jazz Sextet

Oct. 3, 2010—Performances by Jennifer Parker-Harley, flute; Clifford Leaman, saxophone; Robert Jesselson, cello; Charles Fugo and John Williams, piano

For ticket information, call 803-576-5763 or e-mail frontoffice@mozart.sc.edu. Series tickets and individual concert tickets are available.

Chamber Innovista

Nov. 13 or 14, 2010—the SCI Conference
Feb. 7, 2011—7:30 p.m., All-Stravinsky Concert, sponsored jointly by Southern Exposure, featuring Stravinsky’s “A Soldier’s Tale,” free admission
April 3, 2011—3 p.m., TBD

For ticket information, call 803-777-4280.

Southern Exposure New Music Series

Sept. 25, 2010—The NOW Ensemble, with guest composer Missy Mazzoli
Nov. 20, 2010—Matt Haimovitz, cello
Feb. 7, 2011—All-Stravinsky Concert, sponsored jointly by Chamber Innovista
April 15, 2011—The JACK String Quartet

For ticket information, call 803-777-4280.
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 15 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.

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