

The University  
of South Carolina  
School of Music

# DaCapo



**Southeastern Piano Festival**

Summer 2011

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# DaCapo

Da Capo is the newsletter of the School of Music, University of South Carolina, Columbia, SC 29208.

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## School of Music Development

### Da Capo July 2011 Development Report

Thank you to more than 850 individuals who helped make dreams come true this year at the School of Music. In these tight economic times, it is truly inspiring that each of you has been so generous in assisting the faculty and students at the school.

In the fiscal year ending June 30, 2011, the School of Music raised \$1,331,000. Most of the support, \$1,065,000, went to fund scholarships and fellowships at the school, and many gifts were a result of the Carolina Band Campaign.

**Approximately 75 percent of School of Music students receive financial support to help pay tuition. Scholarships and fellowships are very important in recruiting and retaining the best students.**

Three new scholarship funds were created in 2011, in addition to continued giving to existing scholarships and fellowships. The Wilson family created a new scholarship fund targeting music students who participate in the marching band program; Sigma Alpha Iota, a music sorority for women, created a new scholarship for incoming freshmen; and John and Lucrecia Herr created a new award to recognize excellent achievement by a music student.

In addition, a fund was created to honor a very special person, John McElyea. John was a junior majoring in music composition when he passed away in April 2011. Many memorials were given in his memory, and his family has very generously endowed the John L McElyea Scholarship Fund to give financial support to future music students.

The School of Music raised \$177,000 in unrestricted donations for fiscal year 2011. Unrestricted donations are not given to specific scholarships or funds and help support special needs at the school. The remaining funds raised went to support specific outstanding programs, including the Southeastern Piano Festival, Opera at USC, USC Symphony Orchestra, USC Bands, and Southern Exposure New Music Series. Included in the program support for the Southeastern Piano Festival is a very generous three-year pledge by Rice Music House.



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

Leslie Wrenn  
Director of Development

**On the Cover:** Southeastern Piano Festival director Marina Lomazov teaching festival participant Henry Hsieh, a 10th grader from Raleigh, N.C.



## Message from the Dean

### Transitions

Music, like individuals and organizations, is organic. It is in a constant state of change, either transitioning to something better or to something worse, but always becoming something new.

Any musician understands the importance of assuring smooth and effective transitions. Composers spend countless hours conceiving of those passages in their music that take performers and listeners from one idea or mood to another in order to ensure a musical cohesion. Performers rehearse transitions with great attention to detail and to musical nuance in an effort to make sure audiences are intrigued and, if appropriate, guided in their listening.

Schools of music, and most certainly the 2010–11 and 2011–12 versions of our School of Music, are similarly preoccupied with transitions. In our case in Columbia, this recent preoccupation is motivated largely by sizeable reductions in the state appropriated budget for the school since October 2008, which have resulted in a net permanent loss of more than 14 percent of what we used to spend. Our transition to this new budget has had to be strategically planned and has resulted in the need for us to observe several imperatives over the course of the next several years.

Last year I reported that one of the strategic imperatives your School of Music faculty and administration would pursue in 2010–11 would be to examine a growth in student enrollment. We began this process and are now ready to engage in a 2011–12 systematic review of our enrollment management system so that we can plan a future for the school that observes the priorities of our students, faculty and alumni and the traditional excellence of what we do, doing so with a new set of annual revenues on hand.

Consistent and concurrent with this enrollment management review will be the implementation of another imperative: that more academic music courses in the school (theory and music history, primarily) will need to be taught by expert teachers

who are not tenured or on the tenure track. A key way we have been able to adapt to a budget that is 14 percent less than it used to be has been to not fill vacant tenure-eligible faculty positions and instead fill these with persons who are gifted teachers and are responsible only for teaching and not for research, performance, or service to the school. Four such positions have been changed in this way since 2009 and by the end of 2011–12 will actualize the lion's share of this 14 percent permanent reduction.

It is important to remember, though, that assuring a smooth transition to something new requires not only courage to do the different but also conviction not to change the vital. The great work of our faculty leaders since 2008 has protected and even enhanced those aspects of our school that so many of you counted on when you came through and count on now as both sources of pride and resources of musical excellence for all — these include necessary scholarship funding for undergraduates, increased funding for graduate student assistantships, comprehensive musical education training at all levels, outstanding performing ensembles, and world-class and ample applied instruction on every voice and instrument and in conducting, composition, pedagogy and jazz that we have worked so hard to build over the years.

I am deeply gratified that the School of Music constellation of constituents, from faculty to students to staff to alumni and friends, embraces so fully and passionately the challenges to an effective transition from the old to the new. I remain confident that our school will be even better as a result. I humbly ask again for you to stay tuned, stay connected and stay involved.

All the best,

Tayloe Harding  
Dean

# Awards/Honors

## MTNA Winners

Music Teachers National Association  
Winners Announced

### Chamber Music Division:

**Matt Younglove, Matt Krieger, William Reese, Greg Priest** — Winners  
**Linard McCloud, Marcus Smith, Tyler Flowers, Perry Roth** — Alternates

### Young Artist Division:

**Tyler Flowers** — Winner  
**Linard McCloud** — Alternate

### Senior Division:

**Evan Clark** — Winner

MTNA Southern Region Competition —  
**Evan Clark**

MTNA National Competition, Woodwind  
Division — **Evan Clark**, 2nd place

### ASTA National Semifinals

The following students progressed to the  
national semifinals of the ASTA Solo  
Competition:

Junior Division — **Sophie Wang**, violin  
Senior Division — **Pai Liu**, cello

### 2011 USC Concerto-Aria Competition

**Ksenia Ilinykh** — piano  
**Ginger Jones** — vocal  
**Tyler Loftin** — marimba

### Classical Singer Competition

**Ann Louise Glasser** — Finals in May in  
Los Angeles, Calif.

### Keowee Chamber Music Competition

**Mozaik Percussion Group** — This fresh-  
man percussion class was selected as  
the collegiate winners and presented a  
concert at UNC Asheville in March 2011.  
Members include **Moses Andrews,**  
**Michael Bryan, Cory Fica,**  
**Taylor Poole, and Aaron Railey.**

## Congratulations to Magellan Scholars!

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 research projects at an in-depth level. All disciplines are represented, including science, technology, medicine, theatre, music and art. Students must apply for the grants, and winners 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.

### Summer/Fall 2010

**Megan Graham** (mentor: Dr. Wendy Valerio)

Orff-Schulwerk Applications of Pentatonic and Diatonic Tonal Systems for Elementary Children

**Monica Johnston** (mentor: Prof. Constance Gee)

Stamitz and the Viola d'Amore

### Spring 2011

**Chris Johnson** (mentor: Dr. Reginald Bain)

Wiimote Ensemble

**Lauren Pierce** (mentor: Dr. Craig Butterfield)

CD of Transcriptions

### Summer/Fall 2011

**Briana Leaman** (mentors: Dr. Rebecca Nagel and Dr. Clifford Leaman)

A Comparison of European and American Pedagogical Techniques as Applied Specifically to the Oboe

**Diane Oliva** (mentors: Dr. Constance Gee and Dr. Peter Hoyt)

Madame Gautherot: A Life in Reviews

# Awards Day Highlights

The annual School of Music Awards Day was held on Wednesday, April 14, 2011. In addition to the recognition of the Magellan scholars, performers certificates, and academic honors, the following awards were presented:

## **Pi Kappa Lambda inductees**

Brianna Leaman  
Carley Peace  
William Resse  
Michelle I. Wachter

## **Sigma Alpha Iota Scholastic Award**

Alex Ingram

## **Sigma Alpha Iota Honor Award**

Shelley Bartlett

## **Christopher Berg Guitar Award**

Brad Farmer

## **Cello Fund Award**

Jordan Galvarino  
Joanne Mosquera

## **LeDare Robinson Undergraduate Award for Academic Excellence**

Walid Vaghy

## **William H. Nolte Graduate Assistant Teaching Award in Music**

Sarah Evans  
Richard Marcus

## **LeDare Robinson Graduate Award for Academic Excellence**

Justin Isenhour

## **Arthur M. Fraser Award**

Robert Giovanelli

## **Robert VanDoren Award**

Megan Graham

## **Cantey Award for Excellence**

Linard McCloud

## **Presser Scholar Award**

Blair Francis

## **Cantey Outstanding Faculty Award**

William Bates

## **Faculty Grants**

### **Center for Teaching Excellence iPad Grant**

James Ackley  
Reginald Bain  
Gail Barnes

## **2011 Distributed Learning Grants**

“Critical Listening” MUSC 100L —  
Julie Hubbert

## **2011 Humanities Award**

Semester leave to complete the manuscript for “Damnably Practises: Representations of Early Modern English Witchcraft in Broad-side Balladry and Popular Song” — Sarah Williams

## **Creative and Performing Arts Award**

Recording of Newly Composed American Trumpet Music — James Ackley

Music, Physics and Sonification —  
Reginald Bain

A CD Recording and Commissioning Project of Concert Duets for Trombone and Other Instruments — Brad Edwards

“Rhapsody for Viola and Orchestra” by Henry Brant — Constance Gee

Commissioning Six New Compositions for Cello and Piano to Celebrate the 30th Anniversary of the Jesselson/Fugo Duo — Robert Jesselson



## Piano Festival Celebrates 10th Anniversary *By Jeffrey Day*



Each summer the Southeastern Piano Festival turns the USC School of Music and Columbia into piano music central. The summer of 2012 will be something special: the festival will celebrate its 10th anniversary.

“The festival has been a success on so many levels, and we’re thrilled to be celebrating our first decade,” said Marina Lomazov, festival director and an associate professor at the School of Music.

Each year 20 of the best young pianists from around the country come to Columbia for the festival, where they take part in a rigorous program that includes daily lessons with USC piano faculty, master classes with guest artists, and up to five hours of practice a day. Along with classes, the young players participate in the Arthur Fraser International Concerto Competition, with winners receiving cash awards and the opportunity to perform with the S.C. Philharmonic. Nightly concerts offer a rich lineup by world-class pianists.

“The Southeastern Piano Festival presents a perfect amalgam of the new generation of piano talent in search of inspiration and challenge and the world-class guest artists who provide that inspiration,” Lomazov said. “The attraction of the festival lies in its versatility: be one a budding piano virtuoso, a music lover, or a piano teacher, the festival offers something for everyone who loves classical piano.

“Right from the start, it was embraced by the community with incredible enthusiasm and energy, and it seemed to really resonate with people.”

The festival is a high-profile event, and, with students coming from across the nation, word of it has spread far and wide. The festival provides a truly special week at the School of Music, according to Dean Tayloe Harding.

“For me the number one issue is what the festival manifests and actualizes for us,” said Harding. “It represents an aspect of our mission in a profound and very pure way — it is an example of the premium our faculty, staff and students place on excellence and the pursuit of the very best. To hear these young people perform accentuates the power of music in a very unique way.”

That excellence is also apparent in the roster of guest artists who have come to the festival to work with students and give performances. Among those who have performed are Olga Kern, Yakov Kasman and John Nakamatsu, all medal winners at the Van Cliburn competition, and the dynamic young duo Anderson and Roe. Coming for the 2012 Festival is George Li, a 15-year-old prodigy who has shot to stardom in the last year. He just won the prestigious Gilmore Young Artist Award, the musical equivalent of a MacArthur “Genius” Grant, and performed at the White House. Others playing at the next festival are Alessio Bax, winner of an Avery Fisher Career Grant and a member of the Chamber Music Society of Lincoln Center Two, a program for young



artists; Boris Slutsky, a professor at the Peabody Conservatory who has had a long international concert career; and Natalya Antonova, who was Lomazov's teacher at the Eastman School of Music.

These well-attended concerts provide the students — who sit in a group at the foot of the stages — with a view into the world of professional concert pianists. Audience members for the concert series come from throughout the region and often attend every concert. These concert artists receive a warm response from the sell-out crowds and students who line up after the concerts to meet the pianists, get their autographs, and pose for photos with them. The visiting artists have found festival audiences to be enthusiastic, warm and discerning. Every one of the concerts at the 2011 festival was sold out.

The guest artists are of a caliber "you wouldn't otherwise hear in smaller cities like Columbia," Lomazov said. "During the week the festival becomes a community. People come to concerts and catch up with old friends."

As a part of the community's embrace of the festival, supporters recently formed The Friends of the Southeastern Piano Festival to recruit volunteers to help with logistics and events and build a bigger audience for the festival. Other festival

partners include the South Carolina Conductors Institute, the South Carolina Music Teachers Association, the South Carolina Philharmonic, the Symphony League of the S.C. Philharmonic, and Rice Music House.

Even though the concert series is popular, the heart of the festival remains the 8th through 12th grade students who are accepted to the program. The Arthur Fraser International Concerto Competition is an all-day and most-of-the-night event at the end of the festival. The next day the competition winners perform in a recital hall packed with people who want to see tomorrow's piano stars today.

"The festival does a good job of identifying the best students who have applied, and they are totally transformed after this week," Harding said. "All of these great things happen because of those 20 students. I don't think this could be replicated in any other way."

Participants have been accepted to top music schools, launched performing careers and made a mark in other musical endeavors.

"The depth of talent, virtuosity and maturity of the participants is astounding," Lomazov said.

Ivan Moschuck, who attended the festival and won the competition in 2007,

went on to win the Gilmore Young Artist Award. Elizabeth Nyikos attended USC, where she studied music history and engaged in research for which she won a fellowship to earn a master's degree from Oxford University. Sonya Schumann, winner of the 2004 Fraser Concerto Competition, with her pianist sister Elizabeth recently produced, staged and performed an interactive program and just released a CD of stories set to music for children.

Since it started, about 20 festival students have decided to attend USC.

"They enjoyed our faculty and audience and wanted to come here to study," Harding said. "Even those who didn't come here remain connected to the school and festival."

One of those is Schumann, who earned her bachelor's degree in piano performance from USC.

"The festival is a community, and once you become involved, it's like home," she said. "That's the reason I wanted to study there. I felt very comfortable at the school."

The festival provides the students with a deeper understanding of music and performance craft.

Naomi Causby, who won the competition in 2010, participated for three years. "It was eye-opening," she said. "It made me work harder and gave me drive."

The 2006 winner, Sejoon Park, went on to be one of the youngest participants in several high-level competitions and appeared on the National Public Radio program "From the Top." He was only a freshman in high school when he won.

"There's so much enthusiasm and energy for the music at the festival," said Park, a student at the Peabody Conservatory. "I learned so much," he added.

With only 20 students taking part, they form friendships that carry on, often for years. The camaraderie and shared vision of the participants allow them to create lasting ties with one another, faculty members, guest artists and festival supporters. "Those who attend become very close," said Schumann. "You see what people are really made of, and they're made of good things. It was such a wonderful place for me."

# Special Activities/Events

## USC Concert Choir Tours Italy

By Nancy Brock

In March 2011 the USC Concert Choir and soloists, directed Dr. Larry Wyatt, toured Italy. The Songs of the Spirit program included USC faculty members Constance Gee, viola; Clifford Leaman, saxophone; Robert Pruzin, horn; and Jacob Will, bass. Professor William Bates accompanied the choir on the organ and piano.

The Concert Choir's first performances took place in the Renaissance city of Florence. At the Church of San Lorenzo, the choir provided musical accompaniment for the celebration of mass. On the same evening a more formal performance took place at the Church of Santa Maria Maggiore. From the region of Tuscany, the Concert Choir traveled to the Umbrian hill town of Perugia, where the choir delighted locals with an impromptu performance at the Cattedrale di San Lorenzo. The next day, faculty members Gee, Leaman, and Pruzin participated in master classes at the Parco della Musica, a branch of the world famous Conservatorio di San-



ta Cecilia. The Concert Choir performed that night at the Teatro Flavio Vespasiano in Rieti to a crowd of more than 200. Rome was the final stop of the choir's tour and featured an exciting performance before an overflow crowd at the Church of Sant'Agnese in Agone at the Piazza Navona. The crowning moment of the tour took place in St. Peter's Basilica in the Vatican when the Concert Choir provided the choral accompaniment at the evening mass.

## Center for Southern African American Music

In 2002 the Center for Southern African American Music (CSAM) was launched as a program to preserve the history and the heritage of Southern African music through archive, curriculum initiatives and an educational outreach program. In 2006 CSAM collaborated with the Auntie Karen Foundation and its executive director, Karen Alexander, by participating in events such as the annual celebration of African-American history at the Columbia Museum of Art and the annual Legends of ... Concert Series, master class and auction.

On Jan. 29, 2011, the annual celebration of African-American history was held to provide a venue to display works and talents of local vendors and artisans. This year's

program featured local performers specializing in jazz, gospel, poetry and visual arts. Local vendors included Shamar Harrison, G-Wiz, Jordan Kelley, Asia Williams, Cue Jay and Kiers McFarland, Sammie B. Williams, the Zion Canaan Praise Dancers, the Eau Claire Jazz Ensemble (under the direction of Myron Thomas), and the USC Gospel Choir (under the direction of Carl Wells).

The annual Legends of ... Concert Series and auction is held to pay tribute to the contributions African-American music has made to history. Each year, during Black History Month, the series profiles a jazz, rhythm and blues, gospel or blues artist who has made a lasting contribution to the history of music. The series places a special emphasis on jazz legends. This year's series, held on February 25, profiled 10-time Grammy Award winner, singer, songwriter and producer Kenny "Babyface" Edmonds, with The Auntie Karen All-Star Band.

USC's CSAM partners with the annual legends event each year by hosting the Legends Master Class. The master class is an opportunity for USC students and other students throughout the community to have an intimate session with the profiled artists. This year's master class featured Edmonds, local saxophonist Dante' Lewis and a special appearance by USC's all-male a cappella group Sound Check.

In April CSAM partnered with the USC Department of Religious Studies in the first annual Gospel Music Workshop. The workshop, held in the School of Music's recital hall, featured Master Clinician Doris Massey Works.





## Student Activities

### CarolinaLIFE Students at the School of Music

In 2008 the University of South Carolina received a grant to create the CarolinaLIFE program. This two- or four-year postsecondary program is for students with intellectual or cognitive disabilities and offers them the opportunity to experience college. This is done through participation in academic, social, vocational and independent living activities. The program is one of the country's first Comprehensive Transition and Postsecondary Programs. CarolinaLIFE's mission is to "facilitate high achievement of diverse learners in the areas of personal independence, self-sufficiency, and empowerment through inclusive teaching, research, creative activity, and services."

For the past three years, the School of Music has been home to one of USC's CarolinaLIFE students. **Bryann Burgess**, born with Down syndrome, is a junior in the program. She has been a part of the University Chorus and is taking private piano from Dr. Scott Price and voice lessons from Serena Hill.

Because of her love of music and for children, CarolinaLIFE and Kindermusik by Ally formed a partnership in 2009 to create an apprenticeship for Bryann to teach music. In addition, Bryann is a student intern in drama at Brennen Elementary School. She has appeared at Town Theatre in "Annie," "Annie Get Your Gun," "Beauty and the Beast," "Guys and Dolls," and "The Wizard of Oz."

In October 2010, Bryann was invited to speak on a student panel at the National Postsecondary Transition Conference, held at George Mason University.

**Margaret Simensen**, another student in the CarolinaLIFE program, also studies piano with Scott Price. Margaret is blind and has autistic tendencies. Margaret was featured in a news story on WLTX in May 2011.

Price created the Carolina LifeSong Initiative to serve students with special needs and include them in activities in which they may excel. The initiative teaches that every person has a musical "voice" and that music is life and should not discriminate. The program provides lessons and music experiences for students and persons with disabilities, fosters best practices in teaching and teacher training, fosters the creation and dissemination of research and teaching practices, and serves as a hub for interaction within the community. The Carolina LifeSong Initiative continues to serve students with varying levels of autism, ADD/ADHD, vision impairments, hearing impairments, Down syndrome, PDD-NOS and other developmental delays. A special topics course titled Piano Teaching and Special Needs has been created to promote teacher training for piano pedagogy graduate students.

Presentations on serving this population of students have been given at the national conventions of the Music Teachers National Association, the National Conference on Keyboard Pedagogy and the Music Teachers National Association/Canadian Federation of Music Teachers/Royal Conservatory of Music Collaborative Conference in Toronto, Canada, and throughout the United States. Work by the teachers and partners of the initiative was recently featured as a cover story in the *Clavier-Companion* teacher's journal.

### Frederica von Stade Master Class



On Tuesday, April 26, USC's School of Music had the pleasure of hosting a master class with celebrated mezzo-soprano Frederica von Stade. Since her debut with the Metropolitan Opera in 1970, von Stade has sung many of the great mezzo roles with that company. In addition, she has appeared with every leading American opera company, including the San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Royal Opera Covent Garden, the Vienna State Opera and the Paris Opera.

During the class, von Stade worked individually with three students: Kelsey Harrison, Ginger Jones and Sara Beth Shelton. Her advice included encouragement to listen to the body, being careful not to over-sing. "Many singers tend to begin phrases loudly, leaving few possibilities for variation in tone or dynamics." She also paused frequently to ask the students, "What are you talking about? You have worked hard to learn the music, now focus on what your character wants to communicate."

Recognized as one of the great interpreters of Mozart's Cherubino, von Stade had interesting advice for Kelsey Harrison, who sang "Non so più" from the first act of "The Marriage of Figaro." She instructed Harrison to remove her shoes and run quickly across the stage before starting the aria. "Doing so gives the aria a feeling of the breathless excitement which Mozart intended. In addition, it is good preparation for staging rehearsals, which will likely include constant movement."

At the conclusion of the master class, von Stade took several minutes to answer questions about her career and share a few funny stories. Her genuine interest in the students and love for music were evident to all in attendance and generated enthusiastic applause. Through the generosity of sponsor Tom Hofstetter, the students were also given an opportunity to hear von Stade in concert at USC Aiken the following Thursday.

# Student Activities

**Evan Clark**, a freshman in music education who studies saxophone with Cliff Leaman, won in the Senior Division of the South Carolina MTNA Competition. Evan was also named a finalist in the National Foundation for Advancement in the Arts' Young Artist Competition. Evan spent a week in Miami in January working with top professional musicians in the YoungArts Week and was a finalist in the music division.

**Kenneth Cox**, a freshman in performance who studies flute with Jennifer Parker-Harley, was selected by Miyazawa Flute Company as its featured emerging artist for May 2011.

**Micah Gangwer**, DMA in violin performance, who studies with William Terwilliger, won the position of associate concertmaster of the Augusta Symphony Orchestra and served as acting concertmaster and performed in the Symphony Quartet.

**Brenda Leonard**, DMA, who studies with Robert Jesselson, accepted the cello position at Converse College.

**Clara Logue**, a freshman in performance who studies viola with Constance Gee, was accepted, with scholarship, to the Eastern Music Festival.

**Mark Nabholz**, DMA in choral conducting, accepted a position as assistant professor in choral conducting at Erskine College.

**Patrick Preacher**, MM, who studies oboe with Rebecca Nagel, was accepted into the doctoral programs at Cincinnati College Conservatory and the University of Southern California. He will attend the University of Southern California, where he will study with Allan Vogel, Joel Timm and David Weiss.

**Benjamin Pullara**, a sophomore in music education who studies with James Ackley, advanced to the semifinal round of the National Trumpet Competition and competed in March at George Mason University.

**Shelby Sessler**, a sophomore who studies voice with Janet Hopkins, won the top award in the Columbia Music Club scholarship auditions. She performed in the winners recital in March at the Spears Wright Music/Arts Center at Columbia College.

**Essena Setaro**, DMA in violin performance, studies with William Terwilliger and was invited in summer 2010 as a fellowship student to the Castleton Festival in Virginia, playing under Lorin Maazel.

**Andrew Sohn**, BM in performance, who studies piano with Joe Rackers, was accepted by and awarded a scholarship to the Piano Texas International Festival and Competition.

## 2010–11 Graduating Seniors and Graduate Students

**Andrew Bell**, who studied with Craig Butterfield, will be attending the University of North Texas' MM program in jazz bass.

**Meghan Bennett**, who studied flute with Jennifer Parker-Harley, was accepted to the Peabody Conservatory of Johns Hopkins University to study with Marina Piccinini.

**Alvoy Bryan Jr.**, DMA, was offered the position of assistant professor and director of the music department at Allen University.

**John Callison**, who studied voice with Walter Cuttino, was accepted to Indiana University, Louisiana State University, Boston University and the Manhattan School of Music. He will be attending the Manhattan School of Music, with a scholarship for the MM in voice performance. John was invited to return as a soloist with the Ohio Light Opera Company in summer 2011.

**Robert Evans**, who studied bassoon with Peter Kolkay, will be attending Florida State University to pursue a Master of Arts in Art Administration, with an assistantship in the University Symphony and Philharmonic.

**Michelle Fegeas** was offered an assistantship at the University of Florida to pursue an MM in vocal performance. She also advanced to the second round of the Classical Singer Competition. In June 2011 she sang the role of Madame Herz in Mozart's "The Impresario" with Bel Cantati in Washington, D.C.

**Andrew Fierova**, who studied horn with Robert Pruzin, will attend The Juilliard School.

**Nicholas Fife**, who studied horn with Robert Pruzin, was accepted to Cincinnati Conservatory and Louisiana State University

(LSU). In addition, he was wait-listed at The Juilliard School. He will be attending LSU, with a teaching assistantship in horn.

**Joanna Helms**, who studied flute with Jennifer Parker-Harley, was accepted to Indiana University and is on the waiting list at the Eastman School of Music.

**Monica Johnston**, who studied viola with Constance Gee, was accepted to Ithaca College and Indiana University. She will be attending Indiana University for a Master's in Early Music. Monica presented at USC's Discovery Day and was awarded second place in the creative arts division for her presentation of Stamitz and the viola d'amore.

**Zachary Marshall**, DMA in vocal performance, who studied with Walter Cuttino, is joining the faculty of East Tennessee State.

**Jennifer Zoellner Marshall**, DMA/organ, and Zach were married June 11, 2011. Jennifer was offered a position as staff accompanist at East Tennessee State University.

**Tiffany Mathis**, music education, will enter the Band Instrument Repair Program at Minnesota State College in Red Wind, Minn.

**Luis Mercado**, who studied cello with Robert Jesselson, was accepted into the master's program at New York University to study with cellist Ed Arron.

**Andre North**, who studied saxophone with Cliff Leaman, will be attending Pennsylvania State University, where he will be the saxophone graduate assistant. Andre was also awarded first place in the creative arts division at USC's Discovery Day for his presentation of Asian saxophone music and how Asian music can be used as a cultural teaching tool in the public schools.

**Dani Wuthrich**, who studied piano with Joe Rackers, won the Atlanta Community Orchestra Concerto Competition and performed as a soloist with the orchestra in May.

**Susan Zhang**, who studied piano with Joe Rackers, was accepted to the MM program in piano performance at the Eastman School of Music, Peabody Conservatory, and San Francisco Conservatory. She will attend Eastman, with an assistantship. She was also accepted to Aspen for the 2011 summer.

# Welcome to the School of Music



## **Alicia Walker**

joins the School of Music as assistant professor of choral music education, where she directs the University Chorus, teaches conducting and choral methods, and supervises student teachers. She holds degrees from Florida State University (BME), the Southern Baptist Theological Seminary (MCM)

and the University of Georgia (DMA). Her conducting teachers have included André Thomas, John Dickson and Allen Crowell.

An experienced music educator, Walker taught at the elementary, middle and high school levels in Florida and Georgia prior to joining the music education faculty at the University of Georgia. She brings a strong sense of the ethics of music education to the choral music students in her classes. Choirs under her direction have gained recognition for their beautiful tone and expressive singing and have performed at Carnegie Hall and Atlanta's Spivey Hall.

In addition to her teaching responsibilities, Walker is a leader in professional music organizations. She is immediate past president of the Georgia American Choral Directors Association (ACDA), having previously held positions at the division level, and she has served on several ACDA convention planning committees. Polyphony, an organization for church musicians, tapped Walker as their first national leadership team coordinator, a position she will hold through 2011. An active church musician and advocate for sacred choral music, Walker is in demand as a writer, liturgist, lecturer and conductor. She has directed church music ministries in Kentucky, Florida and Georgia, including 12 years at Atlanta's historic Peachtree Baptist Church. Her recent articles appear in *Choral Journal*, *Georgia Music News*, and *Review and Expositor*. Other professional memberships included MENC, SCMEA, GMEA, Choristers Guild and the Hymn Society.



## **Mandy Fang**

joins the School of Music as a research assistant professor, having come most recently from Baldwin-Wallace Conservatory of Music, where she held the position of composer-in-residence and assistant professor of music.

Hailed as "inventive and breathtaking" by The New York Times critic Steven Smith, Fang Man's original concert music has been performed worldwide by notable orchestras and ensembles such as the Los Angeles Philharmonic Orchestra New Music Group (under the baton of Esa-Pekka Salonen), American Composers Orchestra, Tokyo Philharmonic Orchestra, Britten-Pears Orchestra (UK), National Orchestre de Lorraine (France), Minnesota Orchestra, Peabody Symphony Orchestra, and Music from China, among others.

She is the recipient of a Koussevitzky Music Foundation commission, Los Angeles Philharmonic Association commission, Underwood-ACO New Music commission, Toru Takemitsu Award (Japan), Meet the Composer commission, Dolce Suono Ensemble Mahler-Schoenberg Project commission, Asian Young Composers

commission (Taiwan), Bank of America commission, Darmstadt Stipend-Prize-Award, SACEM Scholarship (France), Kate Neal Kinley Memorial Fellowship, Frank Huntington Beebe Fellowship, Centre Acanthes Bursary Award, Music from China Award, Olin and Sage Fellowships, Cecil Effinger Fellowships, AMC Composers Assistant Grant, and ASCAPlus Award, among others.

Her music has been performed at venues such as Carnegie Hall, Walt Disney Hall, Espace de Projection of IRCAM-Centre Pompidou, Tokyo Opera City Concert Hall, Annenberg Center for the Performing Arts, Friedberg Concert Hall, Miller Theater of Columbia University, Bank of America Tower, Merkin Concert Hall, and Beijing Concert Hall. She has been invited to new music festivals such as the Darmstadt International Summer Course for New Music in Germany; Festival d'Aix-en-provence and Centre Acanthes in France; Festival Blurred Edges, Global Ear Festival and Sinus-Ton Festival in Germany; Gaudeamus Music Week in Amsterdam; and the Cabrillo Festival, Aspen Music Festival, June in Buffalo, and Bowdoin Summer Music Festival in the United States. She has been invited as a resident composer at the Hermitage Artist Retreat in Florida, as well as the Aldeburgh Music Centre in the United Kingdom.

Fang Man is a Chinese-born composer who lives in the United States. Her primary teachers include Steven Stucky and Roberto Sierra at Cornell University, where she obtained the MFA degree and the DMA degree. She was chosen to participate in the one-year computer music and composition courses at IRCAM between 2006 and 2007, where she studied composition with Brian Ferneyhough, Jonathan Harvey, Mauro Lanza, Mikhail Malt, Yan Marez and Tristan Murail. She has also studied with Richard Toensing and Michael Theodore at the University of Colorado at Boulder. Before moving to the United States, she obtained the BM degree from Central Conservatory of Music, Beijing, where she studied with Du Ming-Xin and ye Xiao-Gang.

Fang Man is a member of ASCAP and the American Music Center.



## **James W. Taylor**

joins the School of Music as the assistant director of bands and assistant director of athletic bands. His duties at USC include drill design and working with the "Mighty Sound of the Southeast" (the Carolina Marching Band), directing basketball bands, conducting

the University Band, and teaching courses in the music education curriculum. Taylor was most recently a doctoral student in wind conducting at the University of South Carolina, where he served on the staff of the Carolina Band.

Taylor holds a Master of Music in Instrumental Conducting from the University of Tennessee, where he studied with Dr. Gary Sousa. At Tennessee, he served for one semester as

# Welcome to the School of Music

conductor of the University's Concert Band and also as a graduate assistant for the "Pride of the Southland" Marching Band, assisting with instruction as well as directing various athletic bands, including men's and women's basketball. He received his BM in Music Education from the University of Tennessee.

Taylor has several years' experience teaching in the public schools of east Tennessee as both a middle and high school band director. Taylor's other teaching experiences include brass instruction for the Cavaliers Drum and Bugle Corps of Rosemont, Ill., and three years with the Troopers Drum and Bugle Corps of Casper, Wyo., and he is an alumnus of the Bluecoats Drum and Bugle Corps of Canton, Ohio.

Taylor is a member of the College Band Directors National Conference, the National Band Association, the College Music Society, MENC, the South Carolina Music Educators Association, and Phi Mu Alpha Sinfonia.



## **Allen Vizzutti**

joins the School of Music as a visiting artist-in-residence, where he will be presenting master classes, presenting in seminars, teaching applied trumpet, coaching chamber ensembles, and performing in solo, chamber and ensemble groups. Vizzutti is equally at home in a multitude of musical

idioms and has visited 55 countries and every state in the nation to perform with a rainbow of artists and ensembles as a classical and a jazz artist, often in the same evening. He has appeared as guest soloist with symphony orchestras, in recital, on television and in jazz venues around the world.

While growing up in Montana, Vizzutti was taught by his father, a self-taught musician. He attended the Eastman School of

Music, where he earned the BM and MM degrees, a Performer's Certificate, a chair in the Eastman Brass Quintet Faculty ensemble and the only Artist's Diploma ever awarded a wind player in Eastman's history.

Vizzutti's love of expression through composition has led to premier performances by the Los Angeles Philharmonic, Budapest Radio Orchestra, Royal Philharmonic of London, Nuremberg Symphony and others. After the world premier of his "Emerald Concerto" with the Syracuse Symphony, his writing was described in review: "The Emerald Concerto sparkles! ... a vivacious treatment which speaks well for both his dramatic instinct and technical prowess as a composer."

As artist-in-residence, Vizzutti has taught at leading universities throughout the world, including the Eastman School of Music, the Banff Center for the Performing Arts, and the Trompeten Akademie of Bremen, Germany. His extensive treatise "The Allen Vizzutti Trumpet Method" and his "New Concepts for Trumpet" (Alfred Music Publishing) have become standard works for trumpet study worldwide. He is also a Yamaha Performing Artist.



## **Margaret Zeigler**

joined the School of Music staff in April as the undergraduate studies program coordinator. She works in the student services office with admissions, advising and scholarships. Zeigler has been with the University for three years, working previously in the School of the Environ-

ment and the Department of Earth and Ocean Sciences.

# Faculty Activities

**Reginald Bain**, professor, theory and composition, released the CD “Sounding Number” on Centaur Records ([www.soundingnumber.com](http://www.soundingnumber.com)). Dr. Bain was featured on “Carolina Minute” in December discussing composing with computers, computer vs. synthesizer, and new math music with computers.

**Gail V. Barnes**, associate professor, music education, published an article in *American String Teacher*, “Publish and Flourish!” She also published “Teaching Music: The First Year” in the *Bulletin of the Council for Research in Music Education*. Presentations include “A Comparison of String Programs in Brazil, Italy and the U.S.” and “Teaching Music: The First Year” at the International Society of Music Education in Beijing, China; “Strings Around the World” at the South Carolina ASTA Conference, the Georgia Music Educators Conference and the Virginia Performing Arts Academy; “Getting From Good to Better” at Old Dominion University and the Virginia Performing Arts Academy; “Building Foundations: Sequenced Instruction for Students and Pre-Service Teachers,” in Kansas City at the ASTA Conference; and “Retrospective Perceptions and Current Musical Attitudes of Former High School Orchestra Musicians,” ASTA Poster Session. In press is “Collaborating for Our Greater Good,” *String Research*, volume 2, based on the research keynote speech delivered in February 2010 in Santa Clara, Calif., at the ASTA National Conference. Barnes was artist-in-residence at the Virginia Performing Arts Academy in February. In addition, she is on the editorial board of the *Journal of Music Teacher Education*.



**Brad Edwards**, associate professor, trombone, has published a book, *Simply Singing for Winds*. Versions are available for trombone, tuba,

horn and trumpet. The book is available through Ensemble Publications. Larry Zalkind, principal trombonist of the Utah

Symphony, writes, “I find myself playing from your *Simply Singing* book on a daily basis. These exercises cover so many of the basic fundamentals of playing at one time, and with a musical approach. The comprehensive layout makes practicing easier. I recommend this book to all of my colleagues and students.” Dave Fedderly, tubist with the Baltimore Symphony and The Juilliard School, writes, “This book is a MUST HAVE for any player wanting to build a better sound and for all those advanced and professional players that want to KEEP theirs!”



**Constance Gee**, assistant professor, viola, went to Prague in the summer of 2010 with student Monica Johnston, for her Magellan project on

the viola d’amore.

**Julie Hubbert**, associate professor, musicology, published her book *Celluloid Symphonies: Texts and Contexts in Film History*. Published by the University of California Press, it is described as “a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music — Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore — and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbert’s introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, *Celluloid Symphonies* provides an astonishing resource for both film and music scholars and for students.”



**Robert Jesselson**, professor, cello, gave the convocation speech to 5,000 freshmen in August 2010 as a result of having been named

Mungo Distinguished Professor. Jesselson was nominated by University president Harris Pastides for the prestigious Robert Foster Cherry Award, for which he was a semifinalist, and the Governor’s Distinguished Professor of the Year Award, for which he was a finalist. In addition the provost nominated him for the prestigious U.S. Professor of the Year award, to be announced in September 2011. Jesselson gave recitals and master classes in Vermont, Pennsylvania, and North Carolina and in Greenville and Spartanburg, S.C. He gave lectures/demonstrations on his research on EMG Biofeedback for musicians at UNC Greensboro and at the ASTA conference in Kansas City. He gave lectures on the enlightened studio teacher at the S.C. ASTA conference and at the national ASTA conference. He also gave a lecture/demonstration titled “Kinesthetics and Calisthenics for Cellists” at Chambers College in Pennsylvania. He played continuo in Joe Eller’s recording of Bach, which will be released in 2012. Celebrating the 30th anniversary of the Jesselson/Fugo Duo, Jesselson and Charles Fugo received a grant to commission six composers to write pieces for cello and piano. These compositions will be performed in recital in fall 2011 and spring 2012. These composers are School of Music faculty members **Reginald Bain, Samuel Douglas, John Fitz Rogers, Bert Ligon, Tayloe Harding** and **Dick Goodwin**, emeritus.



**Jeremy Lane**, associate professor, music education, presented the paper “Use of Senior Adult Musicians in Assessment Training of Novice Music

Educators” at the 3rd International Symposium on Assessment in Music Education in Bremen, Germany.

# Faculty Activities



**Scott Price**, professor, recorded his 35th CD of educational music for Alfred Publishing Company. Price was the subject of the feature article

and cover photo for *Clavier Companion Magazine*. He was elected to the Board of Trustees of the Frances Clark Center for Keyboard Pedagogy. Recitals include PianoFest 2010 at Armstrong Atlantic State University in Savannah, Ga., and at Newberry College, Bob Jones University, Limestone College and Coker College. Price was a guest clinician at PianoFest 2010, the SCMEA State Conference in Charleston, S.C., and was an invited panel member and speaker on teaching piano to children with autism at the MTNA National Conference in Albuquerque, N.M. In addition, Price developed a graduate course, Piano Teaching and Special Needs, the first and only course of its type offered in the United States at the graduate level.

Price entered his 13th year as editor-in-chief of Piano Pedagogy Forum, an award-winning Internet journal.



**Wendy Valerio**, associate professor, music education, sponsored, with the S.C. chapter of the Gordon Institute for Music Learning (GIML), a GIML

Elementary Mastership Certification Level I for 49 participants in summer 2010. Participants came from South Carolina; Michigan; North Carolina; Texas; Washington, D.C.; Wyoming; Abu Dhabi; South Africa; and Germany. Other GIML faculty included special guest Edwin Gordon and Jennifer Bailey and Heather Shuldice from the Farmington, Mich., school district. In fall 2010, as invited keynote speaker, Valerio presented “Children and Teachers and Music-Making Partners” to the South Carolina Association for the Education of Young Children Annual Con-

ference, held in Columbia in October 2010. Valerio also presented “Orff-Schulwerk and Music Learning Theory: Partners for Active Music-Making” to the Sierra Nevada American Orff-Schulwerk Association in Reno, Nev., in January 2011. With co-authors Anabel Sy (MD), Hannah Gruber (USC School of Music, MME 2008, MM 2005) and Claire Griffith Stockman (MME 2010), she authored “Examining Music Experiences with Anthony, a Child Who has Autism,” a chapter recently published in S. Burton & C. Taggart (eds.), *Learning from Young Children: Research in Early Childhood Music*, Lanham, Md.: Rowman & Littlefield (2011). In the same volume, Valerio and co-authors Alison Reynolds (Ph.D., Temple University), John Grego (Ph.D.) and Anne McNair (USC School of Music, Ph.D., 2010) authored “Parents’ Documentation of Their Children’s Music-Related Behaviors.” USC’s Research Opportunity Program supported research for that chapter.

## In Memoriam

**Carol Henry Bates** died on Aug. 3, 2010. Bates taught music history courses at the USC School of Music, in addition to holding teaching positions at Houghton College and the University of West Florida. As a scholar, Bates was best known for her discovery of the long-lost book of harpsichord pieces by the 17th- and early-18th-century French composer Elisabeth-Jacquet de la Guerre and for her research on 17th-century French harpsichord and sonata music in general. Bates was the wife of Dr. William Bates.

**William Ray Becknell**, 1976 MM music education, 1990 MM organ performance, died on July 15, 2010. Bill received his BA in music from the University of Kentucky. In South Carolina he taught at Vonkolnitz and Moultrie Middle Schools and taught private piano. After graduating from USC, he taught at Wando High School as the choral and music educator from 1976 to 1980. He studied organ at USC with William Bates and choral conducting with Arpad Darazs. He was organist at Christ Our King Catholic Church, in Mt. Pleasant, S.C., where he developed a 50-voice adult choir, youth choirs, adult and youth hand bell choirs, a cantor program, a funeral choir, and a program to provide music ministries to local nursing and assisted living facilities. He was conductor and director of music for the Charleston Opera Company from 1973 to 1980. He acted as the director and accompanist for the Charleston Renaissance Ensemble. He was also a member

of the National Pastoral Musicians, the American Guild of Organists and American Choral Directors’ Association.

**Mark A. Leach**, 1974, died on Oct. 17, 2010, after a long illness. Mark earned his Ph.D. from the University of North Carolina at Chapel Hill. He taught music history courses at universities in Kansas, California and Indiana and also taught at Columbia College, Benedict College and the USC School of Music. Mark played bass guitar with contemporary Christian bands at St. John’s Episcopal Church and Asbury United Methodist Church.

**John Lawrence McElyea**, composition major, died on April 14, 2011. John was a 2008 Spring Valley High School graduate. He received numerous scholarships and awards, including the Archibald Rutledge Scholarship, the Palmetto Fellows Scholarship and the Dean’s Scholarship Award. John was on the Dean’s List, in the South Carolina Honors College, and a member of Sigma Alpha Lambda National Leadership and Honors Organization. A memorial service was held on April 20, and School of Music students organized a Memorial Concert at St. Peter’s Roman Catholic Church on April 28. Memorials may be made to the John McElyea Scholarship Fund at the University of South Carolina School of Music or to Washington Street United Methodist Church.

## Bates Retires

Dr. William Bates, professor of organ, retired at the end of the spring 2011 semester after 33 years at the University of South Carolina. Bates came to USC in 1978 after teaching from 1969 to 1978 at the University of West Florida in Pensacola. He earned a BA in Music Theory and a BM in Organ and Church Music from Howard Payne University before receiving the MM and DM in Organ from Indiana University.

Bates was and is an active performer and is already slated to perform in the 2011 Cornelia Freeman September Concert Series. He has presented recitals and workshops for churches and AGO chapters throughout much of the United States. He has performed concerts across Europe, having played, among other places, at King's College Chapel in Cambridge, England, and at Notre Dame Cathedral in Paris, France. Bates has been a featured lecturer-recitalist at a number of music conventions, including national meetings of the American Guild of Organists and the Organ Historical Society. Publications include "J.S. Bach's Fantasy and Fugue in G Minor (BWV 542): A Performer's Guide to the Original Sources" (BACH: Journal of the Riemenschneider-Bach Institute 2008/2) and "An Index to the Organ and Harmonium Works of Franz Liszt" (The Diapason 85/9-11 [September-November 1994]). In addition to research on performance implications in the original sources of J.S. Bach's organ works and "The Passacaglia and Ciacona in Keyboard Music of the Baroque Period," Bates is a prolific composer of original works and hymn settings.

Upon retirement, Bates departed for Greece, where he enjoyed a two-week tour titled "In the Footsteps of the Apostle Paul." When he returned, he left for Chicago to await the birth of his first grandchild before leaving again on June 30 for a two-week mission trip to Uganda. Research, composition and travel are on his horizons. *Soli Deo Gloria.*

## Entrepreneurship Fulbright Scholar at the School of Music

Dr. Paul Loeb van Zuilenburg, professor of trumpet at the University of the Free State, South Africa, came to USC to study with Dr. Gary Beckman while developing a music entrepreneurship degree for his home institution in Bloemfontein. This is a significant development for the field of arts entrepreneurship as he is the first Fulbright Scholar to study the topic on this side of the Atlantic. The USC School of Music is fortunate to have yet another arts entrepreneurship education first to support our new music entrepreneurship minor.

When van Zuilenburg was not at the School of Music, he presented papers at the United States Association for Small Business and Entrepreneurship and the International Trumpet Guild, advocating for the expansion of music entrepreneurship education. The School of Music hopes to offer van Zuilenburg an invitation to take part in CILEM's Leadership Speakers Series when he is back in the United States.

## Arts Enterprise Chapter

The School of Music is pleased to announce an Arts Enterprise (AE) chapter at USC. Arts Enterprise is a national student organization that educates, promotes and supports emerging student leaders who blend entrepreneurial thought and artistic creativity to inspire social growth and sustainable ventures. At its core, AE energizes the entrepreneurial spirit in students through action.

Arts Enterprise in South Carolina (AE in SC) chapter members collaborate with students from across campus, engage Columbia's musical community in new ways and improve lives through music and the arts. Most importantly, our chapter serves as a home for those students, especially music students, who want to act entrepreneurially but could not find a core group of like-minded souls. AE in SC is going to be busy next semester bettering the lives of persons in our community, both at the School of Music and beyond! Visit the AE in SC website at [http://artsenterprisesc.com/Arts\\_Enterprise\\_South\\_Carolina/Arts\\_Enterprise\\_South\\_Carolina.html](http://artsenterprisesc.com/Arts_Enterprise_South_Carolina/Arts_Enterprise_South_Carolina.html).

## Music Entrepreneurship Minor

In fall 2010, the USC School of Music launched the nation's first music entrepreneurship minor as part of the Carolina Institute for Leadership and Engagement in Music (CILEM). The minor is an 18-credit program in partnership with the Moore School of Business. The significance of this addition to the School of Music degree offerings cannot be understated. With entrepreneurship education in the arts as one of the most exciting developments in college arts training in the past 30 years, South Carolina is leading the country in this new and emerging field.

If initial student reaction is any indication, the new minor is already a success. This year the expected enrollment in the minor was met, and many students, especially freshmen, took the introductory course. Not surprisingly, even graduate students are inquiring about the minor. The minor is expected to meet or exceed expectations as it progresses through its first academic cycle. See [www.music.sc.edu/eship](http://www.music.sc.edu/eship) for more information.

# Carolina Institute for Leadership and Engagement in Music Update

The Carolina Institute for Leadership and Engagement in Music (CILEM) was formed out of a desire to give S.C. students an added dimension to their musical training. The institute provides students with the entrepreneurship, community engagement and music advocacy education they need to forge successful and meaningful careers in their communities. This is achieved through course work, guest speakers and performers, workshops, internship opportunities, resources, and community outreach activities. CILEM seeks to help students become effective communicators of their art and future leaders in their communities.

The leadership of CILEM consists of Rebecca Schalk Nagel, director and professor of oboe, and Ellen Douglas Schlaefer, associate director and associate professor and director of opera at USC.

For the past four years, Dr. Gary Beckman has been a visiting professor and research associate for CILEM. During his DMA work at the University of Texas at Austin, Beckman developed the nation's leading arts entrepreneurship curriculum and is responsible for the creation of the new music entrepreneurship minor and founder and editor of the Arts Entrepreneurship Educator's Network. Beckman has accepted the position of director of entrepreneurial studies in the arts at N.C. State University. In addition to developing arts entrepreneurship degree programs and partnerships with their campus-wide Entrepreneurship Initiative, he will also create an arts entrepreneurship institute during his time in Raleigh, N.C. He begins his new position in fall 2011 and will be greatly missed at USC.

Community engagement is an important part of life for School of Music students and faculty. The Community Music School @ USC, which includes the Children's Music Development Center, the Congaree New Horizons Band and the USC String Project, provides individual instruction in piano, voice and other instruments. Community engagement also includes student chamber music performances at various locations in the Midlands.

The Carolina Horn Quartet, made up of Patrick and Paul Clayton, Emily Schweickert, and Andrew Fierova, is a perfect

example of how School of Music students are giving back to the community. The quartet, with the help of Gary Beckman, formed the Helping Horns project in 2009 to raise money for Columbia high school music programs by performing benefit concerts. In September 2010 the quartet learned that more than \$8,000 of band instruments were stolen from Richland Northeast High School and held a number of recitals to raise \$1,000 for replacement instruments.

Guest artists and speakers are an important part of CILEM. In the 2010–2011 academic year the following speakers visited the School of Music:

Todd Kays, a performance psychologist, held four webinar sessions. The sessions were streamed into the recital hall and included "Performing to Your Potential: The Five Key Components to Preparing for Great Musical Performance," "Tracking Progress, Staying on Course, and Learning More Efficiently: The Three Key Benefits of Your Music Performance Journal," "Using Mental Visualization to Improve Performance," and "Preparing for the Audition: A Four Week Plan."

Rachel Barton Pine, violinist, spoke on Sept. 22, 2010. She was in Columbia to perform with the USC Symphony. In addition to her performing career, Pine is the president of the Rachel Elizabeth Barton Foundation, which assists young artists through various projects such as the Instrument Loan Program, Grants for Education and Career, Global HeartStrings, and the curricular series The String Students' Library of Music by Black Composers.

Missy Mazzoli and Judd Greenstein, visiting composers, gave a public lecture on September 24 about their music and how they have been making their careers.

Gary Beckman and James Ackley gave a CV/cover letter workshop in October.

For the 2011–2012 academic year, CILEM has invited David Cutler, author of *The Savvy Musician*. He also has a well-known blog and website and will be at the School of Music Oct. 31–Nov. 1, 2011.

## School of Music Announces Tenure and Promotions

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

**Joseph Eller** — tenure and promotion to associate professor

**Jeremy Lane** — tenure and promotion to associate professor

**Lynn Kompass** — tenure and promotion to associate professor

**Tina Milhorn Stallard** — tenure and promotion to associate professor



# Alumni Activities

## 1980–1989

**McGregor Boyle**, 1981 BM composition/guitar, was a guest composer in September 2010 at the North Carolina Computer Music Festival, held annually at N.C. State University in Raleigh. Four compositions were performed at the festival: “Yahaney Inlet” for bass and computer; “Pepper” and “August Nights,” two electronic works; and “Landfall II: Flaming Skull” for MIDI guitar and computer, which Boyle performed. He continues teaching computer music and composition at the Peabody Conservatory and classical guitar at Goucher College.

**Jeanette Wood Guinn**, 1982 BM, 1984 MM, accepted a teaching position in the Arts Management Program at the College of Charleston’s School of the Arts. She is teaching policy in the arts, advanced arts management and understanding creativity. She continues to produce “Arts Daily” for South Carolina ETV Radio.

**José Lezcano**, 1983 MM guitar performance, saw the premiere performance of his second guitar concerto, “Concierto Cubanero,” performed with North-South Consonance Orchestra on May 22, 2011. Lezcano performed as soloist. The piece was also performed in June 2011 in Quito, Ecuador, with the Festival Orchestra of the Centro del Mundo Music Festival. His first guitar concert (2004), which he premiered in New York City as soloist with the North-South Consonance Chamber Orchestra, directed by Max Lifschitz, has received critical acclaim after release on the North-South label in 2007 as “Remembrances/ Recuerdos.” For his work on this CD, José received two Grammy nominations and was a semifinalist for “Best Contemporary Composition,” for his guitar concerto, and “Best Performance, Soloist with Orchestra,” for his solo performance in the concerto.

## 1990–1999

**Mike Connors**, 1992 MM guitar performance, competed in the National Scottish Harp Championship in Richmond, Va., in October 2010 and was awarded the travel

scholarship. He will spend the summer of 2011 in Scotland touring, studying, making video documentaries and publishing a blog of his travels. A chronicle of the journey and an interview will be published in an upcoming issue of *The Kilt and Harp*, the *Journal of the Scottish Harp Society of America*. Connors is the founder and director for the guitar and harp programs at Penn-Griffin School for the Arts, a grade 6–12 public school arts magnet in High Point, N.C.

**Edward Henderson**, 1996 MM music theory was presented with a Yale Distinguished Music Educator Award. The award is presented biennially by the Yale School of Music to participants in the Symposium on Music in Schools. These awards honor 50 music educators from across the country, selected for their outstanding accomplishments teaching music in public schools. Henderson teaches at the S.C. Department of Juvenile Justice in Columbia.

**Jonathan Schwabe**, 1992 DMA composition, is a professor of theory and composition at the School of Music at the University of Northern Iowa (UNI). Schwabe presented the world premiere of a new composition titled “Follow” at the May 18, 2010, keynote address by the 14th Dalai Lama at the McLeod Center on the UNI campus. The Dalai Lama received a gift of the original score and presented Schwabe with a white scarf. Schwabe’s composition “Whirlybird” was performed at the 2010 Society of Composers Inc. National Conference, hosted by the University of South Carolina School of Music in November 2010.

**Karl Wohlwend**, 1991 BM guitar performance, recently finished his second solo recording, “Out of Italy,” released in February 2011. The recording features long-neglected repertoire by the 19th century guitar composers Molino, Legnani, and Regondi. Also included is the first-ever recorded version of the *Opus 11 Caprices* by Marco Aurelio Zani de Ferranti. In December 2010, Wohlwend participated in a residency at the University of California-Davis with Grammy-winning countertenor Ian Howell. In July 2011 he traveled to South Korea to perform

at the College Music Society’s International Conference with flutist Kimberlee Goodman, as part of the EOS Duo. Wohlwend teaches at Otterbein and The Ohio State universities and maintains a private studio in Columbus, Ohio.

## 2000–2009

**Mary Lindsey Campbell Bailey**, 2002 BM music education, who went on to earn the MM and DMA in oboe performance at Cincinnati College-Conservatory of Music, had an article published in *The Double Reed*, the publication of the International Double Reed Society. The article is titled “The Solo Oboe in the Trios of Haydn’s *Symphonic Minuets*.” Mary Lindsey is teaching at Mesa State College in Grand Junction, Colo., where she is also principal oboist in the Grand Junction Symphony Orchestra.

**Joel Baroody**, 2008 BM performance, successfully competed for the open trumpet position with the U.S. Coast Guard Band in New London, Conn. Joel studied with Keith Amstutz and James Ackley before earning his MM at Cincinnati Conservatory.

**David Carter**, 2008 BM music education, accepted a position as band director of the Cane Bay High School in Berkeley County, S.C., after graduating with the MM in Music Education and Jazz Studies at the University of Southern Mississippi.

**Charles Courtney**, 2008 BM music education, received his Master of Music Education from Florida State University in May 2010. He accepted a position as a band director at Manassas Park Middle School in Manassas Park, Va.

**Aureo De Freitas**, 2005 Ph.D. music education, founded the Amazon Cello Choir, made up of a diverse student group in Belem, Brazil, at the mouth of the Amazon River. Since completing his doctorate, De Freitas has returned to the University of Para and has added violin and viola to the program. He is collaborating with colleagues on research on special needs children, particularly those with autism. In 2010 De Freitas presented with Dr. Gail

# Alumni Activities

Barnes at the International Society of Music Education in Beijing, where he brought a group of his students to perform.

**Adam Estes**, 2005 MM performance, 2008 DMA performance, has accepted a position as assistant professor of woodwinds at Minot State University in Minot, N.D., in fall 2010.

**Connie Frigo**, 2005 DMA performance, was hired for a one-year position as the saxophone professor at the University of Georgia.

**Jesse Garcia**, 2007 BM performance, is the newly appointed assistant principal horn in Orquesta Sinfonica UNAL in Monterrey, Mexico.

**Cynthia Hanna**, 2006 MM Opera Theatre, completed the Washington National Opera's Domingo-Cafritz Young Artist program in spring 2010. She made her international debut in the Savonlinna Opera Festival in Finland, singing the role of Suzuki in "Madame Butterfly." She has performed in Beijing, where she was Maddalena in "Rigoletto," alongside Plácido Domingo. She has sung on the stage of Carnegie Hall and in summer 2011 was Mercedes in Bizet's "Carmen" at the Glimmerglass Opera in Cooperstown, N.Y. Hanna was featured on NPR's "Intern Edition 'the blog'" on April 21, 2011. The interview can be heard at [www.npr.org/internedition/spr11/index.php?id=103](http://www.npr.org/internedition/spr11/index.php?id=103).

**Katherine Harris**, BM 2009 performance, was accepted to the DMA in Piano Performance program, with a full assistantship, at the Peabody Conservatory.

**Stacey Holliday**, 2006 MM performance, 2008 graduate certificate of performance, music instructor and accompanist at Claflin University Department of Music and Dr. Meisha Adderley, received a recording contract from Albany Records to resurrect the unpublished scores of African-American composers. The two found many unpublished works while doing research at the Center for Black Music Research at Columbia College in Chicago. The album

will feature works by Dolores White, William Grant Still, and Cedric Adderley. The album also received a grant from the Aaron Copland Fund for Music.

**Gregory Jebaily**, 2006 BM vocal performance, was offered the Kentucky Opera Studio artist position for the 2011–2012 season. He will be covering the Count in "Figaro," singing Doncairo and Morales mainstage in "Carmen," singing the baritone lead in a new opera called "The Enemies," and singing Cascada in "The Merry Widow."

**Shannon Jeffreys**, DMA choral conducting, accepted a position as director of choral activities at Georgia Southern University.

**Rebecca Krynski**, 2009 BM vocal performance, was reviewed in The New York Times for her role in "La Vida Breve." The review, for her performance in The Manhattan School of Music Opera Theater production, called Becky "a vibrant soprano who played an unwitting rival to Candelas [and] sang Salud with a secure, appealing sound and eye-opening volume."

**Pedro Ludwig**, 2008 MM cello performance, was appointed as cello professor at Universidade Estadual de Maringá in Brazil.

**Michael Mayo**, 2007 BM music education, 2010 MM, completed his Master of Music Education at USC, with an emphasis in string pedagogy and early childhood music. He is currently in his fourth year as the orchestra and band director at W.G. Sanders Middle School in Richland County School District One.

**Lenora Morrow**, 2005 MM music history, is in her third year as organist and accompanist at Second Presbyterian Church of Memphis, Tenn. In 2010 she performed the full concert calendar year with the church's chancel and chamber choirs, benchmarked by the release of "Faith that Sings: Hymns We Love," a collection of favorite hymns of the church. She held her annual solo recital in the church's Lenten Concert series and held the church's first organ demonstration

in the fall. In addition to liturgical duties as organist, Lenora has piano and organ students in the newly formed Second Presbyterian Conservatory. She was on a panel at Rhodes College in March for Women's History Month, where she spoke about being a woman in sacred music.

**Elizabeth Nyikos**, 2009 BM performance, a Marshall Fellow who is completing her Master's in Musicology at Oxford, has now been accepted to the Ph.D. program, with full multiyear funding under Oxford's Clarendon Fund. This award goes to the international scholars Oxford considers to be "the elite academic candidates of their generation."

**Ana Marie Otamendi**, 2007 graduate certificate of performance, was accepted into the San Francisco Opera's Merola Program and the Houston Grand Opera studio program as a coach/accompanist.

**Patrick Pope**, 2002 BM organ performance, is completing his third year as a DMA student in organ performance, church music and music theory at the Jacobs School of Music at Indiana University. Recent recitals have included appearances in Indianapolis and Louisville and an alumni recital at USC. He is organist for St. Thomas Lutheran Church in Bloomington and has played an active role in the inaugural year of the Bloomington Bach Cantata Project.

**Andrea M. Price**, 2006 DMA vocal performance, is currently the coordinator of voice/assistant professor at Piedmont College in Demorest, Ga. Andrea won the Georgia Chapter of the National Association of Singing Artists Awards Competition in 2010.

**Clay Price**, 2009 DMA choral conducting, accepted a position as director of choral activities at Rio Grande University in Ohio in fall 2010.

**Bob Rearden**, 2003 BM performance, is the newly appointed principal horn in the Florida Orchestra in St. Petersburg, Fla.

# Alumni Activities

**Julie Anne Russell**, 2009 BM music education, has been teaching strings, grades 3–8, in the New Haven, Conn., public schools since 2009. In addition, she is a violinist in the New Haven Chamber Orchestra and strings teacher for the Morse Summer Music Academy at Yale University. She and husband Thomas Russell welcomed the arrival of their first child, Wilson Aiken Russell, in March 2011.

**Thomas Russell**, 2008 BM organ performance, continues to serve as organist at Zion Lutheran Church in Wallingford, Conn., and pursue an MM degree at the Yale School of Music and Institute of Sacred Music, where he is studying repertoire under Thomas Murray and improvisation under Jeffrey Brillhart. Russell was named a Robert Blocker scholar by the Yale Institute of Sacred Music, participated in master classes with Paul Jacobs and Sophi-Veronique Cauchefer-Choplin, and was selected as a recitalist in the Rising Star Recital Series of Bryn Mawr Presbyterian Church of Bryn Mawr, Pa. In addition, he has presented recitals in Connecticut.

**Sonja Sepulveda**, 2007 DMA choral conducting, accepted the position of assistant professor and director of choral activities and theory at Salem College in North Carolina.

**Katie Thigpen**, 2007 BM music education, who studied trombone with Dr. Brad Edwards, completed her master's degree in trombone performance and is currently pursuing a DMA in Trombone Performance at the Cincinnati College-Conservatory of Music (CCM). While working on her DMA, she has had an assistantship at CCM as the wind studies librarian. She has performed with the Dayton Philharmonic Orchestra, Cincinnati Ballet Orchestra and the West Virginia Symphony. She recently received an honorable mention in the 2011 International Trombone Association Frank Smith Solo Competition and her quartet, Zinzinnati Bones, also received an honorable mention in their quartet competition. Katie has spent the last four summers working at BlueLake Fine Arts Camp in Twin Lake, Mich., the last two as director of Camp Bernstein. While working at Blue Lake,

Katie soloed with the BLFAC Staff Band in 2009 and 2010. She received a fellowship to the Aspen Music School and Festival in Colorado for the 2011 summer, where she studied trombone with Per Brevig.

**Will Timmons**, 2007 BM trombone performance 2007, was offered a position with the United States Air Force Band in Washington, D.C. He joined the Ceremonial Brass.

**Matthew Whitehouse**, 2005 BM organ performance, was appointed director of music and liturgy at Christ the King Episcopal Church in Tucson, Ariz., where he is responsible for overseeing the rebuilding and installation of a historic Aeolian-Skinner pipe organ. In October 2010, his organ solo work "Nebulae," a musical narrative on the process of star formation, was featured in recitals by organist Frank Shelton at Notre Dame Cathedral and St. Sulpice in Paris. These performances marked the work's European premiere. In August 2010, Whitehouse gave a presentation on his interdisciplinary work connecting music and astronomy at the 2010 Astronomical Society of the Pacific Education/Public Outreach conference in Boulder, Colo. He gave a similar presentation at the October 2010 Vii Conference on the Inspiration of Astronomical Phenomena in Bath, UK. Whitehouse continues as a DMA student in organ performance at the University of Arizona, where he studies with Pamela Decker.

**Alex Wroten**, 2009 BM composition, released "Not Necessarily Like This" in 2010. This album features eight original multi-instrumental compositions, of which Wroten performed all parts. In 2010, in addition to this album, he had five premieres of new concert pieces, most notably "Soon to be Replaced," which was premiered in Columbia by Peter Kolkay and Michael Harley's bassoon quintet, Dark in the Song. Alex graduated from Dartmouth College after completing his master's thesis on the intersection between video games and musical performance.

**Robert Young**, 2006 BM performance, accepted a position as visiting assistant professor of jazz and saxophone at Wichita State University in August 2010.

## 2010

**Jennifer Adam**, 2010 DMA choral conducting, accepted a position as assistant professor at Western Kentucky University in fall 2010. She directs the women's choir and teaches music education and music theory.

**Matt Caine**, 2010 DMA choral conducting, was offered a position as director of music at the Episcopal Church of Our Saviour in Jacksonville, Fla. In August 2010 he had an article accepted for publication in "The Choral Journal."

**Eliezer Yanson**, 2010 DMA choral conducting, accepted a teaching position at Bob Jones University in fall 2010. He is conductor of the University Singers and the Lyric Choir.

*Alumni updates inform others of accomplishments and personal triumphs. Please send updated information about yourself, or of fellow alumni, to Laveta Gibson at 803-777-4336 or lgibson@mozart.sc.edu or simply complete and mail the enclosed envelope. The School of Music mails a bimonthly Calendar of Events featuring faculty and ensemble recitals. To join the mailing list, please visit [www.music.sc.edu](http://www.music.sc.edu).*

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# Concert Calendar

## 2011–2012 School of Music Concert Season

**Mark your calendars for these exciting events.**

*Events are subject to change.*  
Please check the School of Music website for cancellation information,  
[www.music.sc.edu](http://www.music.sc.edu).



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### USC Choral Events

[www.music.sc.edu/ea/choral/index.html](http://www.music.sc.edu/ea/choral/index.html)

Larry Wyatt, director of choral studies, leads the USC Concert Choir.

Alicia Walker leads the University Chorus.

Jenna McSwain leads the Carolina Alive Jazz Vocal Ensemble.

- Oct. 4, 2011 — Gospel Choir “Festival of Spirituals,” 7:30 p.m., School of Music Recital Hall
- Nov. 16, 2011 — Carolina Alive, 7:30 p.m., School of Music Recital Hall
- Nov. 17, 2011 — University Chorus Fall Concert, 7:30 p.m., St Andrews Baptist Church
- Nov. 18, 2011 — USC Gospel Choir, 7:30 p.m., School of Music Recital Hall
- Dec. 2, 2011 — Concert Choir Christmas Concert, 7:30 p.m., First Presbyterian Church
- Dec. 4, 2011 — Concert Choir Christmas Concert, 6 p.m., Shandon United Methodist Church
- March 1, 2012 — Concert Choir Concert, TBA
- April 18, 2012 — Carolina Alive, 7:30 p.m., School of Music Recital Hall

### USC Symphony Orchestra

[www.music.sc.edu/ea/orchestra/index.html](http://www.music.sc.edu/ea/orchestra/index.html)

Maestro Donald Portnoy directs the USC Symphony Orchestra.

All concerts are held at the Koger Center for the Arts @ 7:30 p.m.

**Ticket information:** Carolina Coliseum Box Office 803-251-2222 or online at [www.capitoltickets.com](http://www.capitoltickets.com). Season tickets are available.

- Sept. 22, 2011 — Vadim Gluzman, guest artist, violin, “Beethoven and Brahms”
- Oct. 18, 2011 — Phillip Bush, guest artist, piano, “Tribute to Gian Carlo Menotti”
- Nov. 15, 2011 — Michael Ludwig, guest artist, violin, “The Red Violin”
- Feb. 14, 2012 — “Amore,” Romantic highlights from cinema, theatre and opera
- March 13, 2012 — Winners of the USC Concerto-Aria Competition
- April 15, 2012 — “Defiant Requiem” and the “Verdi Requiem”

### USC Campus Orchestra

Directed by Neil Casey

Nov. 28, 2011 — TBA

April 23, 2012 — TBA

### 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.

James Taylor, assistant director of bands, leads the University Band.

- Oct. 3, 2011 — Wind Ensemble Concert
- Oct. 10, 2011 — Symphonic Winds Concert
- Nov. 7, 2011 — University Band Concert
- Nov. 20, 2011 — Wind Ensemble Concert
- Nov. 21, 2011 — Symphonic Winds Concert
- Feb. 16–19, 2012 — USC Band Clinic
  - Feb. 17 — University Band, 4:45 p.m.
  - Feb. 17 — Wind Ensemble, 7:30 p.m.
  - Feb. 18 — Symphonic Winds, 7:30 p.m.
- April 5, 2012 — Symphonic Winds/University Band Concert
- April 16, 2012 — Wind Ensemble
- April 22, 2012 — Symphonic Winds on the Horseshoe

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](http://www.music.sc.edu/ea/opera/index.html)

Opera at USC is directed by Ellen Douglas Schlaefer.

Season tickets are available. For ticket information, call 803-777-0058.

Nov. 4 and 5, 2011 (7:30 p.m.) and Nov. 6, 2011 (3 p.m.)

The Old Maid and the Thief and The Medium by Gian Carlo Menotti

Drayton Hall, USC Campus

Feb. 24 and 25, 2012 (7:30 p.m.) and Feb. 26, 2012 (3 p.m.)

Martha by Friedrich von Flotow (in German)

Drayton Hall, USC Campus

March 30, 2012 (7:30 p.m.) and April 1, 2012 (3 p.m.)

Rita by Gaetano Donizetti (in Italian) and Pepito by Jacques Offenbach (in French)

School of Music Recital Hall

## The Cornelia Freeman September Concert Series

For series and individual tickets, call 803-576-5763 or email [frontoffice@mozart.sc.edu](mailto:frontoffice@mozart.sc.edu).

Sept. 11, 2011 — Performances by Janet Hopkins, mezzo-soprano; William Terwilliger, violin; Rebecca Hunter, violin; Constance Gee, viola; Robert Jesselson, cello; Charles Fugo, piano; Marina Lomazov, piano; William Bates, organ

Sept. 18, 2011 — Performances by William Terwilliger, violin; Rebecca Hunter, violin; Constance Gee, viola; Rebecca Schalk Nagel, oboe; Joseph Eller, clarinet; Peter Kolkay, bassoon; James Ackley, trumpet; Allen Vizzutti, trumpet; Robert Pruzin, horn; Brad Edwards, trombone; Ronald Davis, tuba; Philip Bush, piano; Charles Fugo, piano; Lynn Kompass, piano

Sept. 25, 2011 — Performances by Jennifer Parker-Harley, flute; Clifford Leaman, saxophone; John Kenneth Adams, piano; Charles Fugo, fortepiano; Joseph Rackers, piano

Oct. 2, 2011 — Performances by Richard Conant, bass; William Terwilliger, violin; Rebecca Hunter, violin; Constance Gee, viola; Robert Jesselson, cello; Jennifer Parker-Harley, flute; Clifford Leaman, saxophone; Michael Harley, bassoon; Scott Herring, marimba; Charles Fugo, piano

Oct. 9, 2011 — Performances by Clifford Leaman Saxophone Quartet; Bradley Edwards, trombone; Ronald Davis, tuba; Scott Herring, marimba; Charles Fugo, piano; John Williams, piano

All Cornelia Freeman Concerts are held in the School of Music Recital Hall at 3 p.m.

## Chamber Innovista

Performance dates are Nov. 19, 2011, and Jan. 22 and April 15, 2012. Details TBA. For ticket information, call 803-576-5763 or email [frontoffice@mozart.sc.edu](mailto:frontoffice@mozart.sc.edu). Series tickets and individual concert tickets are available.

## Southern Exposure New Music Series

[www.music.sc.edu/ea/comp/southernexposure](http://www.music.sc.edu/ea/comp/southernexposure)

Oct. 7, 2011 — ACME Ensemble

Nov. 17, 2011 — Calder String Quartet

Jan. 21, 2012 — “Exposed Wiring IV” with “Odd Appetite” and Susan Fancher, saxophone

Feb. 29, 2012 — Imani Woodwind Quintet

Concerts are free and open to the public and are held in the School of Music Recital Hall. For more information, call 803-777-4280.



Schlaefer



Gee



Lomazov

## School of Music E-Calendar

We hope you are receiving the School of Music e-calendar by email. If you have not been receiving these monthly emails, please let us know, and we will add you to the list. This calendar has information on all the faculty, guest artist and ensemble events and includes links directly to the School of Music website. Go to [www.music.sc.edu](http://www.music.sc.edu) and click on “Contact Us,” or call Laveta Gibson at 803-777-4336.



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# 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 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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Mailing Address \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Email \_\_\_\_\_

Year of Graduation \_\_\_\_\_ Degree Earned \_\_\_\_\_

Recent Activities \_\_\_\_\_

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