

# Da Capo

University of South Carolina • School of Music

Summer 2012

Transforming lives  
through music  
in St. Lucia



UNIVERSITY OF  
SOUTH CAROLINA  
School of Music

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School of Music students and faculty spent their summer break sharing, teaching and learning in St. Lucia — page 7.

## Da Capo

**Da Capo is the alumni newsletter of the School of Music.**

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## Message from the Dean



Friends,  
Many of you have already heard and will likely hear a great deal more about the historic campaign for the University of South Carolina, Carolina's Promise. Through creating educational opportunities, advancing discovery and improving lives in South Carolina and the world, contributions to this campaign will transform the university.

Your School of Music has engaged fully in the campaign. As of June 1, 2012, we have raised almost \$5 million of our goal of \$10 million; identifying funds to augment the school's undergraduate scholarships and graduate fellowships and assistantships is our main objective. I write to you today to make you aware of this new initiative and to thank you in advance as we begin our endeavors to raise this money in the next three years.

We are all aware how hard it is for Americans to afford college in the 21st century. At the same time we are also aware how necessary it remains for citizens to obtain degrees from our universities. Providing aid is critical to ensuring that all talented music students who wish to make music the central focus of their life's work can have the education they need. The recent bequest of a \$1 million endowment from the estate of James K. Copenhaver, distinguished director emeritus of bands, is an example of a key gift that provides assistance for this principal need. Currently we are executing a challenge to match his generous gift in order to name the new band hall after him — a fitting tribute.

Such talent-based financial aid also ensures your School of Music's competitiveness with other excellent institutions in attracting the very best students we can get. The finest music students in the world receive very good scholarship offers from many music schools, and we must be able to offer similar amounts to the same students to attract

them. Our goal for dollars raised in this category is \$3.5 million.

At the heart of our school's quality is the actual music made by our faculty and students. This music making happens in various component programs: USC Bands, Opera at USC, USC Symphony, USC choral studies, jazz studies, music education, piano and piano pedagogy, composition, music history, conducting, music theory, the distinctive Music For Your Life initiative of community programs and Carolina Institute for Leadership and Engagement in Music. Most of the readers of Da Capo participated in one or more of these programs in very significant ways in the past and know firsthand their impact. Still others have been audience members and lovers of our school's great achievements in these programs now and for many years. Some of these component programs attain the funds they need to function from ticket sales and patronage; others are resourced by dollars appropriated from the School of Music; and still others from Gamecock athletics and other fees. However, in every case, inflation, growth and the ever-present expected evolution of greater sophistication put strains on the operating budgets of our music-making enterprises. Each of the programs hopes to raise their endowments through the campaign such that the total raised for all these programs and other unrestricted programmatic elements of the school would be \$5 million.

A strong faculty is fundamental to the School of Music's goals of sustaining excellence in teaching, performance, scholarship and research. In recent years, the university has recruited and retained a strong core of junior faculty from very competitive pools globally. They are making their mark in our academic programs. They are highly productive as teachers, performers and scholars with innovative research and will be heavily recruited by other universities willing to provide them possibly greater compensation, enhanced professional facilities and retention benefits.

Private support plays an important role in retaining

**“Private support plays an important role in retaining excellent junior faculty, as well as attracting the premier musical senior faculty who bring their leading-edge work and reputations with them.”**

excellent junior faculty, as well as attracting the premier musical senior faculty who bring their leading-edge work and reputations with them. As the baby boom generation of faculty at universities across the nation reach retirement age, the School of Music will face stiff competition from universities with large endowments for the best teachers and musicians. If your school is to compete, we must increase the number of endowed chairs and professorships we can offer. We intend to raise \$500,000 to provide four endowed professorship salary supplements to attract and retain world-class faculty.

And finally, though the school enjoys wonderful musical facilities for all of its teaching and learning endeavors, it

still lacks an auditorium space adequate for the presentation of all sorts of musical performances for audiences of 500 or more. In 2014 we will open a 500-seat auditorium in the new Moore School of Business, adjacent to the Carolina Coliseum, that will be ours in the evenings and weekends to deliver many such presentations — like choral concerts and jazz events. But still, the hall will not be suitable for opera, nor will

the stage be of sufficient size to accommodate many of our largest instrumental ensembles. In short, the final phase of the original Koger Center vision, an opera house/concert hall of 500-700 seats, remains for the school and university to build. The last of our Carolina's Promise campaign objectives is to raise a single initial key gift toward the design of such a facility adjacent to the Koger Center and our own building. A \$1 million contribution marks such a gift.

Thank you for all you do for your school, for our graduates and for our current faculty, staff and students. I remain devoted to and in admiration of the great commitment I see demonstrated every day by you, our alumni and friends.

Here's health to you and to Carolina, “Forever to Thee...”

Tayloe Harding  
Dean

## Awards Day Highlights

Recognizing this year's outstanding students, the annual Awards Celebration on April 18 acknowledged Magellan Scholars as well as performer certificate and academic honors recipients.

### Pi Kappa Lambda inductees

Linard McCloud  
David (Clay) Mettens  
Rachel Myers  
Greg Priest  
Chelsea Schwoyer  
Marcus Smith

The **Sigma Alpha Iota Scholastic Award** is given to the graduating senior SAI member with the highest grade point average.

**Katherine Jernigan**

The **Sigma Alpha Iota Honor Award** is given to a member who has made significant contributions to her chapter and the School of Music, demonstrating outstanding musicianship, scholarship and service.

**Susanna Gibbons**

The **Christopher Berg Guitar Award** was established by former students of Berg and is given annually to honor the undergraduate guitar student best exhibiting qualities of creativity, humility, perseverance and improvement in their study of the guitar and musical performance.

**James Keretses**

The **Cello Fund Award** was created by former students and friends of the USC cello program to honor Robert Jesselson's 25 years of cello instruction and assists students in furthering their studies. The selection is based on a student's creativity, progress and initiative and can be used for a special project.

**Ryan Knott**

The **John and Lucrecia Herr Award for Composition** is awarded to an outstanding composition student for best achievement in writing original music.

**David (Clay) Mettens**

The **LeDare Robinson Undergraduate and Graduate Awards for Academic Excellence** are awarded to music majors who demonstrate outstanding abilities in music history and/or theory and demonstrate great interest in and understanding of the personal, political and cultural history in which music exists and the languages of music expression. These students have the ability to synthesize this knowledge into intelligent, informed class work, research projects and/or performances.

**Diane Oliva** — undergraduate award  
**Brian Bemman** — graduate award

The **William H. Nolte Graduate Assistant Teaching Award in Music** is awarded to two students completing their second year of enrollment in the department's doctoral program while employed as a full-time teaching assistant.

**Matthew Fink and Michelle Wachter**

The **Arthur M. Fraser Award** recipient is the most outstanding graduating senior in the Bachelor of Arts in Music or the Bachelor of Music with an emphasis in performance, theory or composition programs. The award is given in memory of Fraser, department of music chair from 1963 to 1972, whose numerous contributions to music in our state included the founding of the South Carolina Philharmonic Orchestra.

**Katherine Blair Francis**

The **Robert Van Doren Award** is given in honor of Van Doren, who served as professor of organ and coordinator of music education from 1946 to 1978, and is presented to the most outstanding graduating senior in the Bachelor of Music program with an emphasis in music education.

**Elizabeth (Betsy) Myers**

The **Cantey Award for Excellence** is presented to a rising senior music major who best exemplifies excellence in scholarship as measured by grade point average, musicianship as measured by significant contributions to USC music ensembles and performances, and service as measured by participation in school, university or civic organizations.

**David (Clay) Mettens**

The **Presser Scholar Award**, given by the Presser Foundation, recognizes an outstanding music major at the end of his or her junior year. The prestigious award recognizes student excellence and the music unit as well since few music schools across the nation are authorized to present this award.

**Briana Leaman**

The **Cantey Outstanding Faculty Award** is presented to a faculty member who has demonstrated exemplary dedication to the School of Music in the areas of teaching, performance, scholarship or service.

**Samuel Douglas**



The USC Wind Ensemble poses in front of the National Centre for the Performing Arts in Beijing, one of the most recognizable concert halls in the world.

## From the Recording Studio to China

The USC Wind Ensemble had an outstanding year that included a historic concert tour of China, a featured performance at the South Carolina Music Educators Association Conference and a recording for the Naxos label. Naxos, the world's largest classical music label, is producing the CD featuring the music of Leonard Bernstein, and it will be released in 2013.

The highlight of the Wind Ensemble's March trip to the People's Republic of China was their sold-out performance at the National Centre for the Performing Arts in Beijing, broadcast nationally on Chinese television. The ensemble also performed in Shanghai, Hangzhou, Shaoxing, Huzhou and Zhuji.

The ensemble has been invited to perform at the 2013 College Band Directors National Association National Conference — the highest honor a university wind ensemble can receive. They will perform at the Saturday evening concert, a time reserved for the top ensemble at the conference, on March 23, 2013, in Greensboro, N.C.

## 2012 USC Concerto-Aria Competition Winners

The USC Symphony Orchestra sponsors the annual competition for strings, woodwinds and brass. Any sophomore, junior, senior, master's or graduate certificate student enrolled at USC studying applied music on the Columbia campus may compete. Winners perform with the USC Symphony Orchestra at the Koger Center for the Arts, and their names are engraved on the concerto-aria plaque on permanent display in the USC School of Music.

**Blair Francis**, flute, performed Flute Concerto, movement 3 by Jacques Ibert.

**Oswaldo Zapata**, trumpet, performed Trumpet Concerto in E-flat major, movement 1 by Joseph Haydn.

**Ying-Li Pan**, violin, performed Violin Concerto, movement 1 by Johannes Brahms.



left to right: Nové Deypalan, conductor; Paula Ulicsni, conductor; Ying-Li Pan, violin; Maestro Portnoy; Yi Yang, conductor; Robert Brown, conductor; Oswaldo Zapata, trumpet; not shown: Blair Francis, flute

## A Standout with Internationally Recognized Research



Junior music major Diane Oliva presented her paper “Madame Louise Gautherot: The Violin Soloist in Haydn’s First London Concert” at the southeast chapter meeting of the American Musicological Society at Wake Forest

University. Made possible with a Magellan Scholar award, Oliva researched the little-known world of women virtuoso violinists in the late 18th century through archival research at the British Library and the Bibliotheque Nationale in Paris. Her paper showed how integral women were, not only to the performance of Haydn’s symphonies, but also to the development of the early violin school associated with Viotti. Oliva will present her work at “The Franco-Belgian Violin School from G.B. Viotti to E. Ysaÿe,” hosted by the International Boccherini Society and the Festival Paganiniano in La Spezia, Italy.

“This international conference focuses exclusively on the evolution of the French violin school of which Madame Gautherot was a product,” says Oliva. “She was the first to introduce this new style to British audiences, yet she remains largely ignored by music history. By presenting my research to an international audience of researchers and scholars, I may be able to bring a better focus to the contributions of women instrumentalists in the 18th and 19th centuries. Thanks to the mentorships of Drs. Peter Hoyt, Julie Hubbert and Constance Gee, I have decided to pursue a graduate degree in musicology, and this conference grants me the recognition necessary to compete for a place in the most prestigious graduate musicology programs both here and in Europe.”

Oliva will also present her research at the joint National Meeting of the American Musicological Society and the Society for Music Theory in New Orleans.

## Congratulations Magellan Scholars!

Created to enrich the academic experience of USC’s undergraduates through research opportunities in all disciplines, the Magellan Scholar program provides access to faculty mentoring relationships and a professional research experience. The program enables students to creatively explore their interests in depth and provides opportunities to build a competitive edge in the job market. These School of Music students applied and were chosen for the \$3,000 grant based on educational and intellectual merit, the potential impact of the project and their Wacademic record.

### Summer/Fall 2011

**Briana Leaman** — “A Comparison of European and American Pedagogical Techniques as Applied Specifically to the Oboe”

*Mentors: Dr. Rebecca Nagel and Dr. Clifford Leaman*

**Diane Oliva** — “Madame Gautherot: A Life in Reviews”

*Mentors: Dr. Constance Gee, Dr. Julie Hubbert and Dr. Peter Hoyt*

### Spring 2012

**Angela Bedell** — “An Evaluation of Music Appreciation Through Cochlear Implants in Adults”

*Mentors: Dr. Allen Montgomery and Dr. Kim Crass, communication sciences and disorders*

**David (Clay) Mettens** — “Composing Timbre from Spectral Harmony: The Pipe Organ and Synthetic Timbres”

*Mentor: Dr. Reginald Bain*

### Summer/Fall 2012

**Evan Clark** — “Contemporary Techniques and Literature of French Saxophone Music”

*Mentor: Dr. Clifford Leaman*

## Music Teachers National Association Competition Winners

MTNA competitions provide educational experiences and recognize exceptionally talented young artists and their teachers in pursuit of musical excellence.

**David Brickle, piano:** 1st place, Collegiate Division (Marina Lomazov)

**Tyler Flowers, saxophone:** 1st place Collegiate Division of the SCMTA competition (Clifford Leaman)

**Perry Roth, saxophone:** alternate Collegiate Division of the SCMTA competition (Clifford Leaman)

## Special Events



Clockwise from the left, Marina Lomazov, artistic director, Charles Fugo, Phillip Bush, Joseph Rackers and Naomi Causby perform “The Planets” at the Extravaganza.

### Southeastern Piano Festival’s 10th Anniversary

## Inspiration and challenge for a new generation of pianists



The Southeastern Piano Festival has never sounded better. The 2012 festival was a fitting celebration of its past 10 years, and the opening Extravaganza concert at the Koger Center was met with a full house and audience raves. Morihiko Nakahara and the South Carolina Philharmonic, 16 consummate pianists, five nine-foot Steinway

grand pianos and the spectacular “The Planets: Suite for Five Pianos” had the spellbound audience hanging on to every note.

From its inception in 2003, the festival’s artistic director, Marina Lomazov, has ensured steady growth with an exceptional quality of world-class guest artists, an ever-stronger pool of participants and a growing audience. This year thrust the festival into greater visibility and record attendance at concerts and was topped off with an announcement of a gift to the festival — a dollar-for-dollar match for up to \$20,000 by an anonymous donor. Also announced was news that Joseph Rackers, associate professor and festival faculty member, will become co-director of the festival.

The Arthur Fraser International Concerto Competition, the culmination of the week of master classes, lectures and concerts, closed the festival with a packed Recital Hall for one of the best winners concerts yet. The 20 pre-college

pianists from around the nation and Australia went “hand-to-hand,” competing from 10 a.m. to 9:30 p.m. The competition is sponsored by the Symphony League of the South Carolina Philharmonic and named in honor of its founding music director.

First-place winner Dong Yeon Kim of Idyllwild, Calif., received a \$3,000 cash award sponsored by Rice Music House-Steinway Pianos and earned the opportunity to perform with the South Carolina Philharmonic. He was also awarded the Young Jury Prize, selected by a panel of USC School of Music graduate and doctoral students.

Kevin Ahfat of Centennial, Colo., won second place. Third place was won by Evelyn Mo of Herndon, Va. Discretionary awards went to Vanessa Meiling Haynes of Shrewsbury, Mass., Michael Lenahan of Rossford, Ohio, and Rieko Tsuchida of Mill Valley, Calif. The second- and third-place winners received \$1,500 and \$1,000, respectively.

Guest artists, also serving as competition jury, were Boris Slutsky, chair of the Peabody Conservatory piano department; pianist Alessio Bax, winner of the Avery Fisher Career Grant; Natalya Antonova, professor of piano at the Eastman School of Music; and Morihiko Nakahara, music director of the South Carolina Philharmonic.

To see more about the Southeastern Piano Festival and the 2012 competition winners, concerts, guest artists and photos, visit <http://sepf.music.sc.edu>.



## A Week of Remembrance

**“Their desire for culture was indeed a match for their desire for life.”  
— Murray Sidlin**

A seven-day tribute in April was a significant and moving homage to those interred in the World War II concentration camp at Terezin. The USC School of Music, city officials and the Opera-tunity Foundation presented concerts, lectures, multimedia presentations and visual arts to honor Jews killed during World War II.

The USC Symphony Orchestra and USC Choirs, under the direction of Donald Portnoy and Larry Wyatt, were joined by the York County Choral Society, David Lowry conductor, to present the South Carolina premiere of “Defiant Requiem: Verdi at Terezin.” The powerful multimedia production tells the story of the courageous prisoners who used their performances of Verdi’s “Requiem” to show defiance to their captors.

Survivor Edgar Krasa, who sang in all 16 performances of Verdi at Terezin under the baton of Rafi Schächter, gave the preconcert lecture and talked with students about his life in the camp.

Famed conductor Murry Sidlin’s passion for telling the story of the Terezin prisoners and their leader Raphael Schächter is the creative motivation behind the “Defiant Requiem,” an interweaving of Verdi’s “Requiem” with video interviews of survivors, readings from diaries and Nazi film footage.

Upon Schächter’s arrival at Terezin in 1941, he immediately immersed himself into bringing music to the prisoners. When not engaged in hard labor at the camp, he organized singers and musicians, producing operas and musical productions and smuggling a makeshift piano into the prison camp. The 16 performances of the “Verdi Requiem” at Terezin were

triumphantly performed accompanied only by a legless piano propped up on boxes.

For more than three years, Schächter inspired the Terezin population through music until his deportation to Auschwitz on October 16, 1944, from which he did not return.

The fabled children’s opera “Brundibar,” originally staged in a Nazi ghetto and an emblem of tragedy and tenacity, was performed at Dreher High School by students from Richland School Districts One and Two, directed by Professor Ellen Douglas Schlaefer. Ela Weissberger who, at age 11, was a prisoner at the Terezin concentration camp, sang with the students and spoke about her experience there and the value of the arts. Written by Jewish Czech composer Hans Kraasa for a Jewish orphanage in 1938, “Brundibar” was staged in Terezin 55 times. The composer and most of Terezin’s thousands of children later perished in death camps.

“To be able to experience a piece of history by having Ms. Weissberger present during the performances is the best way to understand the horrors of the Holocaust and the necessity of the arts. It was the sustenance for the souls of the prisoners in Terezin,” said Janet Hopkins, Opera-tunity Foundation executive director.

Other music events included the USC Wind Ensemble’s performance of “Degenerates: Composers Banned by Hitler,” “Holocaust Cantata” by Donald McCullough, performed by The Sandlapper Singers, and “The Jewish Soul” by Oskar Morawetz, sung by Kristine Hurst-Wajszczuk and Jami Rhodes with Eric Stellrecht, accompanist.

*Week of Remembrance was the first project created by the Opera-tunity Foundation. The foundation’s mission is to provide a myriad of musical education and outreach projects and programs that will inspire creativity and appreciation of opera and the arts. The House of Representatives honored the Foundation with a resolution for the Week of Remembrance on April 19.*

## Students Help Transform Lives Through Music

The smiles of students at the St. Lucia School of Music were contagious. Spotlighted by the Caribbean sun, the happy faces reflected their achievements during the weeklong collaboration with student teachers and faculty from the School of Music.

Kristen Harris, M.M. music education, Paula Ulicsni, M.M. conducting, Rebecca Hunter, Robert Jesselson and Dean Tayloe Harding spent their summer break working on the poverty-stricken island doing outreach, giving master classes, visiting schools and giving lectures to public school music teachers and the teachers of the SLSM. The practicum gave our students the opportunity to lead by sharing their knowledge and inspiring and motivating students to learn music. St. Lucian music teachers learned strategies to improve the content and effectiveness of their musical instruction. Our students had the opportunity to interact with all the island’s music teachers, learning and practicing skills of effective communication. Teachers in St. Lucia have little opportunity for continuing education, and our students learned as much from them as they did from us, resulting in a win-win partnership that will be a long-lasting one.

Established in 1987, the St. Lucia School of Music is the national center of music on the island and provides instruction in brass, string, piano, percussion and voice. Committed to reaching out to their poorest communities, SLSM strives to transform lives and communities through music.

A public concert performed by SLSM students was the culmination of the week’s work and proved, through the multitude of smiles, that music truly can be a catalyst for social change and lifelong rewards.



## Fang Man Granted the Prestigious 2012 Guggenheim Fellowship



Fang Man (Mandy) was awarded the highly competitive fellowship in the creative arts category for her field of study, music composition. Guggenheim Fellowships are awarded to midcareer professionals who demonstrate exceptional capacity for productive scholarship or exceptional creative ability in the arts. The foundation receives between 3,500 and 4,000 applications per year, but awards only about 220 fellowships annually. The Guggenheim Fellowship program helps provide the opportunity to work with as much creative freedom as possible. No special conditions are attached to the six- to 12-month grants, which may be spent in any manner deemed necessary for Fellows' work.

A research assistant professor at the School of Music, Fang has been hailed as "inventive and breathtaking" by The New York Times critic Steven Smith. The Chinese-born composer obtained a doctorate in music composition from Cornell University, where she studied with Steven Stucky and Roberto

Sierra. She also holds a computer music certificate from IRCAM-Paris.

"It is such an honor to be named one of the 2012 Guggenheim Fellows. This fellowship will support me to compose an opera based on the life story of a British-Chinese pianist. I've wanted to do this project for years and feel very grateful to the foundation for its generous support," Fang said.

Established in 1925 by U.S. Senator Simon Guggenheim and his wife, the John Simon Guggenheim Memorial Foundation has sought from its inception to "add to the educational, literary, artistic and scientific power of this country, and also to provide for the cause of better international understanding," as the senator explained in his initial Letter of Gift (March 26, 1925). Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada and the other open to citizens and permanent residents of Latin America and the Caribbean.

## Jesse Jones Awarded Distinguished Rome Prize



New instructor of composition Jesse Jones was awarded the highly competitive 2012-13 Rome Prize by the American Academy in Rome, Italy. Winners are invited to Rome to pursue their work in an atmosphere conducive to intellectual and artistic freedom, interdisciplinary exchange and innovation. Jones will be in residence at the academy composing throughout the 2012-13 year and will join us in August 2013 as an assistant professor.

Formerly known as the Prix de Rome, the Rome Prize is awarded each year to 30 emerging artists and scholars in the early or middle stages of their careers who represent the highest standard of excellence in the arts and humanities. Fellows are chosen from 11 disciplines, including musical composition.

The primary criteria for selection are proven excellence in the applicant's achievements and the potential for future development.

Prize recipients immerse themselves in the academy community for this once-in-a-lifetime opportunity to expand their professional, artistic or scholarly pursuits, drawing on their colleagues' scholarship and experience and the invaluable resources that Italy, Europe and the academy offer.

"While in Rome, I plan to compose a large-scale orchestral work, with soprano soloist and electronics, titled 'Of the Soul,' wherein I will set texts of Alphonse de Lamartine," said Jones. "Also, while in residence, I will be composing an octet for the Scharoun Ensemble, which is a chamber music subset of the Berlin Philharmonic."

## Guest Artist Helped Chart the Course of Piano Teaching



Marvin Blickenstaff, known among piano teachers throughout the country for his teaching, lecturing, performing and publishing, was at the School of Music for a two-day residency in April. Here under the auspices of the piano studies area and the Carolina Institute for Leadership and Engagement in Music, Blickenstaff's visit included a piano pedagogy lecture relating musical concepts in "Voiles" by Claude Debussy to forces in nature. The students split into groups and performed movements and chants along with the music to experience how forces such as gravity could influence phrasing. Blickenstaff shared with the entire student body examples of how single individuals have shaped music education and influenced numerous lives. He capped off his visit with a masterful recital of works by Schubert, Mozart, Ravel and Ginastera and shared his internationally recognized teaching expertise with piano students during a master class.

Blickenstaff is a frequent presenter at regional and state conventions of music teachers and at the national conference of the Music Teachers National Association. For 16 summers he was on the faculty of the International Workshops, where he performed and lectured in Canada, Austria, Scotland, Norway, France and Switzerland. In 1995 and again in 2004, The Registered Piano Teachers of New Zealand sponsored him in concert and workshop tours of that country. He serves as president of the board of trustees of the Frances Clark Center for Keyboard Pedagogy and is on the executive planning committee of the National Conference on Keyboard Pedagogy.



## New SEC Award Honors Price

Scott Price received the Southeastern Conference 2012 Faculty Achievement Award, a new SEC honor recognizing university professors for achievement in research, scholarship and service. Price, professor of piano and piano pedagogy and area coordinator of piano studies, was one of only 12 recipients chosen for the honor. Award winners, one from each university, receive a \$5,000 honorarium and become his or her university's nominee for the SEC Professor of the Year Award.

"This diverse group of men and women share a passionate dedication not just for teaching, but for empowering their students with the knowledge and wisdom to make a difference in our world," said Dr. Bernie Machen, president of the University of Florida and president of the Southeastern Conference. "Some of the finest minds have studied on our campuses, and we have the SEC university professors to thank for helping to position them for success."

In addition, Price was an invited guest artist and clinician at the National Institute for Pianists and Teachers at Southern Methodist University in Dallas, Texas; speaker at the National Conference on Keyboard Pedagogy; guest artist and clinician at the Tri-Cities Music Teachers Association in Richland, Wash.; guest resident at the State University of New York in Potsdam, N.Y.; and guest lecturer at the Music Teachers National Association National Convention in New York City. He has served as editor-in-chief of the online journal Piano Pedagogy Forum for 14 years, publishing 25 issues with participation from more than 100 writers from more than 92 colleges and universities, 28 states and three countries. Price continues to serve as creator and director of the Carolina LifeSong Initiative, which provides music experiences and instruction for students with special needs.

## Tribute to the Memory of Árpád Darázs on his 90th Birthday

By Henriett Kiss, Jaszbereny, Hungary

Árpád Darázs was born on July 7, 1922, in Jaszbereny, Hungary, and spent his childhood in this small town. At a very early age his talent for music was discovered both by his family and by his music teacher at the local high school. The young Darázs devoted all his free time to music, organizing a choir from his schoolmates and singing in the town's oldest choir.

Between 1941 and 1945 he studied music at the Franz Liszt Academy of Music in Budapest. After World War II he returned to his hometown to teach music at the local State Teacher Training College, after which he moved back to Budapest.

In 1956 he immigrated with his family to the United States, moving to Columbia, S.C., in 1966, where he lived and worked until his death in 1986. Darázs remained loyal to his home country and remained Hungarian at heart all his life, seen by the fact that he regularly performed the works of Hungarian composers in his concerts, even in the United States. He often conducted the works of his master, Zoltán Kodály, and taught his students on the basis of Kodály's music pedagogy. In his book "Sight and Sound," he rendered Kodály's method into American education.

Darázs returned to Hungary in 1976 and 1980 with the USC Concert Choir and achieved first place both years in the Béla Bartók International Choir Competition. During his 1980 visit he gave a concert in his hometown, Jaszbereny.

After his death in 1992, the local government of Jaszbereny placed a plaque on the wall of his birthplace in his memory, and in 1993 a plaque was placed in Budapest on his former house.

In 1994 Darázs was given a posthumous prize, Honorary Member of Jaszbereny, by the local government of his hometown, "for enhancing the town's reputation, helping its musical culture and art of singing, as well as for his lifelong fidelity to his hometown." Bela Mizsei, a former MP of the local government of Jaszbereny, also placed a memorial plaque on the wall of his high school.

For the last few years, music historian Henriett Kiss has been trying to call attention to Darázs by publishing articles and studies about his oeuvre.

*English translation by Agnes Szabo-Szakaly*

*Photo courtesy of the University of South Carolina Archives*

**The Concert Choir achieved international recognition under the direction of Árpád Darázs, who was professor of music and director of choral activities at Carolina from 1966 until his death in 1986. On three occasions during his career, USC students named him an outstanding teacher. The Concert Choir continues the tradition of excellence under the direction of Larry Wyatt.**

## Student Activities

Sophomore **Ashley Cook** was named a Leadership Scholar for the 2012-2013 academic year. Her proposal "Tunes for Troopers — Enhancing the Lives of Veterans through Music," will bring chamber music to the veterans at the Dorn VA Community Living Center next year.

**Nové Deypalan**, D.M.A. conducting, won the 9th International Conducting Workshop and Competition held in January 2012 at Wesleyan College in Macon, Ga. Beethoven's 5th, 1st movement was Deypalan's final winning round, competing against 13 conductors from seven countries and six states.

**Daniel Long**, B.M. piano performance, won third place at the Harold Protsman Classical Period Piano Competition, held at Old Dominion University.

**Aaron Mathews**, D.M.A. piano pedagogy, presented "Piano Music by African-American Women Composers" at the annual Graduate Student Day event and was appointed full-time instructor of music at Allen University.

**Ben and Brad Pouncey** were among the 150 members of the elite Cadets Drum and Bugle Corp awarded the international world championship title in Indianapolis this summer. Ben, a senior music major, has been a member of the cadets since 2007. Brad, a freshman majoring in art studio, became a member in 2009. Ben Pouncey was also awarded the 2011 Jim Jones Leadership Award for outstanding leadership and conducting performance skills.

Third-year music student **Desiree Richardson** participated in USC's global exchange to the Sookmyung Women's University in Seoul, South Korea, for the 2011-2012 academic year. Richardson was born in Seoul but moved to the United States when she was two and had never returned to Korea. Her main goal while abroad was to become fluent in Korean and to connect with her cultural heritage. She hopes to continue her musical education while learning more about Korean linguistics.

**Andrew Robinette**, D.M.A. candidate, choral conducting, presented "Better Recordings for your Choir" at the American Choral Directors Association 2012 regional convention. Robinette and **Jeff Francis**, School of Music recording engineer, are presenting a session at the Southern Division American Choral Directors Association convention on recording techniques with choral ensembles.

**Essena Setaro**, D.M.A. candidate violin, was hired by Presbyterian College in Clinton, S.C., as a violin instructor for the spring 2012 semester. She performs with many orchestras in the region and teaches a number of her own students in Columbia.

**Mitchell Vinkler**, engineering major and music minor, won the Columbia Morning Music Clubs' scholarship competition.

**Michelle Wachter**, D.M.A. piano pedagogy, was runner-up in the Clavier Companion Magazine student writing competition for her article "Chamber Music for the Elementary and Intermediate Student," published in the January/February 2012 digital edition. Wachter joins previous winners **Sarah Evans**, D.M.A. piano pedagogy, and **Scott Dirkse**, M.M. piano pedagogy.

At the American String Teachers Conference in Atlanta, Ga., Gail Barnes and students presented "The Triumphant Trio" with Gregory Barnes, current master's student **Meredith Miller** and alumni **Stacy Wiley, Christopher Selby** and **Margaret Selby**. Barnes co-presented "String Project Best Practices" with graduating master's student **Chelsea Schwoyer**.

The School of Music was well represented at the national meeting of the Society for American Music in Charlotte, N.C., by **Diane Oliva, Jeremy Polley, Emily Monk, Brian Bemman, Harrison Welshimer** and **Taylor Welshimer**. As part of the local arrangements committee, they were an integral part of the conference organization and distinguished themselves throughout the conference.

The **USC Percussion Ensemble** has been selected as one of three winners of the 2012 Percussive Arts Society International Percussion Ensemble Competition. The group will present a concert at the 2012 Percussive Arts Society International Convention in Austin, Texas, in November. Each year, three university percussion ensembles are selected from a blind CD submission process. It is a distinctive honor to be selected for this performance.

## Faculty Activities



**James Ackley**, associate professor of trumpet, recently released his CD “New American Music for Trumpet,” available on the Beauport Classical Label: [www.beauportclassical.com](http://www.beauportclassical.com).



**Gail Barnes**, associate professor of music education, was selected by a rigorous panel of her peers to present “Posture, Pulse and Pitch: Priorities in the String Classroom” at the 2011 Midwest Clinic, an international band and orchestra conference. Barnes was invited to be one of the Florida All-State Orchestra clinicians in Tampa. “Research

to Practice: Collaborating for Our Greater Good” has been published in the String Research Journal and is based on her lecture at the 2010 ASTA National Conference. She also presented “Applications of Recent Technology in Teacher Education” at the Society of Music Teacher Education. Barnes was guest conductor at the Georgia Middle School All-State Orchestra in Savannah; Florida Middle School All-State Honors Orchestra, Tampa; Texas Music Educators Association Region 2 Middle School Orchestra, Denton; and North Carolina Eastern Region High School Orchestra, Fayetteville. Barnes is completing a six-year term as member of the editorial board of the Journal of Music Teacher Education.



Clarinet associate professor **Joseph Eller** released his solo CD, “Bach in Time on the Clarinet,” available on the Centaur Record label. The CD consists of Bach repertoire ranging from solo works and sonatas to soprano arias, all transcribed for the clarinet by Eller.

With the exception of the clarinet, the works are played on the original period instrumentation of harpsichord, organ and continuo. **Jerry Curry**, harpsichord; **Jared Johnson**, organ; **Tina Stallard**, soprano; and **Robert Jesselson**, violoncello, are all featured on the recording, available through Amazon, iTunes and other worldwide music vendors.



Research assistant professor **Fang Man's** new work, “Dream of a Hundred Flowers,” was performed at Carnegie Hall’s Weill Recital Hall, conducted by D.M.A. conducting candidate Nové Deypalan.

**Charles Fugo** and **Robert Jesselson** celebrated the 30th anniversary of their collaboration as the Jesselson/Fugo Duo by commissioning six composers, current and emeritus USC faculty, to write pieces for them. In November and February they performed all six works by **Reginald Bain, Samuel O. Douglas, John Fitz Rogers, Gordon (Dick) Goodwin, Tayloe Harding** and **Bert Ligon** plus the Rachmaninoff and Chopin sonatas in two concerts. The duo is recording all the new works for a CD.



**Scott Herring** performed with Sympatico Percussion Group at the Percussive Arts Society International Convention in Indianapolis and performed with **Clifford Leaman** (RoseWind Duo) in Stockholm and Pitea, Sweden; Potsdam, N.Y.; and St. Andrews, Scotland. He was a guest artist at the University of North Carolina, Furman University and Lee University. Herring also presented clinics at Alpharetta High School in Georgia, Troy University, the University of North Carolina, Furman University and Lee University. His recordings included Clarence Barber’s “Impulsions” with **Bradley Edwards**, the music for Robert Bradshaw’s ballet “The Girl in White” with the Palmetto Camerata, and the debut album for the Palmetto Pans Steel Band, to be released this fall.

**Robert Jesselson**, professor of cello and executive director of the National String Project Consortium, oversaw the continued expansion of the program, which now has String Project sites at 44 universities around the United States, all modeled on the USC String Project in Columbia. Jesselson gave concerts and master classes in North Carolina, Kansas, Vermont, Georgia, Illinois and St. Lucia this year.

Associate professor of music education **Jeremy Lane's** article “A Descriptive Analysis of Qualitative Research Published in Two Eminent Music Education Journals” appeared in a special issue of the Bulletin of the Council for Research in Music Education. Lane documents the increase in qualitative research and the sources that are frequently cited regarding the methodology.



**Marina Lomazov** has recently been named Ira McKissick Koger Professor of Fine Arts. She has made two recent tours of China with performances in Shanghai, Shenzhen, Shenyang, Dalian and Yingkou and is returning for a third tour in summer 2012. She has also recently performed several times on

the Keys To The Future concert series in New York City, about which Anthony Tommasini of The New York Times

wrote, “Marina Lomazov was dazzling.” Her CD recording “Piano Works of Rodion Shchedrin” has been broadcast nearly 100 times on WQXR and WNYC in New York. She serves as a national panelist for the National Foundation for Advancement in the Arts and on the faculty of the Burgos International Music Festival in Spain. Lomazov is an International Steinway Artist.



**Rebecca Phillips**, assistant professor and director of athletic bands and the USC Symphonic Winds, performed the opening concert of the 2012 College Band Directors National Association Southern Division Conference in Atlanta in February. USC Symphonic Winds was selected through a blind jury process and was one of only seven ensembles invited to perform at the conference. It was a magnificent performance in every respect, and they received a much-deserved standing ovation.



**Donald Portnoy** traveled to China to guest conduct the orchestra in Beijing and Hangzhou. He directed the renowned Conductors Institute in Columbia, S.C., in June. As music director and conductor of the Piccolo Spoleto Festival Orchestra, he conducted the orchestra in three performances during the 2012 festival.



Associate professor of piano **Joseph Rackers' solo CD**, “Debut” for MSR Classics, has been released and received acclaim for his demanding program of works by Bach, Schumann, Ravel and Bartok. Phil Muse, Audio Society of Atlanta, says of Rackers, “he gets top points for compelling power, rhythmic persuasiveness, style, and a surprising amount of lyricism.” In the past two concert seasons, Rackers, an International Steinway Artist, has given solo or collaborative performances at the Burgos International Music Festival (Spain), Cincinnati Conservatory of Music, Society of Composers National Conference, Universities of Kentucky and Ohio, Bowling Green State University, Blue Lake Summer Arts Festival (Michigan), Piccolo Spoleto Festival and annual Joseph Pramberger Memorial Concert in Savannah, Ga., among others. With his wife, **Marina Lomazov**, the Lomazov/Rackers Piano Duo was accepted to the roster of Altman Artists for exclusive artist representation in the United States.

Series founder and artistic director **John Fitz Rogers** “passed the baton” for the popular Southern Exposure New



Music Series to **Michael Harley**, who is the new artistic director. The series has changed the contemporary music scene in Columbia since its inception when Rogers proposed it to Dean Jamal Rossi in 2001. Rogers won the 2007 Chamber Music America/American Society of Composers, Authors and Publishers

Award for Adventurous Programming for the series, which features professional artists and ensembles and USC faculty and students who perform recent music and classical compositions from the past century.



**Ellen Douglas Schlaefer**, associate professor and director of Opera at USC, served as stage director for the 2012 Green Mountain Opera Festival's production of “La Bohème.” This is Schlaefer's third production at the festival. Her previous productions were “The Marriage of Figaro” in 2009 and the 2011 staging of “Carmen.” The Green Mountain Opera Festival is Vermont's premiere opera event.



**Wendy Valerio**, associate professor of music and music education area coordinator, recently published “Construct Validity of the Children's Music-Related Behavior Questionnaire” in the Journal of Research in Music Education with co-authors Alison Reynolds, Ph.D. (Temple University), Grant Morgan, Ph.D. (Baylor University), and Anne McNair, Ph.D. (USC 2010). The co-authors presented their findings at the 3rd Gordon Institute for Music Learning International Conference, held in August 2011 in Chicago. Valerio, Reynolds and Morgan recently received two grants from Temple University to continue their investigations regarding the questionnaire's validity. Valerio and Olivia De Jesús, M.M.E., 2012, presented “Music and Movement Stories for Music Play” and led the closing ceremonies at the 3rd Gordon Institute for Music Learning International Conference. Valerio was also an invited clinician for the 2011 Music Education Week General Music Academy sponsored by the National Association for Music Education.



**Larry Wyatt**, professor and director of choral studies, served as guest conductor of the Gwacheon City Women's Choir in Seoul, South Korea, in April.



USC's featured scholars of the month honors outstanding scholars from across the university's diverse schools, colleges and campuses. These School of Music faculty members were featured: **James Ackley, Daniel Jenkins, Rebecca Phillips, Bradley Edwards, Gail Barnes** and **Clifford Leaman**.

Sixteen string students and the entire USC Cello Choir attended the American String Teachers Association Conference, and many of our faculty presented or performed. **Gail Barnes** presented "The Triumphant Trio" with **Meredith Miller, Greg Barnes, Margaret Selby, Chris Selby** and **Stacy Wiley**. "Rehearsing a Jazz String Ensemble" and "Eclectic Strings Reading Session" were presented by **Bert Ligon**. "Fourth Finger First: A Comprehensive Left Hand Technique From The Beginning and What To Do If You Didn't Start This Way" was presented by **Connie Gee** and **Sandy Goldie**. "Music for Guitar and Double Bass from Baroque to Jazz" was presented by **Craig Butterfield** and **Bert Ligon**. "The Etude Project —From Kayser to Paganini: An Essential Survey of Intermediate to Advanced Violin Etudes and Caprices and How to Use Them for Maximum Pedagogical Effectiveness" was presented by **William Terwilliger**, and **Robert Jesselson** presented "Kinesthetics and Calisthenics for Cellists and Other String Players" and "Building The Cello Choir Repertoire: Original Compositions for Cello Ensemble featuring the USC Cello Choir."

The 2011 National Flute Association Conference included a special memorial to honor former professor of flute **Constance Grambling Lane** (1946-2010). Lane taught at USC for more than 35 years, and her former students teach and perform across the United States. **Gordon (Dick) Goodwin**, distinguished professor emeritus, performed an arrangement of "Here's That Rainy Day," Lane's favorite song. **Charles Fugo**, Lane's former accompanist, and **Winifred Goodwin**, staff accompanist, were the pianists; **Staff Sergeant Brandie Lane**, Lane's daughter, was the vibraphone player. The concert was a truly touching homage to a wonderful teacher and flutist.

### School of Music Announces Tenure and Promotion



**Joseph Rackers** was awarded tenure and promoted to associate professor. He was also named co-director of the Southeastern Piano Festival.

## Welcome to the School of Music



**Phillip Bush's** multifaceted career as soloist, chamber musician, ambassador for new music and teacher has taken him to many corners of the globe. He made his New York recital debut in 1984 at the Metropolitan Museum of Art and has since made recital appearances on several continents and concerto

appearances with the London Sinfonietta at Carnegie Hall, the Osaka Century Orchestra, the Houston Symphony and the Cincinnati Symphony, among others. Bush has performed and recorded with the Chamber Music Society of Lincoln Center and appears at many chamber music festivals worldwide. Between 1991 and 1999 he performed more than 250 concerts in Japan with the piano quartet "Typhoon" and recorded five CD's with the group for Epic/Sony, all of which reached the top of the Japanese classical charts.

For more than 20 years Bush toured internationally with the ensembles of composers Steve Reich and Philip Glass, and in 2007 he was named artistic director of the Bennington Chamber Music Conference in Vermont. Bush is a graduate of the Peabody Conservatory, where he studied with Leon Fleisher. He has previously served on the faculties of the University of Michigan and the University of North Carolina. He joins the USC School of Music as research associate professor of chamber music, contemporary music, piano and music literature.



**David Cutler** joins us this fall as associate professor of music entrepreneurship. Cutler ([www.trunkmusic.org](http://www.trunkmusic.org)) balances a varied career as a jazz and classical composer, pianist, educator, arranger, conductor, collaborator, concert producer, author, blogger, consultant,

speaker, advocate and entrepreneur. In all these pursuits he works to push boundaries while building upon traditions and connecting with audiences.

His book, "The Savvy Musician: Building a Career, Earning a Living, & Making a Difference" ([www.savvymusician.com](http://www.savvymusician.com)), was heralded by Jeffrey Zeigler of the Kronos Quartet as "Hands down, the most valuable resource available for aspiring musicians." A leading voice on arts careers and entrepreneurship, he travels worldwide to deliver interactive workshops.

Cutler's eclectic compositional output ranges from beautiful lyricism to rhythmic sophistication and bizarre juxtapositions. He stretches what it means to be a pianist, regularly incorporating multiple styles, improvisation, humor, choreography, technology, costuming, unique

collaborations and secondary instruments.

Following 11 years at Duquesne University, Cutler is delighted to begin this new chapter of life as the director of music entrepreneurship at the University of South Carolina.

**Ellen Exner**, joining us this fall as assistant professor of musicology, received her Ph.D. in historical musicology from Harvard University in 2010. Her scholarship focuses on 18th-century German music, particularly that produced by the Bach family and musicians working in Berlin during the reign of Frederick II ("The Great") of Prussia. Current projects include an edition of C.P.E. Bach's "Passion According to St. Luke" (1779), commissioned by the Packard Humanities Institute for the C.P.E. Bach "Complete Works



Edition," and an article on Carl Friedrich Zelter and the music of his past.

While at Harvard, Exner received prestigious research fellowships from the Minda de Gunzberg Center for European Studies as well as the Radcliffe Institute for Advanced Study. The quality of her teaching was also recognized twice with awards for excellence in undergraduate education from Harvard's Derek Bok Center for Teaching and Learning.

An avid oboist, Exner has recently added two new historical reproductions to her collection: a copy of an Eichtopf baroque oboe original to J.S. Bach's Leipzig and an early classic period Grundmann oboe copied from a Dresden maker (both by modern maker Sand Dalton). These instruments join a Saxon model oboe by Stephen Hammer and Joel Robinson and a very lonely modern oboe by Laubin.

**Gregory Stuart** joins us as clinical assistant professor of music literature and contemporary music. A percussionist from St. Paul, Minn., his work explores various alternative percussion techniques, including sustained friction, gravity-based sounds via small grains, sympathetic vibration and electronic instruments. Since 2006 Stuart has collaborated extensively with composer Michael Pisaro producing a large body of new music for percussion composed of pieces that focus on the magnification of small sounds through recording and layering ("An unrhymed Chord," "A wave and waves," "Ricefall (2)," "July Mountain" and the "Hearing Metal" series). He has performed at many festivals and venues, including MaerzMusik (Berlin), the Amplify Festival (N.Y.C.), Gallery Kapleica (Ljubljana), the Elastic Arts Foundation (Chicago), the New Music Co-Op (Austin), the Philadelphia Sound



Forum, Sushi Performance and Visual Art (San Diego), the MacPhail Center for Music (Minneapolis) and Conundrum

Music Hall (West Columbia, S.C.). Stuart's work can be heard on such labels as Edition Wandelweiser, Gravity Wave, Cathnor, Engraved Glass and Presqu'île.

**Michael Harley**, teacher, performer and music advocate, joined the School of Music as clinical assistant professor of bassoon and music literature. He teaches bassoon and chamber music, music history and theory and is the new artistic director of the award-winning Southern Exposure New Music Series. Past teaching positions include posts at Ohio University, Wright State University and Goshen College. His performances have been called "spectacular" (Washington Post) and "exquisite" (Columbus Dispatch).

A proponent of contemporary music, Harley is a founding member of the acclaimed Alarm Will Sound, called "one of the most vital and original ensembles on the American musical scene" (The New York Times).

He has degrees from the Eastman School of Music (D.M.A.), where he was awarded the Performer's Certificate, the Cincinnati College-Conservatory of Music (M.M.) and Goshen College (B.A.,

English and music). His teachers include John Hunt, William Winstead and Gwendolyn Rose. He lives in Columbia, S.C., with his wife, flutist Jennifer Parker-Harley, and daughters Ella and Lucia.

**Birgitta Johnson** joins us in August 2012 as assistant professor of ethnomusicology. She received her Bachelor of Arts in Music from Agnes Scott College, where she played piano, violin (principal second) and Ghanaian drums. Johnson received her master's and doctoral degrees in ethnomusicology from the University of California, Los Angeles, where she conducted research in African-American and African music and Afro-Cuban folkloric drumming and dance. Johnson has served as a lecturer at UCLA, Pomona College, Pitzer College and Scripps College and a postdoctoral fellow in ethnomusicology at Syracuse



University, teaching courses in African-American sacred music, African music, the blues, hip-hop and world music. She has authored articles in the Black Music Research Journal, Ethnomusicology Forum and Ethnomusicology Review and contributed entries to the Grove Dictionary of American Music, 2nd Edition (2013). Her research and teaching interests include music and worship in African-American churches, musical change and identity in Black popular music, music in African-American megachurches, sacred music in the African diaspora and community archiving.



**Jesse Jones**, joining us in 2013-14 as assistant professor of composition and theory, began his musical education at his mother's knee. Studying the piano from an early age, Jones won many awards and competitions in his youth. After breaking his arm at the age of 17, Jones' career took a jagged detour that eventually led him to composition. Jones studied at Eastern Oregon University (B.M.) and the University of Oregon (M.M.) and will soon be receiving his D.M.A. from Cornell University with a dissertation on microtonal theory. Jones has received numerous awards and honors, including the Charles Ives Scholarship from the American Academy of Arts and Letters, a Barlow Commission, the Heckscher Foundation Prize in Composition, a publishing contract from Earthsongs Publishing and fellowships to the Aspen and Tanglewood music festivals. Most recently Jones has been awarded the Elliott Carter Rome Prize from the American Academy in Rome, an honor that will take him to Italy for the 2012-13 academic year.



**Lisa Smith** replaces Sara Beardsley, who is retiring in August 2012. She has a vocal degree from Columbia College and comes to the School of Music from the USC School of Medicine. She joins the staff as administrative assistant for Opera at USC and Choral Studies.



**Teah Weiss** joined us as development director in August. She comes to the School of Music after serving as development director for the USC College of Arts and Sciences. Prior to coming to South Carolina, she was the director of development for the School of Music, the School of the Arts and the

Lied Center at the University of Kansas. She holds a B.A. from Georgia Southern University, where she majored in French and German and minored in theatre.



**Ellen Woodoff** joined the School of Music staff in March as content and media writer/editor, a new position. Her experience includes more than 20 years in marketing communications for arts and education institutions. She was most recently the director of marketing and communications for the Columbia

Museum of Art and was previously the marketing manager at Midlands Technical College. She has won numerous awards for integrated communications, creativity and graphic design. She is a USC alumna, graduating with a B.F.A. in art studio with a concentration in visual communications.

## So long, but not goodbye!



Thirty-nine years — wow! After nearly four decades of service to the USC School of Music, Sam Douglas is retiring. It's hard to believe. Sam has always been here. As an applied bass and composition teacher, and in the theory classroom, he has shaped the lives of countless students. When he wasn't busy composing, writing canons for special occasions like Dick Goodwin's last "theory lunch" or researching the more esoteric aspects of Latin, he was working with his students. Always willing to take another student, take another gig or teach another class, Sam, above all, is generous with his time and talent. One of my favorite things about him is the way he replies in the superlative when I ask him how he is doing: "Fantastic!" "Unbelievable!" This was even the case after knee surgery, when I found him lugging his bass to an evening gig after a full day of teaching. I also appreciate his eternal optimism and sense of humor. I recall when I first arrived in 1991, he took me down to tour the old electronic studio that I was soon to inherit. It was located in a small room in the basement of our old music building (McMaster) right next to the String Project. After fiddling with his keys for a while, Sam opened the door to reveal a room overflowing with wires, empty boxes, and analog equipment that no longer worked. He slowly turned to me and said with a wry smile, "There it is!" We wish Sam, Judy and their lovely family all the best in Sam's retirement.

— Reg Bain



**Sara Beardsley** is not calling it "retirement" but rather "relocation." After 10 years at the School of Music as administrative assistant for choral and opera, Sara plans to spend a lot more time practicing organ than she's been able to in the past 20 years. Sara will continue to

play at Lake Murray Presbyterian Church every week, and she'll also be making daily visits to Saluda Shoals Barking Lot with her two young Labs. Trips to Utah and Scotland are also on her agenda. We wish her many happy adventures during her "relocation!"

## Alumni Activities

### 1970-1979

**Cherisse Miller**, 1975 B.A., 2005 M.M., 2009 D.M.A. piano pedagogy, had her book, "Making Music with a Hearing Loss: Strategies and Stories," published by the Association of Adult Musicians with Hearing Loss.

### 1980-1989

**McGregor Boyle**, 1981 B.M. composition, performance certificate guitar, is currently teaching computer music at the Peabody Conservatory of Music. In November his composition "Midway Inlet" for clarinet and computer was performed at the 3rd Practice Festival in Richmond, Va. His composition "Windfall II: Days of August," for flute and computer, was performed at the 2012 SEAMUS Conference in Appleton, Wisc., by his wife, **Kelly Boyle**, 1982 B.S. music education.

**Wayne Dooley**, 1980 M.M. music theory and guitar, was assistant professor at Shenandoah Conservatory from 1982 to 1987 and James Madison University from 1987 to 1988. He is currently arranging and performing guitar in south Florida. Last summer he arranged and played guitar continuo on the Corelli Concerto Grosso, Op. 9 with the New River Orchestra under conductor Clark McAllister. Some of his arrangements and

performances can be seen on YouTube. His M.M. thesis, "A Composer's Manual for the Classical Guitar," is available through WorldCat Interlibrary Loan.

**Jeanette Wood Guinn**, 1982 B.M., 1984 Master of Media Arts, visiting professor in the arts management program at the College of Charleston, was named Outstanding Faculty of the Year for the School of the Arts.

**Brian Harris**, 1981 B.A. music, was ordained a rabbi and invested a cantor by the Rabbinical Seminary International. He also holds a Master of Sacred Music, a Master of Divinity and a Doctor of Divinity, honoris causa, from Yeshivat Nachalei Emunah. He resides with his wife, Cantor Kim Harris, in Chicago.

**Steven Moore**, 1981 B.M.E., has published a book, "Play It From the Heart: What You Learn From Music About Success in Life." The book uses stories and concepts from music education as models for success, relating what he and his students have learned about excellence, leadership, responsibility, cooperation and passion. Moore has been inducted into the American Bandmasters Association and currently serves as chair of the department of music at the University of Central Missouri.

**Christopher Teves**, 1988 B.M. guitar performance, is currently serving on the faculty of Charleston Southern University. This past concert season he performed Joaquin Rodrigo's "Concierto de Aranjuez" with the Summerville Symphony Orchestra. He also appeared with Chamber Music Charleston in Hilton Head, Edisto and Daniel Island. Last summer he performed a solo recital at the Tennessee State University Classical Guitar Seminar in Nashville, Tenn.

### 1990-1999

**James Buckland**, 1998 D.M.A. guitar performance, recently completed a tour of Alaska performing several concerts, lecture-recitals and master classes on 19th-century performance practice. Performed works included a lost concerto for terz guitar and orchestra by Mauro Giuliani reconstructed by James Buckland and a double concerto by Luigi Legnani and Joseph Leidesdorf for terz guitar, piano and orchestra, performed with Karen Buckland, 1997 D.M.A. piano pedagogy. Buckland has also been active as a luthier, constructing instruments for numerous performers and university collections. He has published several articles on 19th-century guitar construction in American Lutherie for the Guild of American Luthiers.

**Wendy Cohen**, 1995 B.M., is principal flutist with the South Carolina Philharmonic in Columbia and the Augusta Symphony Orchestra in Georgia. She holds degrees from the University of South Carolina and the University of Cincinnati College-Conservatory of Music.

**Sandy Goldie**, 1994 B.M., currently a Ph.D. student at the University of Florida, presented a session, "Fourth Finger First: A Comprehensive Left Hand Technique from the Beginning and What To Do If You Didn't Start This Way," at both the 2012 South Carolina Music Educators Association Conference and with **Constance Gee** at the 2012 American String Teachers Association National Conference. She is also currently a teacher at the University of Florida School of Music.

**Walter Graham**, 1999 B.M. music education emphasis, M.M. choral conducting in progress, has completed five years as choral director at Crayton Middle School in Columbia, S.C., and has accepted the position of director of choral activities at Dreher High School in Columbia, S.C., beginning summer 2012.

**Vivian Hamilton**, 1995 D.M.A., performed at the Sanctuary Choir of First Baptist Church in Greenville, S.C.

**John Mayrose**, 1998 B.M. guitar performance, is currently an assistant professor of music and director of undergraduate studies in music at Indiana University South Bend, where he teaches music theory, composition and electronic music. His composition “Faux Patterns” (2009) was released in May 2012 on pianist Michael Mizrahi’s CD “The Bright Motion” on New Amsterdam Records. His new music group, pulsoptional, held residencies at Indiana University South Bend and Aldephi University. He completed his composition “Bending Light” (2012), commissioned by Andrew Mast and the Lawrence University Wind Ensemble, which will premier at the 2013 College Band Directors National Association National Conference at the University of North Carolina Greensboro.

**John Reams**, 1998 B.M., is currently a visiting professor of woodwinds at Hardin-Simmons University in Abilene, Texas. He teaches clarinet, saxophone and courses in music theory along with the woodwind methods class. He previously was an adjunct teacher at Armstrong Atlantic State University and was a member of the Savannah Philharmonic and Hilton Head Symphony Orchestra. Reams lives in Abilene with his wife, Lisa, and daughter Abigail.

**Martha Shaw**, 1999 D.M.A., performed at the American Choral Directors Association Southern Division convention in March in Winston-Salem, N.C., and with the Shorter Chorale from Shorter College in Rome, Ga.

**Greg Shirer**, 1990 M.M. guitar performance, is associate professor of music for the San Diego Community College district and directs a thriving private studio. He has just completed proofreading Pepe Romero’s new guitar method book to be released by Tuscan publications. This past summer he taught himself and Pepe to play classical ukulele, continuing John King’s pioneering work in the style. He has released several YouTube videos and has arranged several pieces of music by J.S. Bach and Antonio Vivaldi for the classical ukulele. He has also released a classical guitar CD with music by J.S. Bach, Leo Brouwer and others.

**Matthew Smith**, 1998 B.M. guitar performance, is on the music faculty of Newberry College, where he instructs all of the guitar and bass guitar lessons and classes. He recently formed a guitar duo with fellow USC guitar alumnus **Jason Chance Glass**, 2009 M.M., and they are currently recording their first full album. The duo premiered a piece by Gabriel Monticello called “Bustelo” in their 2012 spring concerts. Smith continues to teach full time at his guitar studio near Irmo, S.C.

**Liana Valente**, 1999 D.M.A., continues her work as an advocate of modern music, presenting at conferences including those of the Society of Composers Inc., Florida State Music Teachers Association, Florida Federation of Music Clubs and College Music Society and most recently in Canada at the Phenomenon of Singing International Symposium, held in St. John’s, Newfoundland. Valente presented premieres of vocal music composed by Timothy Brown, Christine Arens, William Vollinger and Jason Lovelace throughout the United States. She holds teaching positions at Rollins College in Winter Park, Fla., and the Harrison School for the Arts in Lakeland, Fla., and has a private studio in central Florida, where she lives with her husband, Michael Shook.

**Scott Watkins**, 1990 M.M., recently returned from a concert tour of China, where he performed recitals, was soloist with the Lanzhou Symphony Orchestra in Tchaikovsky’s first piano concerto and taught at Northern National University in Yinchuan. Prior to his China trip, he graduated from Florida State University, where he earned the doctor of music degree. Watkins is currently assistant professor of piano at Jacksonville University and was recently named a Shigeru Kawai Artist by Kawai Pianos.

**Karl Wohlwend**, 1991 B.M. guitar, performed repertoire for the 17th-century 5-course or “baroque” guitar and played in a master class with early-music legend Hopkinson Smith. He released his third CD, featuring the 24 passacaglias from Angelo Michele Bartolotti’s 1640 guitar book — the first ever recording of this landmark work in its entirety. In July 2011 he performed with flutist Kimberlee Goodman as the EOS Duo at the College Music Society’s international conference in Seoul, South Korea. The EOS Duo also presented a lecture and performed at the University of Cincinnati College-Conservatory of Music’s summer guitar workshop, where Wohlwend has been a faculty member of the event since 1996. In October, he was the featured soloist with the Columbus Youth Symphony Orchestra, performing Joaquin Rodrigo’s “Concierto de Aranjuez,” with Peter Stafford Wilson conducting. In February and March, he performed baroque guitar duets with Rodney Stucky at Christ Church Cathedral in Cincinnati and at the University of Cincinnati’s Werner Recital Hall. Wohlwend teaches at Otterbein University in Westerville, Ohio, where he directs the classical and jazz guitar studies and coaches jazz combos. He also teaches at Ohio State University and is an associate coach for the award-winning Chamber Music Connection.

**Richard E. Yaklich**, 1996 D.M.A. orchestral conducting, is the associate professor of music, faculty senate president and director of assessment at Florida Memorial University, as well as music director for the South Florida Youth Symphony. Linus Publications published Yaklich’s book, “Music Form Analysis & Historical Concepts.” He is currently working on a book about Russian composer Vasily Kalinnikov.

**2000-2009**

**Wendy Hinson Adams**, 2000 B.M., recently went on tour with the Fayetteville Symphony Orchestra to Jordan, where they performed with the Amman Symphony, held children’s concerts, master classes and lessons and worked with the Jordanian Army Band/Orchestra. She currently teaches orchestra in Cumberland County Schools in Fayetteville, N.C.

**Rebecca Grausam Baker**, 2005 D.M.A. piano pedagogy, is featured in the professional resources column of the October/November American Music Teacher magazine. Baker was profiled for her success in building a private studio and her work teaching recreational music making.

**Ashley Briggs**, 2009 B.M. voice performance, was invited to sing the National Anthem on the steps of the Lincoln Memorial for a Library of Congress event in June. The wreath-laying

event commemorated the Morrill Act and the founding of the National Academy of Sciences and the leadership and vision of President Abraham Lincoln in a time of national crisis.

**William Carswell**, 2002 D.M.A. choral conducting, was presented with the 2011 Excellence in Teaching Award by South Carolina Independent Colleges and Universities in recognition of his accomplishments and commitment to excellence in collegiate teaching. The Coker Singers, under Carswell’s direction, performed “Gloria” by Francis Poulenc with the South Carolina Philharmonic Orchestra in February 2011. He has also been selected to perform Beethoven’s Ninth Symphony in April 2012 with the Columbia Choral Society and the South Carolina Philharmonic. He has been appointed music director and conductor of the Masterworks Choir in Florence, S.C., following William B. Mills, founder of the choir and music director for the past 32 years.

**Eunjung Choi**, 2004 D.M.A. piano pedagogy, was appointed assistant professor of piano at Claflin University.

**Mary Elizabeth Goodson**, 2009 B.M. music education, graduated from Louisiana State University in 2011 with an M.M. in choral conducting and has accepted a position as associate choral director at Wando High School in Mt. Pleasant, S.C.

**Hannah Gruber Creviston**, 2005 M.M., 2008 M.M.E. piano, recently released a CD through Albany Records with SUNY Potsdam colleague Christopher Creviston, saxophone. “Snell Sessions” includes music by William Albright, Sigfried Karg-Elert, Gabriel Faure, Denis Bedard, Robert Muczynski and SUNY Potsdam faculty composer David Heinick. Gruber completed her sixth year as assistant professor of keyboard at Crane School of Music, Potsdam, N.Y. In fall 2012 she will be assistant professor of piano pedagogy at Arizona State University in Tempe.

**Toby Scott Guinn**, 2001 B.M., is assistant to the executive director of the Sarasota Opera and was program coordinator/administrative assistant at Chautauqua Opera last summer. He has performed with the New York City Opera, Sarasota Opera, El Paso Opera, Knoxville Opera, Opera Memphis, Lyric Opera Cleveland, Palmetto Opera, Pro Cantus Lyric Opera, South Carolina Philharmonic, Memphis Symphony and Knoxville Symphony.

**Cynthia Hanna**, 2006 M.M., was hailed by the Washington Post as a “bright, luminous mezzo-soprano of vast power and potential.” Her upcoming engagements include Idamante in “Idomeneo,” Florentine Opera; Emilia in “Otello,” Sarasota Opera; Alisa in “Lucia di Lammermoor,”

Dallas Opera; Mercedes in “Carmen,” Glimmerglass Opera; and the world premiere of Tesori’s “A Blizzard on Marblehead Neck.” She made her Carnegie Hall debut singing Spohr’s “Die letzten Dinge” and also performed as Fanny in Mendelssohn’s “Musik Für die Toten der Cholera-Epidemie,” American Symphony Orchestra; Page in “Salome,” Washington National Opera; Meg Page in “Falstaff,” Utah Opera; Maddalena alongside Placido Domingo in “Rigoletto,” Beijing’s Reignwood Theatre; Mademoiselle Dangeville in “Adriana Lecouvreur,” Washington Concert Opera; and Third Lady in “Die Zauberflöte,” Baltimore Symphony Orchestra.

**Ralph Hughes**, 2002 D.M.A., performed at the American Choral Directors Association Western Division 2012 convention in Reno, Nev.

**Rebecca Krynski**, 2009 B.M. vocal performance, has been awarded the prestigious Richard F. Gold Career Grant, given annually by the Shoshana Foundation to young, emerging American opera singers.

**Mark Laughlin**, 2004 D.M.A. piano pedagogy and faculty member at Southwest Georgia State University, has had an article accepted for publication in the “American Music Teacher” and a book contract signed with Scarecrow Press on the music of Mario Castelnuovo-Tedesco.

## Alumni Activities

**Christopher Lee**, 2001 D.M.A. performance, 1992 M.M. performance, has completed five years as music educator at Logan Elementary and five years as music educator at Eau Claire High School. He has accepted the position of director of bands at Dreher High School in Columbia, S.C., beginning in summer 2012.

**Jun Matsuo**, 2002 D.M.A. piano pedagogy, presented at the World Piano Conference, Serbia.

**Michael F. Mayo**, 2007 B.M. music education, 2010 M.M.E., is the orchestra director at W.G. Sanders Middle School, where he has been for the past five years, and is in his first year at Columbia High School, where they earned an excellent rating at Concert Festival for the first time in several years. At W.G. Sanders Middle, he was awarded an arts in education grant from the S.C. Arts Commission for the purchase of several new instruments.

**Deanna Moore**, 2006 D.M.A. piano performance, had an article titled "Invention and Illusion: The Piano Music Of György Ligeti" published in the April 2012 MTNA e-Journal.

**Michael H. Morris**, 2007 B.M. clarinet performance, received a full fellowship to attend the Texas Music Festival, studying with Randal Griffin and Donald Peck in 2009, and was a finalist in the Cynthia

Woods Mitchell Young Artist Competition. He teaches flute and clarinet, plays in musical theatre productions in the Chicago area and has performed with the Illinois Symphony, Chicago Children's Choir and for the department of music at Columbia College and Judson College. In June 2011 he was accepted into the U.S. Air Force Band of Mid-America near St. Louis at Scott Air Force Base.

**Wendy Pace**, 2007 B.M. music education, recently returned to the United States from a two-year engagement in Karachi, Pakistan, where she taught general music, pre-k through grade 5, middle school choir and beginning band at Karachi American School.

**Jana Pop**, 2009 D.M.A. piano pedagogy, was named chairperson of the music division of God's Bible College, in Cincinnati, Ohio.

**Clay Price**, 2009 D.M.A., has been a visiting teacher at Rio Grande College in Ohio and has accepted a three-year appointment at SUNY Oswego.

**Julie Russell**, 2009 B.M. music education, recently performed with the Music City Baroque for Handel's "Messiah" and Bach's Mass in B minor. She is the children's choir coordinator at The Covenant School, where she also teaches violin lessons and created a two-week Summer Music Enrichment Academy beginning this year.

**Sonja Sepulveda**, 2006 D.M.A., presented "The Spiritual as an American Art Form" at the American Choral Directors Association Southern Division convention in March in Winston-Salem, N.C.

**Ryan F. Smith**, 2007 M.M., 2011 D.M.A. piano performance, minor music history, is performing across the Southeast, most recently playing an all-Liszt program at the Columbia Museum of Art in S.C. Smith's interest in Southern musicology fueled his doctoral document, "Buttitta's Diggin' the Ring: Wagner's Ring Cycle, Negro Songs of Protest, and the American Left." Smith rediscovered the unpublished opera libretto "Diggin' the Ring," a spoof of Wagner's Ring cycle for an African-American cast, written by Tony Buttitta and Lawrence Gellert. Smith's research focused on the libretto's parody of Wagner, its use of Negro songs of protest as its musical source and the left-wing polemics featured throughout this unusual work. The Institute of Southern Studies awarded Smith the David Ellison Fellowship for Southern Studies for the project, the first graduate music student to receive the award.

**Tom Spackman**, 2004 B.M. music education, is enjoying his third year in Amsterdam, Netherlands, where he teaches early childhood music education classes at The American School of The Hague.

**Linda Steffey**, 2008 M.M.E., 1990 B.M. music education, teaches music at Conder Elementary, where she has been named the 2012-13 Teacher of the Year. She also recently facilitated and is the manager of an arts in the basic curriculum grant, a distinguished arts program grant for her school.

**Clifford Sutton**, 2000 B.M. percussion performance, was awarded a Fulbright Scholarship to study the relationship between drumming and identity associated with Afro-Uruguayan candombe in Uruguay for his doctoral thesis from the University of Miami's Frost School of Music.

**Stacy Wiley**, 2008 B.M. music education, recently co-presented "The Triumphant Trio" with Gail Barnes, Greg Barnes, Chris Selby, Margaret Selby and Meredith Miller at the 2012 American String Teachers Association National Conference. She is a member of the Carolina Quartet, maintains a private violin studio and teaches 120 students at Conder Elementary Arts Integrated Magnet School, where she has co-written grants and spearheaded projects that brought more than \$25,000 to the arts programs this year.

### 2010-2012

**Jennifer Adam**, 2010 D.M.A., had "William Averitt's Passion of Our Lord Jesus Christ According to St.

Matthew" published in the Choral Journal in August 2011.

**Andy Akiho**, 2001 B.M. performance, and the Foundry Steel Pan Ensemble performed "Alloy," written by Akiho, at Walt Disney Hall, home of the Los Angeles Philharmonic.

**Craig Coehlo**, 2012 B.M. music education, has accepted the position of choral director at South Aiken High School in South Aiken, S.C.

Percussionist **Christopher Davis**, 2011 D.M.A., received the most outstanding faculty member award at North Greenville University. The university-wide award is the school's highest honor.

**Jared Eastridge**, 2011 B.M., is finishing the first year of his M.M. at Florida State in clarinet performance, studying with Frank Kowalsky. **Jessica (Mazzeo) Eastridge**, 2010 B.M., and Jared got married last summer. She is the new band director at Hutto Middle School in Bainbridge, Ga.

**Olivia De Jesús**, 2012 M.M.E., begins a two-year elementary music teaching engagement in August at Dubai American Academy in Dubai, United Arab Emirates.

**Monica Johnston**, 2010 B.M. music education, is teaching Suzuki violin and viola at KinderU Suzuki

Music Academy in Hong Kong, freelance performing in Hong Kong and traveling throughout Southeast Asia.

**Brian Locke**, 2011 B.M. piano performance, is working actively as a pianist, vocal coach and organist in the Atlanta area and across the Southeast. As an accompanist he has premiered new works by James Jensen (world premiere), Kenneth Frazelle (N.C. premiere) and Leon Miodrag Lazarov Pashu (U.S. premiere). Since August 2011, he has played for the Atlanta Young Singers and members of the Atlanta Opera and is a pianist at Kennesaw State and Georgia State Universities. He is on the music staff at the Cathedral of St. Philip and was requested as a guest artist for their upcoming concert series. He begins his M.M. in collaborative piano with Martin Katz with a graduate assistantship at the University of Michigan in fall 2012.

**Patrick Preacher**, 2011 M.M. oboe performance, published a cover article in Double Reed magazine, "Oboe Obsession: An Interview with Allan Vogel as He Celebrates His 40th Season as Solo Oboist of the Los Angeles Chamber Orchestra." Patrick is studying for his D.M.A. in oboe at the University of Southern California, studying with Larry Timm, David Weiss and Allan Vogel.

**Susan Zhang**, 2011 B.M. piano performance, was accepted into the Eastman School of Music with a graduate assistantship in class piano.

**Jenny Hursey**, B.M. music education, currently teaches private violin and viola

lessons, teaching beginning dance classes and running a photography studio with her husband.

**Justin Isenhour**, 2012 D.M.A. performance, has accepted a position at Ouachita Baptist in Henderson, Ark.

## Help Shape Our Future

### Become a Friend

Twenty years ago music lovers in the Columbia community got together to show their support for the continued growth and success of the USC School of Music. They became the Friends of the School of Music. Now, for their 20th anniversary, they invite you to join them in providing music scholarships for our students.

Friends provide approximately \$30,000 for annual scholarship support, to encourage community participation in musical events and to sponsor special activities. Since the organization's inception, it has provided more than \$450,000 to the School of Music.

Friends of the School of Music president Donna Rone said, "As the Friends celebrate their 20th anniversary, it is fitting to pay tribute to the late LeDare Robinson, visionary founder. Since 1992 countless volunteers and generous patrons have raised scholarship funds for gifted, dedicated music students. Thank you, LeDare! Your dream thrives, enriching the musical heritage locally, regionally and beyond."

Funding for the Friends comes from the fall membership drive and an annual winter fundraiser — a seated dinner, auction of music offerings and faculty music performance. Become a Friend by contacting Leslie Wrenn at 803-576-5897 or lwrenn@mozart.sc.edu.

Friends scholarship recipient, Briana Leaman with Alex Klein, conductor at the Domane Forget International Music and Dance Academy.



## School of Music Development Report 2012

Welcome, alumni and donors, to the University of South Carolina School of Music. Your dedication helped make 2012 a very successful fundraising year with more than \$1,364,000 raised from July 1, 2011 to June 30, 2012. A special thank you goes to the 1,221 patrons who made a financial gift to the school — your support helps make dreams come true for our students and faculty. Carolina's Promise, the university's capital campaign announced this year, set the School of Music's goal at \$10 million. I am pleased to announce that the school has raised almost \$5 million toward our goal.

The capital campaign is divided into four areas:

### Student Support: Scholarships and Fellowships

The majority of graduate and undergraduate music students receive financial assistance to attend the university, and donors supporting the School of Music give to more than 100 accounts established at USC's Educational Foundation. This year, two new funds were established in addition to existing scholarships: the newly named William J. Moody fund, in honor of the director emeritus, and the new International Travel fund, established by an anonymous donor from Hilton Head, S.C. This fund assists School of Music students who travel to festivals and competitions and was established through the Community Foundation of the Lowcountry.

This year marks the 20th anniversary of the Friends of the School of Music. The organization has provided more than \$450,000 for student scholarships over the past 20 years.

The School of Music also received a new \$1 million estate gift in June for graduate fellowships and assistantships to assist in recruiting students from key music schools.

### Faculty Support

A key area for the capital campaign is funding to support faculty at the school. Several funds are established for this purpose.

### Program Enhancements

More than \$200,000 was donated to the many programs offered by the school this year. All music ensembles and community programs received generous donations. The

Southeastern Piano Festival celebrated 10 years, and two permanent endowments support it: the Marian Stanley Tucker fund and the Southeastern Piano Festival fund. A donor issued a challenge grant in June and will match any increased donation or new donor's contribution to the festival, up to \$20,000.

The school received two bequests from music alumni for program enhancements. Catherine Glen Forbes and her husband made a new estate gift, and longtime Friends of the School of Music board member Jacquelyn M. McNeill made a new estate gift.

Welcome new band donors! The band program has received well-earned congratulations and support from Marching Band alumni and Gamecock athletics supporters.

### Capital

The capital fundraising for the School of Music centers on the need for a new mid-size performance hall and opera hall. The new Moore School building will have a 500-seat hall that will be used for concerts beginning in 2014. The fundraising initiative for an opera hall will continue to receive attention.

Thank you again for your support. Your gifts make a difference at the School of Music.



Leslie Wrenn  
Director of Annual Fund  
and Donor Relations

**Many companies have matching gift programs that increase your personal contribution whether you're a current employee or a retiree. Please make the school aware of potential matching gifts when you make a donation.**

## We sincerely thank the following donors for contributions made to the School of Music between July 1, 2011, and June 15, 2012.

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# Keeping the music playing for many years ...

Jim Copenhaver directed the USC Marching Band for much of his long career at USC, inspiring thousands of students and entertaining hundreds of thousands of Carolina fans. As if that were not enough of a high note for a career that spanned 34 years, Copenhaver has made a \$1 million bequest to endow scholarships for USC band students.

School of Music Dean Tayloe Harding calls the gift “transformative.” Copenhaver thinks of it as paying a debt of gratitude.

“I owe thanks to the many talented and dedicated band students through the years who enabled a university band program to be established and maintained at USC,” Copenhaver said. “Additional scholarship funding is needed to assure that students will continue to give service to the university through band participation.”

**Explore the many types of deferred giving options that allow you to designate the purpose of your gift. Go to [www.sc.planyourlegacy.org](http://www.sc.planyourlegacy.org).**



## School of Music receives largest gift in its history

### Copenhaver gift endows scholarships for band students

The man who dedicated his life to the Mighty Sound of the Southeast pledged \$1 million to fund scholarships for band students. James K. Copenhaver’s transformative gift will generate about \$50,000 for four scholarships each year awarded based on need, musicianship and academic success. The gift will go into a fund named for him, which he estimated already contains about \$75,000 in donations from other music school alumni.

Directing USC’s bands for more than 30 years from 1976 to 2010, Copenhaver said the music program at USC was central to his life, and he hopes the scholarship endowment will pave the way for the future of the band and the music school. His pledge will cover 10 percent of the School of Music’s target fundraising goal of \$10 million and take USC one step closer to its goal of raising \$1 billion by 2015.

Copenhaver estimates that he has taught in excess of 5,000 USC students, not counting those high school students who have come through clinics and other outreach programs sponsored by the university. He is also credited with starting the February USC Band Clinic, which attracts 400 to 500 students a year and which Copenhaver himself describes as a “lifeline feeder for the School of Music.”

Dean Tayloe Harding said it is the music community of South Carolina that now owes Copenhaver a debt. The dean estimated that close to half of the band directors in the state were taught by Copenhaver. Many thousands more have rich memories of honing their musical craft and marching with their band mates onto the field at Williams-Brice Stadium to perform at halftime of football games.



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Become a member of the Carolina Guardian Society. Visit [www.sc.planyourlegacy.org](http://www.sc.planyourlegacy.org), or write: Gift Planning, University Development Office, University of South Carolina, Columbia, S.C. 29208.

Phone: 803-777-4196, Fax: 803-777-9708

## 2012-2013 School of Music Concert Season

Events are subject to change. Please check [www.music.sc.edu](http://www.music.sc.edu) for up-to-date information.



### Concert Calendar

#### USC Symphony Orchestra

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

Maestro Donald Portnoy directs the USC Symphony Orchestra.  
Koger Center for the Arts at 7:30 p.m.  
Season tickets available; 803-251-2222 or [capitoltickets.com](http://capitoltickets.com)

**Sept. 20, 2012** — David Kim, guest artist, violin; Brahms and Bruch

**Oct. 16, 2012** — Alexander Fiterstein, guest artist, clarinet; Nielsen, Copland, Chabrier

**Nov. 13, 2012** — Marina Lomazov, piano; Beethoven, Strauss, Grieg

**Jan. 27, 2012** — USC Concerto-Aria Competition winners; Wagner

**Feb. 12, 2012** — Tina Milhorn Stallard, Janet Hopkins, Walter Cuttino, Jacob Will and chorus; An Evening of Rodgers and Hammerstein Classics; original Broadway orchestrations of Robert Russell Bennett and Don Walker

**March 26, 2013** — Ze Yu Li, guest artist, violin; Hanson and Tchaikovsky

**April 25, 2013** — Brasil Guitar Duo; Smetana, Bellinati, Respighi

#### USC Bands

[www.carolinaband.org](http://www.carolinaband.org)

Scott Weiss, director of bands, leads the USC Wind Ensemble.  
Rebecca Phillips, associate director of bands, leads the Symphonic Winds.  
James Taylor, assistant director of bands, leads the University Band.  
Koger Center for the Arts at 7:30 p.m. unless otherwise noted  
803-251-2222 or [capitoltickets.com](http://capitoltickets.com)

**Concert Bands** Concerts are FREE except Nov. 27.

**Sept. 24, 2012** — USC Wind Ensemble

**Oct. 8, 2012** — Symphonic Winds

**Oct. 29, 2012** — USC Wind Ensemble

**Nov. 18, 2012** — Palmetto Concert Band, 4 p.m.

**Nov. 19, 2012** — Symphonic Winds and University Band

**Nov. 27, 2012** — Carolina Band in Concert

**Dec. 4, 2012** — USC Wind Ensemble

**Feb. 14-17, 2013** — USC Band Clinic

**Feb. 15, 2013** — University Band, 4:30 p.m.

**Feb. 15, 2013** — USC Wind Ensemble

**Feb. 16, 2013** — Symphonic Winds

**Feb. 16, 2013** — Palmetto Concert Band, 8:45 p.m.

**Feb. 23, 2013** — USC Wind Ensemble

**March 23, 2013** — Wind Ensemble at CBDNA National Conference (Greensboro, N.C.)

**April 4, 2013** — USC Symphonic Winds and University Band

**April 15, 2013** — USC Wind Ensemble, Concert Choir and University Chorus

**May 26, 2013** — Palmetto Concert Band, 4 p.m.



**We want to keep you informed about concerts and events, so be sure we have your current contact information. Send your name, address, email address and phone numbers to [musicalumni@mozart.sc.edu](mailto:musicalumni@mozart.sc.edu).**

#### Jazz Ensembles

Concerts are FREE.  
Recital Hall at 7:30 p.m.  
Bert Ligon is the director of jazz studies.  
The Left Bank Big Band and Carolina Alive are directed by Kevin Jones.  
Jazz Combos are directed by Craig Butterfield.

**Oct. 10, 2012** — Jazz Combos Recital

**Nov. 1, 2012** — Left Bank Big Band

**Nov. 14, 2012** — Carolina Alive

**Nov. 29, 2012** — Jazz Combos Recital

**April 17, 2013** — Carolina Alive

**April 18, 2013** — Left Bank Big Band

**April 23, 2013** — Jazz Combos Recital

#### Percussion Ensembles

Concerts are FREE.  
Scott Herring directs the percussion ensembles.

**Oct. 28, 2012, 3 p.m.** — USC Percussion Ensemble

**Nov. 7, 2012, 7:30 p.m.** — Percussion Players

**Nov. 15, 2012, 7:30 p.m.** — Palmetto Pans Steel Drums

**April 8, 2013** — USC Percussion Ensemble

**April 14, 2013, 3 p.m.** — Percussion Players

#### Opera at USC

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

Directed by Ellen Douglas Schlaefer  
7:30 p.m./Sunday matinees at 3 p.m.  
Season tickets available; 803-777-5369

**Nov. 2, 3, 4, 2012** — “Don Giovanni” by W.A. Mozart  
(Drayton Hall, USC campus)

**Feb. 1, 2, 3, 2013** — “Das Barbecü,” a musical comedy by Warrender and Luigs (Drayton Hall, USC campus)

**April 5, 6, 7, 2013** — “The Tender Land” by Copland  
(Longstreet Theatre, USC campus)

**May 10, 11, 12, 2013** — “Bambino,” a new baseball opera in one act by Maltz (Longstreet Theatre, USC campus [USC Aiken and USC Columbia collaboration; not part of regular season])

## Concert Calendar

### Cornelia Freeman Concert Series

[www.music.sc.edu/chamberseries/Septemberseries.html](http://www.music.sc.edu/chamberseries/Septemberseries.html)

Season tickets available; 803-576-5763 or [frontoffice@mozart.sc.edu](mailto:frontoffice@mozart.sc.edu)  
School of Music Recital Hall on Sundays at 3 p.m.

**Sept. 9, 2012** — Tina Stallard, soprano; Jacob Will, bass; Rebecca Nagel, oboe; Jerry Curry, harpsichord; Joseph Rackers, piano; William Terwilliger, violin; Rebecca Hunter, violin; Constance Gee, viola; Robert Jesselson, violoncello; Charles Fugo, piano; Handel, Ravel, Schumann

**Sept. 16, 2012** — Craig Butterfield, double bass; Constance Gee, viola; Charles Fugo, piano; James Ackley, trumpet; Bradley Edwards, trombone; Clifford Leaman, saxophone; Bradley Edwards, trombone; Clifford Leaman, saxophone; Scott Herring, marimba; J.S. Bach, Weber, Spohr, Goodwin, McComas

**Sept. 23, 2012** — William Bates, organ; Jennifer Parker-Harley, flute; Rebecca Schalk Nagel, oboe; Joseph Eller, clarinet; Robert Pruzin, horn; Michael Harley, bassoon; William Terwilliger, violin; Constance Gee, viola; Robert Jesselson, violoncello; Craig Butterfield, bass; Charles Fugo, piano; Tina Stallard, soprano; Joseph Eller, clarinet; Lynn Kompass, piano; Bradley Edwards, trombone; Ronald Davis, tuba; William Terwilliger, violin; Rebecca Hunter, violin; Constance Gee, viola; Robert Jesselson, violoncello; Craig Butterfield, bass; Bert Ligon, piano; Frescobaldi, Langlais, Martinů, Schumann, Meador, Ligon

**Sept. 30, 2012** — John Williams, piano; Jennifer Parker-Harley, flute; Charles Fugo, piano; Clifford Leaman, saxophone; Joseph Rackers, piano; Robert Jesselson, cello; Bert Ligon, piano; Craig Butterfield, bass; Schubert, Chopin, Debussy, Rogers, Ligon

**Oct. 7, 2012** — Richard Conant, baritone; Charles Fugo, piano; John Williams, piano; James Ackley, trumpet; Joseph Rackers, piano, perform McKee; Rebecca Hunter, violin; Lynn Kompass, piano; Robert Jesselson, cello; Charles Fugo; Marina Lomazov, piano; Joseph Rackers, piano; Verdi, Mozart, Schubert, Chopin, Rogers, Harding, Warshauer

### Chamber Innovista

[www.music.sc.edu/chamberseries/ChamberInnovista](http://www.music.sc.edu/chamberseries/ChamberInnovista)

Season tickets available; 803-576-5763 or [frontoffice@mozart.sc.edu](mailto:frontoffice@mozart.sc.edu)  
School of Music Recital Hall unless otherwise noted

**Oct. 26, 2012, 7:30 p.m.** — Arnold Schoenberg's melodrama "Pierrot Lunaire" featuring Janet Hopkins, sprechstimme, and conducted by Morihiko Nakahara; pre-concert lecture by professor of theory Daniel Jenkins, Schoenberg scholar; a joint Southern Exposure and Chamber Innovista production

**Jan. 29, 2013, 7:30 p.m.** — The New German School and Its Opponent(s); Wagner Contra Brahms

**April 1, 2013, 4 p.m.** — Wine tasting, gourmet buffet and concert at 300 Senate St.; wine tasting, buffet, Mozart, Piston, Chabrier



### Southern Exposure New Music Series

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

Michael Harley, artistic director  
Concerts are FREE. School of Music Recital Hall at 7:30 p.m.  
Seats fill, arrive early; 803-777-4280

**Sept. 27, 2012, 6 p.m.** — Stuart Gerber and the Feeney/Hennies/Stuart Trio play works for solo percussion by modernist masters; Tim Feeney, Nick Hennies and Greg Stuart perform a mind-blowing 30-minute improvisation for three players.

**Sept. 27, 2012, 8 p.m.** — One of the world's premiere percussion duos, the Meehan/Perkins Duo's solo show includes a work for dueling marimbas by USC composition professor John Fitz Rogers.

**Sept. 28, 2012** — Percussion All-Star Concert featuring the Meehan/Perkins Duo, Stuart Gerber, Greg Stuart, Tim Feeny, Nick Dennies, Scott Herring, and the USC Percussion Studio

**Oct. 26, 2012** — Arnold Schoenberg's melodrama "Pierrot Lunaire" featuring Janet Hopkins, sprechstimme, and conducted by Morihiko Nakahara, SC Philharmonic; the concert begins with a lecture by professor of theory Danny Jenkins, Schoenberg scholar; a joint Southern Exposure and Chamber Innovista production

**Feb. 22** — Polygraph Lounge with Melissa Fathman with Mark Stewart, guitar; Rob Schwimmer, piano and theremin; Melissa Fathman, soprano

**April 12 and 13** — Phillip Bush leads USC students in Steve Reich's "Music for 18 Musicians"; pre-concert discussion of the work

### USC Choral Events

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

Larry Wyatt, director of choral studies, leads USC Concert Choir.  
Alicia Walker leads the University Chorus.

**Oct. 14, 2012** — Concert Choir, 5 p.m., Trinity Cathedral

**Nov. 11, 2012** — Gospel Choir, 4 p.m., Second Calvary Baptist Church

**Nov. 15, 2012** — University Chorus, 7:30 p.m., Shandon United Methodist Church

**Nov. 30, 2012** — Concert Choir, 7:30 p.m., First Presbyterian Church

**Dec. 2, 2012** — Concert Choir, 6 p.m., Shandon United Methodist Church

**Feb. 21** — University Chorus, TBD

**March 3** — Concert Choir, Trinity Cathedral

**April 14** — USC Gospel Choir, 4 p.m., Second Calvary Baptist Church

**April 15** — Concert Choir, University Chorus, USC Wind Ensemble, Koger Center

### School of Music E-newsletter

Sign up for the School of Music's e-newsletter to get the latest event news. Send your name and email address to [ewoodoff@mozart.sc.edu](mailto:ewoodoff@mozart.sc.edu).





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

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