The University
of South Carolina
School of Music

DaCapo

2006

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DaCapo

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

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School of Music Development

Thank you for your gifts to the School of Music. Your gifts ensure that the school will continue its mission to transform lives through excellence in music teaching, performance, creative activities, research, and service. Below are some highlights of the schools most recent efforts.

Business relationships have continued with the following:

- Bose Corporation
- The Gourmet Shop
- Merrill Lynch Corporation
- Pecknel Music
- Rice Music House.

Foundation and non-profit assistance:

- Junior League of Columbia
- Nord Foundation
- Symphony League of the South
  Carolina Philharmonic.

Several new endowed funds have been created:

- Christopher Berg Fund for Classical Guitar
- Jerry Curry Fund for Early Instruments
- Connie Lane Fund for Flute
- James Pritchard Fund for Clarinet
- Southeastern Piano Festival
- Marian Stanley Tucker Guest Lecture Series
- Chip Williams and Elva Meggs Fund for Carolina Alive
- John Williams Fund for Piano.

Thank you to the many individuals who have contributed financially to the strength of the school. Also, we thank those individuals who have remembered the School of Music in their estate planning with a gift.

Leslie Wrenn
Director of Development

On the Cover:

"Autumn Melody" (294 centimeters by 198 centimeters) by Leonardo Nierman

On Tuesday, April 20, 2004, this beautiful tapestry was dedicated prior to the USC Symphony Orchestra concert. Michael and Jennifer Lash presented the tapestry to the USC School of Music in honor of USC alumna and Columbia resident Dot Ryall for her dedication to the arts. The artist, Leonardo Nierman, was present for the dedication and concert.

Message from the Dean

Dear Alumni and Friends:

It has been my distinct pleasure to assume the deanship of our fine School of Music here in Columbia. In so doing, I have begun a personal journey that while having only started is already unfolding with great speed and significance. Ralph Waldo Emerson once said, "The reward of a thing well done is to have done it." Though I have not yet done anything, I do know that what lies ahead now is that which I am confident will provide me with a great reward.

During the first few months of this journey, I have discovered a school here at USC pretty much as I thought it would be. The school is vibrant, industrious, productive, sensitive, collegial, caring, and above all, outstanding by almost every measure. What a great delight it is to come to work in such a place, and what a reward it is to have such exceptional colleagues, such a bright future for our art as manifested in the students of music at USC, and such a vital mission at the center of one's professional life!

I should also add that coming to lead such a place is not just a great reward but also a tremendous responsibility. I do not accept this responsibility lightly. I have, from the moment of my first visit to campus in April 2005, wanted to make sure that those dozens of folks who have put their collective musical and academic trust in me by identifying me as a finalist and then recognizing me as their new dean know that I hold this trust as a sacred bond to do all I can to help the School of Music at USC do all it must, in and through music, in our world.

We are all aware that our School of Music commands a national reputation for its music-making and for the high quality music education its graduates receive. This reputation, and the factors that have contributed to it, position the school to be a national leader for music in America by pursuing a natural and obtainable goal that our profession, our art, and our society require of us. We are establishing a culture of living in and through music to improve the lives of Americans.

It is my contention that for the school to achieve this goal we must meet four objectives, three of which are already part of our daily routine and current strategic plan. These three include:

1. sustaining and improving the environment for serious study of music in higher education by both music majors and general college students
2. maintaining the highest quality, integrity, and standards in all aspects of our discipline: creation (composition), presentation (performance), listening (concert attendance), scholarship, and teaching
3. creating partnerships with individuals and community institutions to improve, through music, American cultural life.

Objective number three is a reasonably new one at which our School of Music has achieved a variety of exceptional experience. Objective one suggests a course of action that is largely natural for a comprehensive school like ours to follow, but requires periodic review to make sure we are on the right track. Objective two is where we, and many of the nation's schools, make our greatest contributions to our society—by preparing excellent talent to be as excellent as it can be at delivering itself and being observed by others.

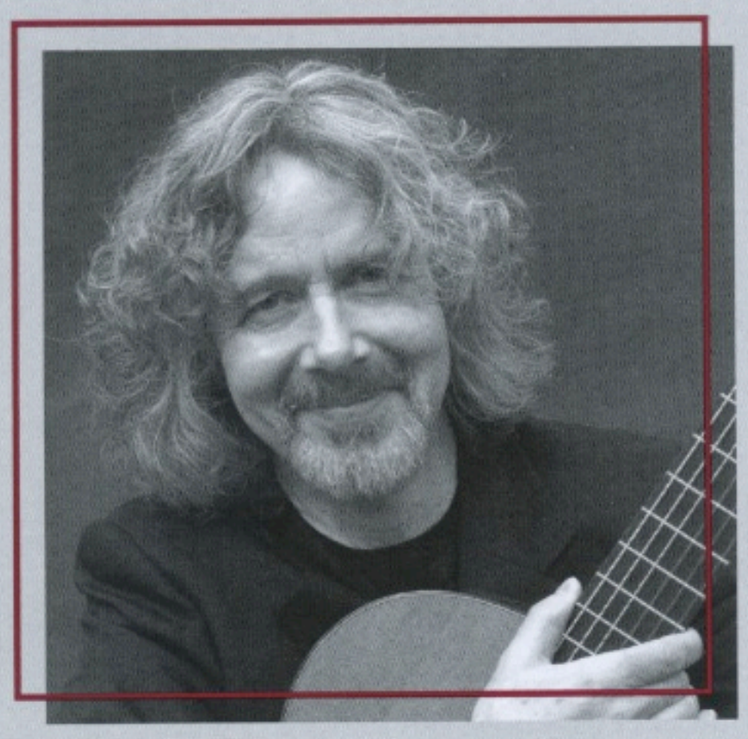
But, the fourth objective necessary for successful pursuit of our goal is one where our entire profession has not yet done much and where we are uniquely poised at Carolina to have a great impact on our culture. We must do what we can to advance in concept and in practice education in music as every musician's responsibility. We have done a fair job at this already, but now must do much more to make sure that the talent we have prepared is not only expert at delivering itself, but also at improving the lives of persons to whom it is delivered.

My vision is that the USC School of Music will be a place where the training of the future professional musician and the future music lover will be as comprehensive as the degree programs we currently offer—where we will train talented students with great musical skills to express and demonstrate what it is about their talent that is important to humanity. I believe we can do this at our school by making educating in and through music a part of basic musicianship in our professional baccalaureate curricula, right along side theoretical knowledge, aural skill, performance and ensemble skill, knowledge of history and literature, etc. If the higher education music profession expected that being a trained, thoughtful, and sensitive professional musician also meant being able to articulate the passion of one's commitment to his or her musical talent by highlighting what is great about it and why we all need that greatness, then we would transform our society into a place where more people were living in music. We can do this at USC and be a leader in doing it; so we must.

Should you desire more information about this, please feel free to review the "State of the School of Music" convocation address I delivered on Aug. 24, 2005, in its entirety at: http://www.music.sc.edu/fs/documents/State_of_the_School_2005.pdf.

Thank you as well for your support and trust. I look forward to meeting as many of you as I can and reporting to you regularly on the progress of the fine School of Music at USC, our school and yours. Emerson also said, "Hitch your wagon to a star." I am secure in the knowledge that this is what I have done.

Tayloe Harding, Dean
School of Music, University of South Carolina



Former and Current Students of Christopher Berg Celebrate His First 25 Years at USC

By Lyn Liston

Great teachers don't expect gratitude as a reward for their efforts—the reward comes merely from seeing growth and change in their students. But the unexpected happened for Christopher Berg on Sept. 27, 2003, when dozens of his former guitar students gathered in the Recital Hall at the School of Music to present a concert to honor the man who has run the guitar program at USC for 25 years. The concert, which had been in planning for two years, was a complete surprise to Berg. Former students—many of whom are now guitar teachers themselves—traveled to Columbia, S.C., from Alabama, Georgia, Maryland, Missouri, New Mexico, New York, and throughout the Carolinas and rehearsed in secret. Together, they represented not only 25 years of teaching, but also, through their contributions to the field of music, a legacy that is a true testament to the influence of a teacher who loves the guitar and cares deeply about his students.

The unprecedented concert began with a performance of Mozart's Symphony No. 44 in D transcribed for guitar orchestra by David Stevenson (BM '84), the organizer of the event and professor of guitar at Clemson University. The orchestra consisted of students ranging from those who studied with Berg when he came to USC in 1978 to current undergraduates. Other works on the program included two of Berg's original solo compositions from his CD *The Pilgrim Forest*, performed by Rod Lewis, who teaches guitar and music theory at Columbia International University and Marina Alexandra, professor of guitar at Wingate College; *Landfall II: Flaming Skull* for MIDI guitar, composed and performed by McGregor Boyle, chair of the composition department of Peabody Conservatory in Baltimore; and Anton Diabelli's *Grande Sonata Brillante*, Op. 102 for guitar and piano, performed by James Buckland, professor of guitar at Limestone College and Converse College, and Karen Wisser.

"I was floored by their gratitude and generosity of spirit," Berg said. "It seems I am now learning from them. It was an amazing event, and I was thoroughly humbled." The concert was preceded by an announcement that the former students had established the Christopher Berg Guitar Endowment Fund, which will endow the Christopher Berg Guitar Award, to be presented annually beginning in 2006 to the undergraduate guitar student who best exemplifies the qualities of creativity, humility, perseverance, and improvement in his or her study of the guitar and music performance. As the fund grows it will be used to endow additional undergraduate guitar scholarships.

Stevenson summed up the feelings of many who participated: "Besides feeling genuinely appreciative toward Christopher Berg and his personal style of teaching and playing the guitar, I believe all of us involved wanted to let him, the University, and the community know how we felt … Having an opportunity to pursue my dreams there has made all the difference in my life and enriched me far beyond what I ever expected or believed possible."

Greg Shirer (MM 1990), who teaches guitar at Booker T. Washington Magnet High School and Auburn University in Montgomery, added, "I wanted to show my gratitude to Mr. Berg by spending the time and energy needed to learn the music and to travel from Montgomery, Ala. I have been teaching guitar now for 14 years. It's been very rewarding, and I owe much of my success to Mr. Berg. He taught me how to break down problems without breaking down the student. My time as his graduate assistant gave me the practical experience needed to become a confident teacher."

In 1978, when Christopher Berg started teaching at USC, he had about 25 to 30 students, but few of them were actual guitar majors. There were few places in South Carolina from which he could recruit students who had a significant background in classical guitar, and he accepted students on the basis of sincere enthusiasm, motivation, and curiosity. His success is due to his approach to teaching. As he explains, "I stress critical thinking and problem solving to help students discover the value and meaning of things, whether it has to do with moving their fingers more effectively or exploring ways to shape a phrase. I throw in a lot of music theory and history, and science in the form of physiology, and eventually an exposure to divergent thinking to stimulate their artistic creativity. Those who succeed will have learned invaluable lessons applicable to anything."

Celia Reardon, who studied with Berg during summer workshops at USC during the early 1990s, is owner of Celia's Guitar Studio in Charleston, S.C. She credits Berg for more than her success. "There are certain special teachers who come into your life and influence you for the rest of yours. Christopher Berg is one of those teachers

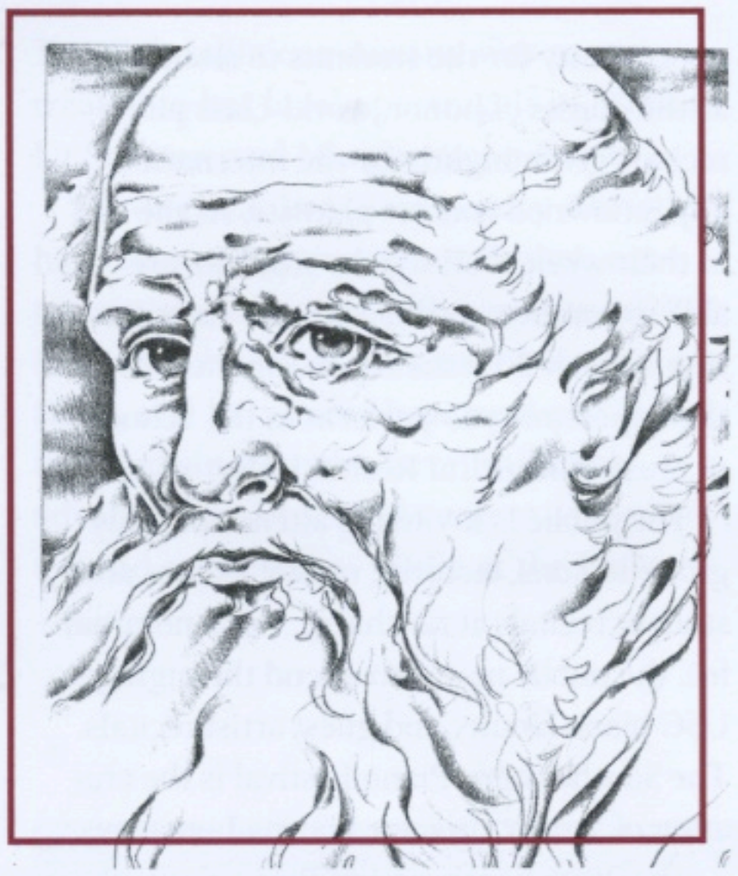
for me. He did more than teach me guitar—he made me a better person … I am still a performing classical guitarist and I own and operate my own guitar studio. I am happy to report that his influence is still alive and well when I teach my students. Almost 300 guitar students a week come to my studio, and I owe a great deal of my success to my studies with him. I would not have the confidence I do now if it had not been for Christopher Berg."

"With each passing year I have come to a deeper understanding of the profound effect Mr. Berg has had in my life as an artist and as a teacher," Christopher Teves (BM '88), professor of guitar at Charleston Southern University said. "He taught me to regard my teaching with a great sense of responsibility, and for that I am grateful. I also credit him with the nurturing of my artistic endeavors, which have come to occupy such a personal and central role in my life, in the lives of my students, and in my life as a performer."

Currently, Berg teaches about 20 students, oversees the guitar ensemble program, and teaches guitar pedagogy and guitar literature classes. He has also published a book, *Mastering Guitar Technique*, which has garnered attention from his colleagues throughout the United States. All of this is in addition to giving solo concerts throughout the country, and his former students feel fortunate to have had a teacher who is so good not only at teaching but also at performing. It's no wonder that they have created an endowment fund—they want to be sure that no deserving student will miss out on the great opportunity that they had.

For more information about the Christopher Berg Guitar Endowment Fund or to make a contribution, contact Leslie Wrenn, director of development, School of Music, 803-576-5897.

The Martyrdom of St. Polycarp



In spring 2004 the culmination of a three-year collaboration between the School of Music choral area and the First Presbyterian Church of Columbia resulted in a moving new oratorio, *The Martyrdom of St. Polycarp*, by J.A.C. Redford. A generous anonymous donor at First Presbyterian Church and the Arpad Darazs Endowment for Choral Music at USC made this commission possible. It is fitting that the two institutions joined forces since Dr. Arpad Darazs was music director at both First Presbyterian and the University of South Carolina before his death in 1986. Dr. Larry Wyatt, the director of choral studies at USC, is also music director at First Presbyterian Church.

The composer, J.A.C. Redford, has composed music for more than three dozen films and nearly 500 episodes of series television, including multiple seasons of "Coach" and "St. Elsewhere," for which he received Emmy nominations. In addition to his work in the film and television industry, Redford is a composer of concert music spanning symphony, ballet, arts songs, chamber music, and a significant amount of choral music. USC's association with Redford began in 1999 when USC's Concert Choir performed his choral suite "Welcome All Wonders" at its annual Christmas concert at First Presbyterian Church. Dr. Wyatt contacted Redford to discuss his music and subsequently invited him to Columbia to attend the performance. Dr. Wyatt gave the story of St. Polycarp to Redford, after which Scott Cairnes, a poet at the University of Missouri, was engaged to write the libretto.

The resulting sacred oratorio *The Martyrdom of St. Polycarp*, is based on the historical eyewitness account of the Bishop of Smyrna's arrest and death in the middle of the second century A.D. Employing a broad range of musical sources, from ancient monophonic chant to contemporary harmony and rhythms, the work seeks to place the listener in the midst of the story in order to experience its drama and reflect on the nature of the faith. The world premier performance was held at the First Presbyterian Church in April 2004 before a standing-room-only audience. The performance featured the USC Concert Choir, the First Presbyterian Chancel Choir, the Greater Columbia Children's Choir and soloists, accompanied by orchestra. Dr. Larry Wyatt conducted the choir and orchestra; soloists were R. Wayne Pope, Richard Conant, Bryan Haskings, Richard Veale, Jaeyoon Kim, and G. Scott Wild.

For more than an hour, the 85-member choir, with the 28-member children's choir, sang this difficult work to rave reviews. David Lowry of the *Free Times* newspaper said, "The work had incredible and memorable moments. This is not a work for ordinary resources, but may well become a masterpiece in the literature for major symphonies."

After performing the work in Columbia, a group made up of concert choir members and School of Music faculty traveled to Europe to perform the oratorio. The group toured Rome, Florence, and Venice, Italy, and Varna, Bulgaria. Following these performances, the group then participated in the Sixth Varna International Conductors' Workshop in Varna, Bulgaria.

Southeastern Piano Festival

For three years the University of South Carolina School of Music piano faculty members have joined together to host the Southeastern Piano Festival. The Southeastern Piano Festival is seven wonderful days of piano at its best. Twenty talented young pianists, in grades eight through 12, are selected from a pool of candidates to participate in the festival. These students have a daily regime of individual practice time and individual and group lessons with the School of Music piano faculty. There are also learning opportunities through lectures and master classes, as well as the special opportunity for the students to attend, as the guests of honor, world-class piano recitals given nightly by the internationally renowned concert pianists. At the end of their week of study, the students are able to compete in the concerto competition, and all 20 festival participants have the opportunity to perform in the School of Music's beautiful Recital Hall.

The public is invited to attend the daily group lessons, lectures, master classes and student recitals at no charge. For a nominal fee, the public may also attend the nightly USC piano faculty and guest artist recitals. The Southeastern Piano Festival is the creation of artistic director Marina Lomazov.

The 2006 Southeastern Piano Festival was held June 11–17 and featured guest artists Jon Nakamatsu, 1997 gold medalist of the Van Cliburn International Piano Competition; Ann Schein, master teacher and concert pianist; Virginia Marks, Marian Stanley Tucker Guest Lecturer; Di Wu, winner of the 2005 Hilton Head International Piano Competition; and Phillip Bush, concert pianist. For a list of guest artists, lecturers, participants and concerto winners from prior festivals, please visit the Southeastern Piano Festival Web site at sepf.music.sc.edu

USC Piano Faculty: Charles Fugo, Joseph Rackers, Marina Lomazov, Scott Price, and John Williams (not pictured)

Arthur Fraser Young Artist Competition

The USC School of Music is pleased to announce its partnership between the Arthur Fraser Concerto Competition and the Southeastern Piano Festival. The Arthur Fraser Concerto Competition is sponsored by the Symphony League of the South Carolina Philharmonic.

The first prize winners of the Southeastern Piano Festival Concerto Competition are referred to as the "Southeastern Piano Festival and Arthur Fraser Concerto Competition Winners." The concerto competition winners' performance with the South Carolina Philharmonic is sponsored by the Symphony League of the South Carolina Philharmonic.

The University of South Carolina School of Music and the Southeastern Piano Festival are happy to extend a warm welcome to all Symphony League members. The Symphony League of the South Carolina Philharmonic fosters, promotes, and increases musical knowledge and appreciation of the performing arts in the community and cooperates with and supports the South Carolina Philharmonic.

Winners: Mariana Olaizola, 3rd place; Jooeun Shim, 2nd place; Sejoon Park, 1st place

Marian Stanley Tucker Guest Lecture Series

In 2004, alumni and current piano students joined together to honor Marian Stanley Tucker by creating an endowed fund. Marian Stanley Tucker has been teaching children to play the piano for nearly six decades. Tucker has had a tremendous impact in our community by promoting love and appreciation of music. The Marian Stanley Tucker Fund has been established to honor her contributions to the musical life of Columbia and to the musical education and development of young people. Her immensely positive influence has helped many students and their families. This fund will support an outreach program for piano teachers and the community as part of the Southeastern Piano Festival Guest Lecture Series. Contributions may be made to this fund at anytime by contacting Leslie Wrenn at 803-576-5897 or lwrenn@sc.edu.

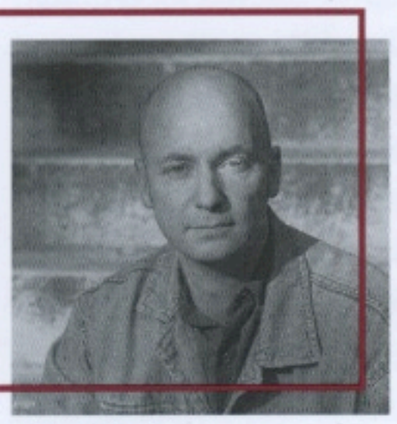
Laury Christie Retires from the School of Music Faculty

During two and one-half decades as a distinguished faculty member at the University of South Carolina School of Music, Professor Laury Christie's academic tenure has been characterized by exceptional teaching and distinguished performance. Her arrival at USC was preceded by several years as a highly successful opera singer in Germany, and her entrance into the world of academe enhanced her forays on the operatic stage. The Columbia community was soon treated to her lovely portrayals of Mimi in *La Boheme*, and Marguerite in *Faust*.

Throughout her career Laury Christie has remained active as a recitalist, oratorio performer, and collaborative artist in numerous chamber music presentations, and her studio has produced many talented singers who have ultimately advanced to successful careers as teachers and performers. While at the University of South Carolina School of Music, Professor Christie instituted curricular offerings in the Alexander Technique, a technique widely acclaimed for the physical and psychological benefits it provides to both singers and instrumentalists.

Professor Christie remains a nationally recognized teacher in the profession and has frequently been invited to serve as adjudicator, clinician, and presenter of workshops across the country.

Southern Exposure



John Fitz Rogers

In five short years Southern Exposure has developed a wide and loyal following of music lovers who enjoy experiencing tomorrow's masterpieces today. USC School of Music composition faculty member John Fitz Rogers created the Southern Exposure New Music Series to introduce contemporary classical music to the USC community. The title Southern Exposure has a double meaning. First, the series exposes students at USC to different kinds of music written by living composers as well as important repertoire written in the past century, and secondly, it exposes the broader community and visiting artists on the series to the talents of the School of Music's faculty and students.

Concerts have featured performances by internationally recognized artists such as the So Percussion Ensemble, pianists Xak Bjerken, Phillip Bush, and Lisa Moore, and the Ciompi String Quartet. Guest composers also have the opportunity to work with USC students in master classes and with the performers as they rehearse original compositions.

Go to www.music.sc.edu/events for the 2006–2007 Southern Exposure series concert dates.

Doug Graham: Carolina's MVP

By Gordon (Dick) Goodwin
Distinguished Professor Emeritus
and friend of Doug Graham

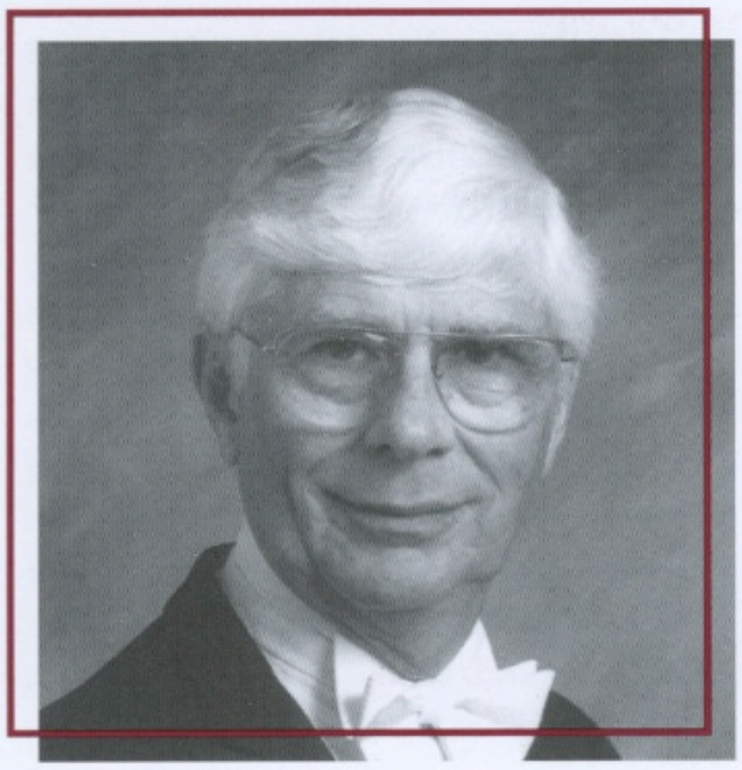
When Doug Graham showed up to study at the University of Texas it was obvious that he was a major talent and a most musical soul. He captured the top spots in the band, orchestra, and jazz ensemble, and his recital was pure gold. I still hear his Berg performance in my mind's ear. After college he completed stints in Texas and Louisiana until William Moody (USC music department head at the time who had taught Doug in Mississippi and at UT) asked him to apply for a slot on the USC faculty.

Doug is master teacher who has placed students in prestigious positions around the country. He taught methods courses, helped run the summer music camp, and served on about every thankless committee in the School of Music. Then there was the playing—principle clarinet and regular soloist with the South Carolina Philharmonic, a first-call chamber player and studio musician, guest soloist with many area ensembles, member of the Carolina Jazz Society House Band, and baritone saxophonist with the faculty sax quartet. Graham is often referred to as Carolina's "most valuable player." I always told my composition students to write for the very best players because a great performer can make it appear that you know what you are doing. I cannot count the pieces and film scores that I have written featuring Doug. He is the sound behind a good hunk of the successes in my career.

When I learned that he had accepted the job here I told him that I also needed him to play in my jazz groups. He was reluctant because he had taken only one semester of improvisation in school and had not had many chances to practice it since. I explained that he could always play his solos first so he would not have to follow more experienced players … like me. That lasted for a couple of months. Now no one wants to follow him!

Did I mention that he is a nice guy? Doug Graham is a gentleman, a deep and clear thinker, and a master of understated humor. So many of us are proud to call him friend, and we are so lucky that he landed in our community. We wish him and Renee a wonderful (semi) retirement … and a full life without committee meetings.

Tribute to Dr. William J. Moody



By Jim Copenhaver

In 1973, Dr. William J. Moody left the University of Texas at Austin, where he was director of bands and vice chair of the department of music to become head of the department of music at USC. He was hired by President Tom Jones and requested to consider building the department in the model of a pyramid. President Jones was personally interested in the music department having a broad base. If Moody fulfilled this request, he could expect to receive the support to build the pyramid as tall as he desired.

First-year initiatives to broaden the base included returning the oversight of the USC marching band and basketball pep band to the music department from the athletic department, creating the vocal pop ensemble Carolina Alive, and establishing the Christmas Music Festival, an annual gift to the community. These steps were just the beginning for establishing a visible record of service to USC, Columbia, and South Carolina, which were to provide a source of pride to the School of Music. The school's outreach has grown in numerous ways. The South Carolina Philharmonic Orchestra is comprised substantially of the school's faculty and graduates. Church choirs in Columbia, by and large, are conducted by USC faculty and graduates and are among the best anywhere. Public-school music programs in the state are led largely by USC graduates. Music clubs and music teacher associations regularly use the school's facilities for conferences and meetings. Hundreds of thousands of USC fans and supporters enjoy the Carolina Band, the Mighty Sound of the Southeast, at Williams-Brice Stadium and pep bands at sporting events other than football. The School of Music is an ambassador of goodwill for the University. Unfortunately, 1973 was also the year for the onset of an economic recession that has lasted to this day in terms of funds provided for higher education. Nevertheless, the School of Music has built the base of its pyramid and, in many ways, has reached the higher floors.

Some of the milestones achieved by Moody during his 17 years of service as head, chair, and director of the School of Music are as follows: In the 1972–1973 academic year, there were 20 full-time faculty positions and about the same number of graduate assistantships in the Department of Music. During Moody's years of leadership, the department grew to 41 faculty positions and approximately 50 graduate assistantships. He understood that it is the quality of faculty that makes the difference and was instrumental in seeing that outstanding musicians were hired to build a great school. Given the mission and location of USC, he recognized the band, choir, and orchestra as the representatives of the best performing ensembles in the nation and always supported the organizations to help them achieve this goal. In order to develop a graduate program in voice, he supported the building of a strong opera program. Moody was able to win the battle to keep a separate music library when a centralized library was the goal of the library director and the practice at this University.

Recruitment of quality students is a prerequisite for the establishment of a strong music program. It was through Moody's efforts that a University fee structure gained approval, enabling an out-of-state student receiving a $250 scholarship to be assessed the in-state tuition rate. And later, it was at his instigation that University officials pressured the legislature to grant tuition waivers; the tuition waiver program funds the majority of the school's allocation for music scholarships.

Moody founded the USC String Project that has strengthened string instruction in the public schools and has become a model for similar projects at other institutions nationwide. He also established the USC Prep Program for teaching wind and percussion instruments to public-school students. Several master's degree emphases and a very successful doctoral program were established during the Moody years, which paved the way for USC to become a comprehensive School of Music. Facilities were expanded to accommodate the school's growth, including use of the Dorn apartments and Hamilton basement and building an annex to the Band Hall. Rooms were made available for piano and equipment storage so recitals could be presented at Gambrell Hall. The Koger Center for the Arts was constructed during the Moody years, and a new music building was placed at the top of the list of capital projects for the University.

Moody established the journal *Update: Applications of Research in Music Education*. The journal subsequently became a publication of the Music Educators National Conference, but USC is still credited on the title page for being the original sponsor.

Moody never missed a chance to stress the need for a freestanding school of music with a dean reporting directly to the provost; this structure is the administrative arrangement in most of the strong music schools nationwide. Moody began the quest when Keith Davis was USC's provost in the mid 70s, and it was about 20 years later when Davis became dean of humanities that the school's status was achieved.

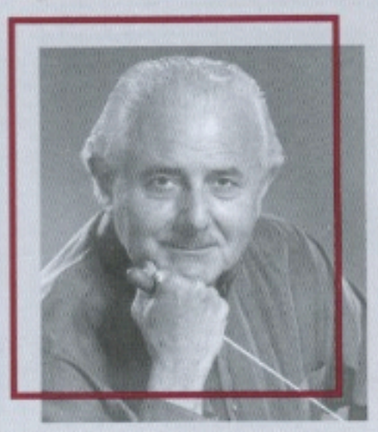
Moody wrote to then Provost Jerry Odom the following: "I want to urge fuller support for the School of Music, which could reach its full potential at relatively little cost should the central administration shift a few more funds in its direction. The great music schools usually have faculties of 70 to 100 or more. Music has planned carefully and can be truly great with only a few more faculty and staff positions than it presently has and a modest increase in the operating budget. Except for a mid-sized concert hall, we have the necessary facilities. With just a little help, the dean will lead our School of Music to a new level and the quality of life at this institution, in Columbia, and throughout

South Carolina, will be considerably improved. Great universities are judged so because of the strength of just a few departments. I don't believe that USC can be the flagship university that serves the needs of people in South Carolina unless the School of Music is one of those departments."

Dr. Moody started his professional career as a band director in the public schools. For six years he was director of bands at the University of Southern Mississippi, during which time he was elected to the American Bandmasters Association; for seven years he was director of bands at the University of Texas at Austin, during which time he was elected president of the National Band Association. Since 1995 he has been the editor of the *ABA Journal of Band Research*. In spring 2002 he was elected secretary-treasurer of the American Bandmasters Association. He administered the music program here at USC from 1973 to 1990 and retired in the summer of 2003 and became a distinguished professor emeritus of the University of South Carolina.

USC Symphony Orchestra Highlights

Maestro Donald Portnoy Wins Ditson Award



The USC School of Music and USC Symphony patrons have always recognized the talent of the stellar music director and conductor of the USC Symphony Orchestra, but now the world has taken notice. Maestro Donald Portnoy received Columbia University's Ditson Conductor's Award, the oldest award honoring conductors for their commitment to American music. Dr. Portnoy joins the ranks of famous past winners such as Leonard Bernstein.

USC Symphony 2006–2007 Season Highlights

Concerts are held in the Koger Center for the Arts at 7:30 p.m. For more information, call Charlene Hazn at 803-777-7500.

David Kim, violin
Sept. 14, 2006
David Kim is the concertmaster of the Philadelphia Orchestra. He will perform Bruch's *Scottish Fantasy*.

Daniel Lee, cello
Thursday, Oct. 12, 2006
Daniel Lee is the principal cellist of the St. Louis Symphony Orchestra. He will perform Schumann's *Cello Concerto in A Minor*, Op. 129

Indra Thomas, soprano
Thursday, Nov. 16, 2006
Thomas will perform a "Tribute to Gershwin" and Richard Strauss' *Four Last Songs*

Rachel Barton Pine, violin
Tuesday, Feb. 13, 2007
Pine will perform Brahms' *Violin Concerto*

Benedetto Lupo, piano
Tuesday, March 20, 2007
Maestro Nicola Giuliani, guest conductor
Lupo will perform Nino Rota's *Piano Concerto*

Tayloe Harding, Dean
USC School of Music
Tuesday, April 17, 2007
Dr. Harding will present his composition, *Sacraments From Faith 2002*, a woodwind quintet concerto, featuring USC School of Music faculty members.

Cornelia Freeman University September Concert Series

At 93, Cornelia Freeman has the energy of a college student. Always involved in the arts around the Midlands, Freeman showed an interest in music, particularly the piano, beginning at age 10. A 1933 graduate and valedictorian of Columbia College, she earned her Bachelor of Arts degree, as well as a diploma in piano. She has been honored with the Columbia College Medallion and was awarded the Honorary Doctor of Music Degree from Columbia College. In 1997 the University of South Carolina presented her with the Distinguished Service Award.

A mother of four, grandmother of five, and great grandmother of two, Freeman says she "has always enjoyed keeping records and writing." Her dedication to music has led her to hold the following positions with music clubs around the Midlands: board member of the Columbia Council on the Arts, the South Carolina Opera Workshop Guild, Columbia Philharmonic Orchestra Association; president of the Afternoon Music Club, S.C. Federation of Music Clubs; secretary, regional vice president, and director of the National Federation of Music Clubs; and historian since the inception of Friends of the USC School of Music in 1992.

Each year, the faculty and staff of the USC School of Music unite to present an enriching concert series at the beginning of the academic year. For more than two decades, this series has raised scholarship funds for worthy USC music students. Through a generous gift from Cornelia Freeman, the operating expenses for these concerts are fully funded. As Mrs. Freeman wishes, all earnings from the concerts are placed in a fund to award scholarships to music majors in honor of the faculty members who perform in the concerts. The School of Music greatly appreciates Mrs. Freeman's generous support.

2006 Cornelia Freeman University September Concert Series

Sundays at 3 p.m.

Sept. 3 "From Rio to Rome"

Sept. 10 "Sacred and Sublime"

Sept. 17 "Grand Romantics"

Sept. 24 "Women Composers"

Oct. 1 "Musical Potpourri"

Welcome to the School of Music

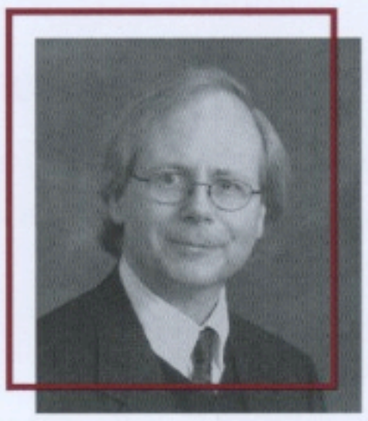
Craig Butterfield joined the USC School of Music faculty in August 2005 as assistant professor of double bass and jazz studies. Butterfield holds a BM in double bass performance with a minor in theory and an MM in double bass performance with a minor in jazz studies from the University of North Texas. He is also pursuing a Doctorate of Musical Arts degree in Double Bass Performance with a Minor in Jazz Studies from the University of North Texas.

Butterfield has toured extensively as a jazz artist as well as a classical soloist and clinician. In 2004 and 2005, he toured with the legendary jazz trumpet player Maynard Ferguson. Butterfield has also been active in the studio, appearing on several jazz CDs as both a performer and a producer.

In the classical field, Butterfield has taught master classes and recitals as a soloist at several universities and has twice been invited to perform recitals at the semiannual International Society of Bassists Convention. His many compositions and arrangements include works for bass quartet, jazz string ensemble, solo double bass, and percussion ensemble.

Joseph Eller joined the faculty in August 2005 as assistant professor of clarinet. Eller came to South Carolina from Kennesaw State University in Georgia where he had served as the clarinet professor since 1998. Eller received a BM in clarinet performance from Eastern Michigan University and an MM in clarinet performance from Louisiana State University.

Eller has performed as a soloist throughout the United States, Europe, and Japan. He plays with the Atlanta Opera Orchestra and serves as an extra with the Atlanta Symphony Orchestra. He served as principal clarinetist of the Cobb Symphony Orchestra from 1997–2005 and principal clarinetist of the 214th Army Band in Atlanta from 1996–2000, where he was a featured soloist on many national tours. Currently, Eller is co-host and co-artistic director for the 2006 International Clarinet Association Convention, Clarinet Fest 2006, in downtown Atlanta.



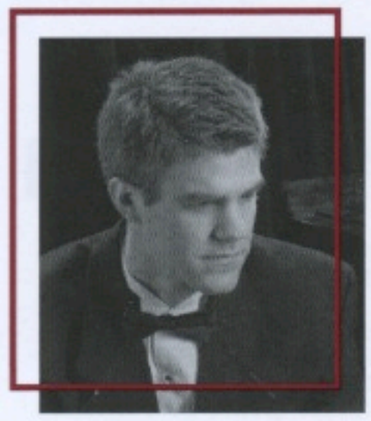
Dr. Peter A. Hoyt joined the USC School of Music faculty in August 2004 as assistant professor of music history. He received his advanced musical training at the University of Pennsylvania, where he simultaneously pursued the BA in music (studying oboe as a scholarship student of Richard Woodhams, principal oboe of the Philadelphia Orchestra) and the MA in musical composition (studying with George Crumb, George Rochberg, and Richard Wernick). After a period as a freelance musician, he returned to the University of Pennsylvania to research the history of music theory, completing the Ph.D. in 1999. Dr. Hoyt also studied Baroque contrabass at the Oberlin Baroque Performance Institute; on that instrument he has recorded for the Dorian, Helicon, Omega, and Vox labels.

Much of Dr. Hoyt's scholarly work involves the history of technical writings about music. He is currently revising a book-length study, to be published by Cambridge University Press, titled *Haydn and Sonata Form: Modern Ideals and Eighteenth-Century Practice.*

Since arriving at the School of Music, Dr. Hoyt became deeply involved in the planning of the South Carolina Mozart Festival, a three-week event (Jan. 21 to Feb. 12, 2006) that honored the 250th birthday of the composer.

Dr. Jeremy Lane joined the faculty of the School of Music in August 2003 as assistant professor of music education. Lane holds degrees in music education from New Mexico State University and Baylor University and a Ph.D. in music education from Louisiana State University. He has taught in the Texas public school systems, as well as University courses in elementary music methods, brass methods, and music appreciation. University and high-school ensembles have performed some of Lane's transcriptions for winds, including Baylor University Marching Band, Louisiana State University Chamber Winds, and New Mexico State University Wind Ensemble.

Dr. Lane has presented research on regional and national levels and has received an award for excellence in research from the Louisiana State University Graduate School. He has served as a clinician and adjudicator in New Mexico, Texas, and Louisiana and is a member of MENC, Society for Research in Music Education, Association for Supervision and Curriculum Development, and Phi Kappa Lambda National Music Honor Society.



Dr. Joseph Rackers, pianist, joined the School of Music piano faculty in August 2004 as a visiting assistant professor of piano and chamber music.

Dr. Rackers holds degrees in education from the University of Missouri (BS) and piano performance from the Eastman School of Music (MM, DMA) where he was also awarded the Performer's Certificate (2000) and Excellence in Teaching Prize (2001). Dr. Rackers has served on the piano faculties of the Eastman School of Music Community Education Division, Hochstein Music School, and since 2002 has served as piano department coordinator at the Blue Lake Fine Arts Camp, Michigan.

Dr. Rackers has performed across the United States and abroad as a soloist and chamber musician. Recent performances include concerts at the Banff Centre for the Arts, Canada; International Academie

Moulin d'Andé, France; South Carolina Federation of Music Clubs Convention and Southeastern Piano Festival; Blue Lake Summer Arts Festival, Michigan; Opus Classics Live and Live from Hochstein recital series, New York; Hilton Head Sunday Musicale Concert Series; Chancellor's Emerging Artist Concert Series, Missouri; and Washington Square Concert Series, New York.

Ellen D. Schlaefer joined the faculty in August 2004 as assistant professor of opera studies. In her first season, Opera at USC presented three operas—*Trial by Jury, Monsieur Choufleuri, The Merry Wives of Windsor,* and an outreach program—Luisa Fernanda a zarzuela, which toured area schools.

Schlaefer is a native of Columbia and holds a BA from Davidson College and an MFA in directing from the Catholic University of America.

She has staged operas throughout the country. including productions with the Washington Opera, Houston Grand Opera, Opera Memphis, Houston Ebony Opera Guild, Michigan Opera Theatre, Opera Carolina, Connecticut Opera, Augusta Opera, Opera Illinois, Orlando Opera, Cleveland Opera, and the Santa Fe Opera Tour. Equally at home on the legitimate and musical theatre stages, she has directed *The Goat* or *Who is Sylvia* for Trustus Theatre, *Master Class, Grace and Glorie, You Can't Take It With You* and *The Sisters Rosenzwieg* for Workshop Theatre of South Carolina; musicals *A Chorus Line, South Pacific, Oklahoma* and *The King & I* for Artpark, Lewiston, N.Y.; *Sweeney Todd* for the Princeton Festival and *She Love Me* for Coastal Carolina University.

Dedicated to arts education, Schlaefer is founder and general director of FBN Productions, Inc. Opera for Kids, a touring company based in South Carolina that specializes in bringing opera into the schools of the Southeast. FBN has shared the joys of live opera with more than 200,000 young people.

Tina Milhorn Stallard, soprano, joined the School of Music voice faculty in August 2004 as assistant professor of voice. Stallard earned an undergraduate degree in music education from Belmont University, an MM degree in voice from the University of Kentucky, and a DMA degree in voice from the University of Cincinnati College Conservatory of Music. Stallard came to USC from Miami University in Oxford, Ohio, where she served as an instructor of voice. Opera credits include Beth in *Little Women*, Abigail in *The Crucible*, and Barbarina in the Italian premier of Cassanova's Homecoming. As a concert soloist, Stallard has performed such works as Brahms' *Ein deutches Requiem,* Haydn's *Creation* and Lord Nelson Mass, and Mozart's *Requiem* and *Vespers* K. 339.

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Faculty Activities

John Kenneth Adams, professor emeritus, continues to perform both in the U.S. and abroad. He performed for the MTNA National Convention in Seattle and presented a new piano portrait on the life of Maurice Ravel at USC. Adams continued for the fourth year as chair of the judges for the Southeastern Piano Festival Concerto Competition at USC. He traveled to Europe three times in 2005, performing at the Royal Academy of Music in London, at the Varna International Master class and Competition in Varna, Bulgaria, and at the Zermatt Festival in Switzerland. He continues to perform every year and will be performing at the USC School of Music in "An Evening With Debussy" on Tuesday, Oct. 24, 2006 at 7:30 p.m. For more information please visit his Web site www.johnkennethadams.com.

Reginald Bain, professor of composition, presented a paper titled "Numerussonorus: Using Max/MSP to Explore the Compositional Potential of Number Sequences and Deterministic Algorithms" at the National CMS/ATMI Conference in Miami. He was also an invited guest speaker at the National Council of Teachers of Mathematics regional conference in Charleston, where he presented "Mathematical Images of Music." He served as editorial consultant for the fifth edition *of Kostka/Payne Tonal Harmony* (McGraw Hill): *An Introduction to Twentieth-Century Music.*

Gail Barnes, associate professor and area coordinator of music education, serves as chair of the collegiate roundtable for ASTA. She is currently working on a project to develop a best practices Web site for string and orchestra teachers. She is editing *Applying Research to Teaching and Playing Stringed Instruments*, which has contributions from 15 authors.

William H. Bates, professor of organ, presented an organ recital as part of the 2003 homecoming at Howard Payne University in Brownwood, Texas. Bates, a graduate of the school and a native of the city, also helped honor his undergraduate organ teacher, Dr. Euel Belcher. Bates has two additional volumes of organ music released by Concordia Publishing House.

Christopher Berg, professor of guitar, has presented recitals at the New England Guitar Festival in Boston, the Radford University International Guitar Festival in Virginia, the University of Michigan in Ann Arbor, and the Appalachian Guitar Festival in Boone, N.C., where he presented "Interpretive Structures and the Archaeology of Musical Styles." In 2003 he was awarded the Cantey Outstanding Faculty Award by the School of Music.

Craig Butterfield, assistant professor of double bass. Butterfield presented a recital and lecture on the ergonomics of playing the double bass at the annual Violin Society of America's Convention in Philadelphia. Butterfield also performed recitals throughout N.C. and S.C. with classical guitarist Matthew Slotkin. In January 2005 he recorded a CD with South Indian percussionist Poovalur Srinivasan and current Maynard Ferguson drummer Stockton Helbing, blending classical India music with western jazz.

Laury Christie, professor emeritus of voice, participated in the International Conference on Bodymapping in Salem at Willamette University and performed chamber music at the conference.

James Copenhaver, director of bands, was guest conductor of the senior symphonic band at the Rocky Mountain Summer Music Camp on the campus of Colorado State University in Ft. Collins in July 2005. He served as a guest conductor of the SCBDA Region 2 Senior Band in February 2006. In 2004 he was guest conductor of the honor band at the Tennessee Technological University's 41st Annual Festival of Winds and Percussion and was a featured conductor of the Tara Winds at the Southern Division Convention of the College Band Directors National Association and the National Band Association in Atlanta, Ga.

Walter Cuttino, associate professor of voice and voice area coordinator, serves as artistic director for the Palmetto Opera, and director of the Palmetto Mastersingers, who recently celebrated their 25th anniversary. The group will perform in China during summer 2006.

Ronald A. Davis, professor of tuba and euphonium, recently completed and updated a discography of solo tuba recordings for the revised edition of *The Tuba Source Book*, published by Indiana University Press. Dr. Davis authored the original discography chapter in the first edition, published in 1993. He is currently researching a history of the tuba in the Hollywood recording industry, profiling the careers of major studio's most influential tuba artists. Dr. Davis will present a faculty tuba recital on Nov. 9, 2006 at 7:30 p.m. in the School of Music Recital Hall.

Samuel Douglas, professor of composition, received an ASCAP award from the American Society of Composers, Authors, and Publishers.

Brad Edwards, associate professor of trombone, performed as a soloist with the United States Army Band in Washington D.C., and premiered a new arrangement of Richard Monaco's first sonata prepared by alumnus **George Schneider**. He was awarded a University research grant to commission USC emeritus composer **Gordon (Dick) Goodwin** to write a new work for trombone and piano and premiere the work in a solo tour in Texas. In commemoration of the first and second International Trombone Weeks, Edwards was asked to compose fanfares for trombone octet. The results, Bone Week Fanfare 1 and Bone Week Fanfare 2, were posted on the International Association's official Web site. His second book, *Lip Slurs: Progressive Exercises for the Development of Tone and Technique*, will be released by Ensemble Publications. Dr. Edwards will present a faculty trombone recital on Oct. 23, 2006 at 7:30 p.m. in the School of Music Recital Hall.

Faculty Activities

Gordon (Dick) Goodwin, distinguished professor emeritus, and **Samuel Douglas**, professor of composition, premiered pieces at Spoletto 2004 as part of the Charleston Chamber Players' tribute to South Carolina composers.

Andrew Gowan, associate dean, has been promoted to full professor. His composition *Windfall* for unaccompanied saxophone and his saxophone quartet arrangement of John Bull's *Galiard to the Pavan* are available through Roncorp Publications.

Scott Herring, assistant professor of percussion, performed with the Florida State University Percussion Ensemble in March 2004 and premiered a new work by **John Fitz Rogers**, assistant professor of composition, in spring 2004. Dr. Herring is a member of the Shiraz Percussion Trio. The trio performed at Ohio State University, South Carolina Day of Percussion, and Coastal Carolina University in 2004. Dr. Herring will present a faculty percussion recital on Sept. 7, 2006 at 7:30 p.m. in the USC School of Music Recital Hall.

Julie Hubbert, professor of music history, was invited to lecture at universities in Europe: The University of Graz, Austria, and the Institute für Wertsungsforschung to lecture at a special conference on film music. An article titled "Bach and the Rolling Stones: Scorsese and the Post-modern Soundtrack in *Casino* (1995)", was subsequently published in *Tonspuren: Music im Film: Fallstudien 1994–2001*, Studien zur Wertngsforschung (Universal: Vienna, 2005). Her paper titled "Without Music I Would Be Lost: Scorsese, Music, and Authorship" was presented at a film studies conference at the University of Texas. She presented a paper at the national meeting of the American Musicological Society in Washington D.C., titled "Unfettering the Tongue of Kitsch: Mahler and the Trivial as Folk." In March 2006 she traveled to Chicago to present a paper at the Society for American Music titled "My Way: Musical Rhythm, Text, and Style in Scorsese's *Goodfellas*." At the same conference, with music historian Willie Strong, she co-presented "Lost American Music" a special screening of films of African-American musical performances from the USC Fox Movietone News Collection. Her article "Modernism at the Movies: The Cabinet of Dr. Caligari and a Silent Film Score Revisited" appeared in the winter 2006 volume of *The Musical Quarterly*. An article on music in Eisenstein's theory of montage will be published in *Composing for the Screen in the USSR and Germany* (Indiana University Press). Her book *Celluloid Symphonies: Texts and Contexts in Film Music History* is forthcoming from the University of California Press.

Robert Jesselson, professor of cello, taught at the Green Mountain Festival in Vermont, the North Carolina School of the Arts, and the ARIA Festival in Indiana during the summer of 2005. He was the recipient of the first SC-ASTA Studio Teacher Award in 2005 and was given the honor of being the "title" for the national award given by ASTA to a string project with the Robert Jesselson String Project Award. He received a School of Music research grant for his work on biofeedback for reducing tension in practice and performance. In fall 2005 Jesselson hosted the 26th annual S.C. Cello Choir at the Koger Center, with 147 cellists attending, and with cellist David Ying as clinician. In November 2005 he held recitals in New York City and performed the Tchaikovsky *Rococo Variations* with the USC Symphony Orchestra.

Carol Krueger, associate director of choirs, was the guest conductor of the North Dakota ACDA Collegiate Honor Choir, Horry County High School Honor Choir, Pickens County Middle School Honor Choir, and the Georgia District One Middle School Honor Choir. She was invited to conduct the South Carolina Women's All-State Choir in March 2006. Under Dr. Krueger's direction, the University Chorus performed at the South Carolina Music Educators Conference in 2005. Krueger presented interest sessions at the North Dakota ACDA Conference and the North Dakota MENC Conference. In addition, she was the choral clinician for the Tennessee Arts Academy, a weeklong workshop for arts educators held at Belmont University in Nashville, and was guest clinician for the Greater Boston Area Choral Workshop held in Brookline, Mass. In December 2005 Dr. Krueger was invited to conduct the orchestra and mass choir for the Epcot Candlelight Processional at Disney.

Constance Lane, professor of flute, received the 2006 Cantey Outstanding Faculty Award for Excellence.

Clifford Leaman, professor of saxophone, was promoted to full professor. In summer 2005 he released a CD titled *Illuminations* on the Equilibrium label (EQ-77) with pianist Derek Parsons, featuring recent works by five young American composers, including USC composition faculty **John Fitz Rogers** and **Reginald Bain**. Dr. Leaman was the featured guest artist and clinician at the 2005 Yantai International Winds Arts Festival and the 2005 Xi'an International Clarinet and Saxophone Music Festival in China. In summer 2006 he will travel to China again and will serve, in Columbia, as the director of the Carolina Summer Music Conservatory.

Marina Lomazov, assistant professor of piano, is the artistic director of the Southeastern Piano Festival, now in its fourth year. Lomazov also spends summers teaching and performing at the Brevard Music Center. Lomazov was in Europe in May 2005 to teach and perform in Bulgaria, at the Varna International Piano Master Classes and to perform Rachmaninoff's Second Piano Concerto with the Northern Chamber Orchestra at the Bollington Festival near Manchester, England. Lomazov performed with the Charleston Symphony in the 2005 Piccolo Spoleto Festival and opened the 2005–2006 season performing Tchaikovsky's *First Piano Concert* with the Redlands Symphony Orchestra and gave a solo recital at the "Sundays at LACMA" live radio broadcast in Los Angeles, Calif. Other engagements for the 2005–2006 season included performances with the South Carolina Philharmonic, GAMAC Symphony Orchestra, and the USC Symphony Orchestra, performing a Mozart double piano concerto with her husband and piano-duo partner, **Joseph Rackers**, visiting assistant professor of piano. Drs. Lomazov and Rackers will perform a duo piano recital on Nov. 27, 2006 at 7:30 p.m. in the School of Music Recital Hall

Rebecca S. Nagel, professor of oboe, performed in June 2005 at the annual conference of The International Double Reed Society in Austin, Texas. Dr. Nagel was joined by colleagues **Carol Cope Lowe**, bassoon, and **Lynn Kompass**, piano. Nagel's article "A Few Thoughts on Practicing" appeared in *The Double Reed*, Vol. 25, No. 4. This article was subsequently translated into German and appeared in the *'Rohrblatt*, a publication of the German oboe, clarinet, bassoon, and saxophone societies.

Dorothy Payne, professor of music theory, received the Gail Boyd de Stowolinski Lifetime Achievement Award for Music Theory Teaching and Research. She also received the 2005 Cantey Outstanding Faculty Award for Excellence. In September 2005 Dr. Payne was invited for a four-day residency at the University of Oklahoma where she presented a lecture and master class.

Donald Portnoy, professor of orchestra, conducting, and violin, is a regular participant at the Spoleto Festival in Charleston, S.C. Dr. Portnoy is also the director of the Conductor's Institute of South Carolina.

Scott Price, associate professor of piano, presented recitals and master classes in Singapore, Bangkok, Thailand, and in Kuala Lumpur and Penang, Malaysia. He recently performed Mozart's *Piano Concerto in A Major* with the Lake Murray Symphony Orchestra. Dr. Price was invited to the University of Oklahoma for a three-day distinguished guest alumnus residency, where he performed a recital and presented a master class and lectures. He was a featured speaker on piano study and autism at the National Conference on Keyboard Pedagogy. Dr. Price was featured on *Dateline NBC* as part of a story on one of his autistic piano students. He serves on the research committee of the National Conference on Keyboard Pedagogy and was named to the organizing committee of the National Group Piano/Piano Pedagogy Forum conference. He recorded his 20th CD of educational piano music for Alfred Publishing Company and his Internet journal on piano pedagogy "Piano Pedagogy Forum" has entered its ninth year of publication.

Joseph Rackers, visiting assistant professor of piano and chamber music, served on the faculty and performed at the second annual Varna International Piano Master Class in Varna, Bulgaria, in May 2005. In April 2005 he was the Second Prize Winner of the Biennial Ellis Duo Piano National Competition along with his piano-duo partner **Marina Lomazov**. Also in 2005 he performed recitals in Charlotte, N.C., at the Blodgett Recital Series in Michigan and served as adjudicator for the Music Teachers National Association piano competitions in Virginia. During summers he serves on the faculty and coordinates the piano department of the Blue Lake Fine Arts Camp in Michigan. He was recently featured in *The State Newspaper* in its "Ten Under Thirty" series, showcasing area artists.

William Terwilliger, professor of violin, tours and performs as part of the duo Terwilliger-Cooperstock, with Andrew Cooperstock, pianist. Recital performances have included performances in Texas, Georgia, the University of Colorado at Boulder, University of Arkansas-Little Rock, Baton Rouge, and in New Orleans. The duo performs at Brevard Music Center where Terwilliger has been on the faculty for 14 years. Terwilliger has recorded a CD of chamber works by New York composer Lowell Liebermann, funded in large part by the Office of Research at USC. Dr. Terwilliger, with Andrew Cooperstock, will present a faculty recital on Sept. 16, 2006 at 7:30 p.m. in the USC School of Music Recital Hall.

Helen Tintes-Schuermann, assistant professor of voice, completed the Doctor of Music at Northwestern University. Dr. Tintes-Schuermann and her husband, Klaus Schuermann, released a CD, *These Precious Days*, along with **Gordon (Dick) Goodwin**, professor emeritus. Dr. Tintes-Schuermann is the director of the new International Course in Spanish Music being taught for the first time in Madrid, Spain, summer 2006. Dr. Tintes-Schuermann will present a faculty recital on Oct. 9, 2006 at 7:30 p.m. in the School of Music Recital Hall.

Wendy Valerio, associate professor of music education, presented "Toddler Music Syntax Acquisition in Music Play and General Play Environments: Cultural Connections" at the 13th International Congress of the Gesellschaft fur Müsikforschung held at the Hochschule fur Müsik, Franz Liszt Academy in Weimar Jena, Germany, in 2004. While in Germany, Dr. Valerio presented a lecture, "Listen to the Children: They are Making Music" and a one-day workshop for the children, parents, and teachers at the Gordon Institute for Early Childhood Music Learning at the University of Freiburg. In summer 2005 Dr. Valerio hosted the Gordon Institute for Music Learning Mastership Certification-Elementary Level I for 17 participants. She also published "A Music Acquisition Research Agenda for Music Learning Theory," a chapter in *The Development and Practical Application of Music Learning Theory*, Eds. Maria Runfola and Cynthia Taggart, GIA: Chicago. Dr. Valerio collaborated with colleagues from Orff Schulwerk, Dalcroze, and Kodaly in a series of conference presentations promoting active music making. Valerio conducts the St. Peter's Catholic Elementary Children's Choir and coordinates music education at St. Peter's Catholic School, the Center for Inquiry in Richland 2, and USC/Gateway Child Development and Research Center.

Larry Wyatt, director of choral activities, conducted the Tennessee Collegiate All State, Eastern Connecticut High School Honor Chorus, the Georgia All State Chorus, and the Mississippi High School Summer Music Camp. In fall 2005 he conducted at Hardin Simmons College in Nashville and at Colorado State University in Pueblo. In June 2006 singers from the USC Concert Choir, University Chorus, and the community will travel to Austria to perform Mozart's *Requiem* under Dr. Wyatt as part of the Mozart anniversary year.

Student Activities

Joe Backer, BM piano performance, student of Charles Fugo, won first prize in both the concerto competition and the solo competition at the Brevard Music Festival, where he was a scholarship student during summer 2003. He subsequently performed with the Brevard Symphony Orchestra.

Chris Barnes, BM instrumental, who studies with Clifford Leaman, won honorable mention at the SCMTNA Young Artist Competition in November 2004.

Tara Villa Chamra, DMA orchestral conducting, received the LeDare Robinson Graduate Award for Academic Excellence in spring 2006. This award is given to a graduate music major who demonstrates outstanding ability in the area of music history and/or theory.

Andrew Cline, BM instrumental; **Brett Hoffecker**, BM performance; **Jonathan Valentine**, BM instrumental; and **Matthew Younglove**, BM performance, earned honorable mention at the 2005 SCMTNA Chamber Competition. They all study with Clifford Leaman and are members of the Aeolus Saxophone Quartet.

Steven Dragun, BM performance, who studies saxophone with Clifford Leaman, won the 2005 SCMTNA Young Artist Woodwind Competition.

Sara Duncan, BA instrumental music education, who studies cello with Robert Jesselson, received the Presser Scholar Award in spring 2006. This award is given by the Presser Foundation to recognize an outstanding music major at the end of the junior year of study.

Adam Estes, DMA performance; **Ian Jeffress**, DMA performance; **Lauren Meccia**, MM performance; and **Bobby Young**, BM performance, won the 2005 SCMTNA Chamber Competition. They all study with Clifford Leaman and are members of the Assembly Saxophone Quartet.

Daniel Gainey, BA vocal performance, who studies with Jacob Will, received the Cantey Award for Excellence in spring 2006. This award is presented to a rising senior music major who exemplifies excellence in scholarship, musicianship, and service.

Logan Goldstein, BM percussion, who studies with Scott Herring, was accepted and attended the Eastern Music Festival in Greensboro, N.C., in summer 2005.

Thomas Hammond, BA instrumental music education, who studies saxophone with Clifford Leaman, received the LeDare Robinson Undergraduate Award for Academic Excellence in spring 2006. The award is given to an undergraduate music major who demonstrates outstanding ability in the area of music history and/or theory.

Stacey Holliday, MM piano performance, who studies with Marina Lomazov, earned honorable mention in the 2005 SCMTNA Young Artist Keyboard Competition.

Katie Ipock, BA flute performance, who studies with Constance Lane, received the Arthur M. Fraser Award in spring 2006. The award is presented to the most outstanding senior with emphasis in performance, theory, or composition.

Roger Keane, BM instrumental music education, who studies tuba with Ron Davis, received the Robert VanDoren Award in spring 2006. This award is presented to the most outstanding graduating senior in the BM program with emphasis in music education. Roger also received the Cantey Award for Excellence in spring 2005.

Laurel Larsen, DMA piano pedagogy, continues to publish her series of educational books "Music Theory for Choirs" and serves on the adjunct faculty at Newberry College in Newberry, S.C.

Mary Katherine Lawson, BA vocal performance, performed at Town Theatre in *Oklahoma* and with Trustus Theatre in *Cabaret*.

Bobby Lekov, DMA piano performance, who studies with Scott Price, presented a recital in Bulgaria.

Renne Madden, BA vocal performance, performed in the 2005 Trustus Theatre production of *Cabaret*.

Lacey Hutchison Marye, DMA piano pedagogy, is on the adjunct faculty at Columbia International University. Lacey received a William H. Nolte Graduate Assistant Teaching Award in Music in spring 2006.

James Miller, BM flute performance, who studies with Constance Lane, won alternate in the SCMTA Young Artist Competition in 2004.

Deanna Moore, DMA piano performance, who studies with Scott Price, presented a lecture on the Piano Etudes of György Ligeti for the Columbia Music Teachers Association.

Sonja Sepulveda, DMA choral conducting, received a William H. Nolte Graduate Assistant Teaching Award in music in spring 2006.

Katie Thigpen, BM instrumental, who studies trombone with Brad Edwards, earned honorable mention in the 2005 SCMTNA Young Artist Brass Competition.

Will Timmons, BM trombone performance, who studies with Brad Edwards, won the 2005 SCMTNA Young Artist Brass Competition.

Stephanie Titus, BM piano performance, who studies with Marina Lomazov, earned honorable mention in the 2005 SCMTNA Young Artist Keyboard Competition.

Bobby Young, BM saxophone performance, who studies with Clifford Leaman, won the 2004 SCMTA Young Artist Competition in 2004.

Alumni Activities

1970–1979

Jim Balentine, MM, 1976, received a DMA from the University of Texas at Austin and has been teaching theory, composition, and jazz history at the University of Texas at San Antonio. He completed a commission from the Barlow Endowment at Brigham Young University for a piece for clarinet and piano, which was premiered by clarinetist Jaren Hinckley at the International Clarinet Festival in Salt Lake City, Utah.

Nancy Hill Elton, BM, piano and vocal performance, 1971, is the recipient of the 2005–2006 Georgia Teacher of the Year Award given by the Georgia Music Teachers Association. The award recognizes an individual teacher who has made a difference in student's lives, has contributed to the advancement of music in the community, and is an example of a professional music educator. Nancy studied piano with John Kenneth Adams and voice with Evelyn McGarrity.

Beverly Reed Hay, BA, 1965/MM, 1976, the Daniel Professor of Voice at Converse College, was honored at the Ninth Annual Patrice Munsel Scholarship Gala held at the Seagle Music Colony in Schroon Lake, N.Y. She was also awarded the Kathryne Amelia Brown Award for Excellence in Teaching at Converse.

Donald Sanders, BA, 1970, was named Professor of the Year at Samford University in Birmingham, Ala., where he is professor of piano and music history.

Pat Wylie, MM, 1970, was inducted into the SCMA Hall of Fame in spring 2004.

1980–1989

McGregor Boyle, BM, 1981, composer of *Forever August* and *Nightfall: The Lookout*, and his wife, **Kelly Boyle**, BM, 1982, have presented all-digital multimedia concerts at the Peabody Conservatory of Johns Hopkins University and at Berkeley Springs in West Va.

Jose Lezcano, MM, 1983, currently professor of music at Keene State College, New Hampshire, has appeared as a guest artist at the International Flute Festival in Peru and Mitad del Mundo Festival in Ecuador. Further, Lezcano was a soloist with the North-South Consonance Chamber Orchestra in New York City. He was also commissioned by the Keene High School Choir to compose a work for mixed chorus and guitar, *Canciones para Alfonsina*. He also was a faculty artist at the fifth session of the Apple Hill Chamber Music Festival, performing his *Sonata for Viola and Guitar*.

Xiao-fan Zhang, MM, 1989, is a member of the Nashville Symphony.

1990–1999

Cecil Adderley, Ph.D., 1996, has been named chair of the music education department Berklee College of Music, Boston, Mass. Dr. Adderley currently works with the National Educational Testing Service, where he evaluates the Praxis Test for Music Teachers.

Stephanie Dillard, DMA, vocal performance 1997, is currently a faculty member of Meredith College Department of Music in Raleigh, N.C. She was the winner of the National Association of Singing Artists Awards for the State of North Carolina.

Edward Gordon II, BA, 1998, received a second master's degree in urban education from New Jersey City University with a concentration in supervision and administration. He is the marching band director at John J. Kennedy High School in Paterson, N.J., and is the lead teacher of the BRAVO (Bringing Real Art Vision and Opportunity) Academy.

Lester S. Green, MB, 1995, earned his DMA from the University of Maryland. Recently he performed in all 10 shows of *Porgy and Bess* with the Washington National Opera. He is doing a lecture-demonstration at the Family Look Series for the *Porgy and Bess* show at the Kennedy Center. He was the organist and music organizer for the Rosa Parks Funeral Service in Washington, D.C., where he put together and prepared a mass choir and organized a pre-ceremony concert program.

John Mayrose, BM, guitar performance, 1998, and S.C. Honors College graduate, is working toward a Ph.D. at Duke University. Additionally, he was awarded the ASCAP Morton Gould Young Composer's Award for his piece, *What Hath God Wrought*, written for bass clarinet, percussion, electric guitar, piano, cello, and double bass. This piece is based on Samuel Morse's first transmitted message over telegraph and uses the morse code of this message as a means to draw musical material and form.

Steven R. Mento, DMA, 1998, and **Loretta Mento**, MM, 1993, released a CD of four-hand piano works titled *Duo Mento*. The siblings perform regularly solo and four-hand concerts. Steven and Loretta are composers and Steven is also a concert reviewer for the *Classical New Jersey Society Journal*.

Tony Morris, BM, 1990, a former student of Christopher Berg, performed with his group, Tony Morris and Friends, at the White House in Washington, D.C., in December 2002 and in December 2004. These performances were part of the annual holiday celebrations for White House staff and administration officials, including Dr. Eileen Mason, director of the National Endowment for the Arts. The December 2004 event marked the world premiere of a newly discovered solo guitar work, *Guitare*, by Germaine Tailleferre: and premieres by composers Kaare Norge and Russell Sarre. Tony is also the host of the public radio program *Classical Guitar Alive!*

Siegwart Reichwald, BM, 1991, has been appointed associate professor of music history at the Petrie School of Music, Converse College. Siegwart earned his MM in orchestra conducting and his Ph.D. in music history at Florida State University.

Paula Riddle, BA, music 1994, is now the horn professor at Furman University and the South Carolina Governor's School for the Arts and Humanities residential program.

Laura Shealy, BM, 1997, is director of cultural events at Presbyterian College in Clinton, S.C.

Alumni Activities

Liana Valente, DMA, 1999, is currently assistant professor of music at Wesleyan College, Macon, Ga. She was featured on the Georgia public broadcasting radio program, *Studio GPR*, with American art songs of the 20th and 21st centuries.

2000–2006

Crystal Barrett, BA, 2000, is completing doctoral studies in oboe at Indiana University, where she studies with Linda Strommen.

Mary Lynne Bennett, DMA, 2002, is on the faculty at Fairmont State College in West Virginia.

Mary Lindsey Campbell, BM, music education, 2002, is currently a doctoral student at the University of Cincinnati College Conservatory, where she studies with Mark Ostoich.

Wendy Channel, DMA, piano performance, 2002, is currently an assistant professor of piano with Jacksonville State University, Jacksonville, Ala., tenure-track and is teaching applied piano, class piano, and contemporary music literature for graduate students and also accompanies two of the university's choral ensembles.

Eunjung Choi, DMA, piano pedagogy, 2004, is a visiting assistant professor at Georgia State College and University.

Britt Cooper, DMA, choral conducting 2003, placed second in the graduate student conducting competition at the national convention of the American Choral Conductors Association. Britt is director of choral activities at Spring Valley High School in Columbia, S.C.

Caryn Creamer, BM, music education, 2003, is currently a master's student at the College Conservatory at the University of Cincinnati, where she studies with Mark Ostoich.

Melissa Dagley, BM, performance, 2003, is a member of the 24-voice William Ferris Chorale in Chicago.

Amy Deaderick, BM, horn performance, 2005, is currently principal horn in the Rome Philharmonic in Rome, Italy.

Wendy Faughn, DMA, piano performance, 2002, is on the faculty at Jacksonville State University in Alabama.

Jennifer Forseth, MME, 2005, had her thesis, "Bi-Variate Relationships Between Tonal Music Achievement, Tonal Improvisation Achievement, and Tonal Composite Synthesis-Reading Achievement," approved in April 2005.

Connie Frigo, DM, saxophone performance, 2004, has accepted a position as assistant professor of saxophone at the University of Tennessee in Knoxville.

Jennifer Gagnon, BM, 2002, starred in various productions with Town Theatre in Columbia, including the role of Emma in *Jekyll and Hyde*. She starred in a production of *The Fantasticks* with Trustus Theatre in Columbia and also participated in a new musical, *Dogs*, in Camden, S.C. Currently, Jennifer is on tour as a soloist with a New York City-based chorale.

Young-Shin Go, DMA, composition/doctoral and minor in piano performance, 2000, had a collection of 22 choral arrangements and solo songs published by Yesol Publishing Company in Korea.

Rebecca Grausam, DMA, piano pedagogy, 2005, serves on the Pedagogy Student Committee of the National Conference on Keyboard Pedagogy, and is on the adjunct faculty at Erskine College.

Scott Guinn, BM, 2001, signed with Engdahl Artists International in New York in 2004. He finished as an artist-in-residence at Opera Memphis, where he performed with the Memphis Symphony and in the professional premiere of Michael Ching's opera *Corps of Discovery*. He sang with the Lyric Opera Cleveland in the roles of Gideon March/Dashwood in Mark Adamo's *Little Women* and as Guglielmo in *Cosi fan tutte*. He sang the role of Angelotti in *Tosca* with Opera Memphis. More recently, he performed with the New York City Opera: Rachel Portman's *The Little Prince* and Gioachino Rossini's *Barber of Seville*. In January 2006 Guinn traveled to Florida to perform with the Sarasota Opera in Puccini's *La Boheme* and Strauss' *Die Fledermaus*.

Serena Hill, MM, 2003, was a winner of the USC Concerto Aria Competition and the S.C. Metropolitan Opera district auditions. She participated in the regional auditions held in Atlanta and received a fellowship to sing in the Opera in the Ozarks Summer Festival. She was runner-up for the Yale Artist Diploma Program National Competition. She signed with the Orlando Opera Young Artist Apprentice Program and made her debut as Nedda in Leoncavallo's opera, *I Pagliacci*.

Reginald Houze, DMA, conducting, 2005, received a one-year appointment as assistant director of bands at Clemson University.

Jessica Kendal, MME, 2003, had her thesis, "Toddler Responses to a Duple Meter Rhythm Chant and Corresponding Music Gesture Sequence" approved.

Nathan Koci, BM, horn performance, 2004, won the Arthur Fraser Young Artists Award in the brass category and performed Mozart's *Concerto No. 4* with the S.C. Philharmonic.

Tony Ku, DMA, 2004, has been promoted to the position of assistant professor at the Taiwan National University of the Arts. He guest conducted the Taipei Chinese Orchestra and the Kaoshung Chinese Orchestra and led the university orchestra for a tour of Switzerland in 2005.

John Lane, DMA, conducting 2000, received the Junior Faculty Achievement Award at Wheaton College, Ill., where he serves as assistant professor of music theory and composition.

Mark Laughlin, DMA, piano pedagogy, 2004, was accepted to present the findings of his doctoral dissertation at the national meeting of the National Association of Schools of Music in Boston. He serves on the adjunct faculty at the University of North Carolina at Charlotte, Midlands Technical College, and the University of South Carolina in Columbia. He presented workshops and clinics for the Columbia Music Teachers Association, Mississippi College, and Jacksonville State College in Alabama.

Jill Lewis, DMA, 2000, is currently on the voice faculty at Charleston Southern University. She was awarded a grant from the S.C. Arts Commission to commission a contemporary song cycle by composer **Larry Shackley**, DMA, composition, 2002. She is currently touring various colleges and universities with a program of 20th-century vocal music, which also features Shackley's song cycle.

Julie Licata, MM, performance, 2005, is attending the University of North Texas, where she is pursuing a Doctor of Musical Arts Degree.

Ernest Lim, DMA, piano pedagogy, 2005, presented a lecture for the Singapore Piano Teachers in Singapore.

Dulcie Livingston, BM, music education, 2002, is a graduate student at the University of Missouri, Kansas City, where she is studying oboe and music therapy.

Tony Makarome, DMA, orchestra conducting, 2002, is conductor of the wind symphony at the National University of Singapore and has accepted the position of teacher of theory and history at the Singapore Conservatory of Music.

Cesar Marimon, DMA, piano performance, 2005, is now on the faculty at Conservatorio Superior Music Manuel Castillo, Seville, Spain.

Jun Matsuo, DMA, piano pedagogy, 2002, is an adjunct faculty member at Presbyterian College in Clinton, S.C.

Mike Meglino, BA, music, and BS, engineering, 2002, accepted an offer from Shen, Milsom, & Wilke, an acoustical consulting firm based in New York City.

Bill McNair, MM, organ performance, 2005, has had *Variations on Jesus Loves Me* published by Lorenz.

Michael Moore, Ph.D., music education, 2005, successfully defended his dissertation, "The Status of Music Education in the American Association of Christian Schools."

Sun-Joo Oh, DMA, voice performance, 2005, has accepted an appointment as assistant professor of music at East Tennessee State University in Johnson City, Tenn.

Tara Pearsall, MME, 2004, presented her thesis, "An Exploratory Investigation of Vocalizations Performed by Music Teachers and Young Children During a Rhythm Chant in Duple Meter," in the open research poster competition at the USC Graduate Student Day.

Katherine Davis Phillips, MME, 2004, had her thesis, " Young Children's Recorded Music Exposure: A Content Analysis Thesis," approved.

Tara Pinckney, BM.Ed., 2004, was named Rookie Teacher of the Year" at her school in Charleston for the 2004–2005 school year. She was also nominated for district honors.

Patrick Pope, BM, organ performance, 2002, graduated from Indiana University with a master's degree in organ performance and church music. He serves as director of music and organist at Steele Creek Presbyterian Church in Charlotte, N.C. He is active in the American Guild of Organists; serves as accompanist for the Boys and Girls Choirs at St. Peter's Episcopal Church, Charlotte; and is on the Board of Directors of Indiana Organists United, an affiliate organization of the Indiana University Alumni Association.

Robert Rearden, BM, horn performance, 2003, toured Europe in summer 2005 with the Cleveland Orchestra.

Heather Rentz, DMA, flute performance, 2004, had an article on "Lip Care" accepted for publication by *Flute Talk*, flute journal.

James Schmidt, DMA, piano pedagogy, 2002, is on the faculty at Coastal Carolina Community College in North Carolina.

Christina Schneider, Ph.D., music education, 2004, had her dissertation, "Creating Music Experience Profiles of Select South Carolina Middle Schools Through the Item- Mapping Process and Modeling Student Responses " approved.

Kevin Simmonds, Ph.D., music education, 2005, received first prize in the 2004 USC Graduate Student Day competition for his oral research presentation "Not About God," an historical and music investigation of Creole music. He was also awarded the Fulbright Scholarship to Singapore, where he will guest lecture at the Nanyang Academy of Fine Arts and the National Institute of Education.

Josh Tillman, MM, trumpet performance, 2005, was a finalist in the 2005 National Trumpet Competition held at George Mason University.

Ban Toh, MM, 2002, received a conductor prize and repertoire prize in 2003. His choirs have won numerous awards at competitions throughout Europe and Asia.

Jason Tye, DMA, piano pedagogy, 2004, attended and presented at the National Group Piano Symposium in Florida.

Ching Ching Yap, Ph.D., 2003, had her dissertation approved: *Music Aptitude and Music Achievement Among Young Cochlear Implant Recipients.*

Umi Yoshioka, DMA, piano pedagogy, 2003, serves as assistant professor of piano at the Universiti Sains in Malaysia.

Alumni updates inform others of accomplishments and personal triumphs. Please send updated information about yourself or fellow alumni to Laveta Gibson at 803-777-4336 or lgibson@mozart.sc.edu. The School of Music also mails a bimonthly calendar of events featuring faculty and ensemble recitals. To join the mailing list, please visit www.music.sc.edu.

You're Invited! The Columbia Choral Society invites any USC School of Music choral conducting, vocal, and choral music education graduates in the Columbia, S.C., area to sing with the Columbia Choral Society. Please call William Carswell at 843-383-8063 or e-mail him at wcarswell@coker. edu.

School of Music Alumni We're Looking for You

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

The mailing of this issue of *Da Capo* will reach more than 3,000 School of Music alumni, but we may have missed someone. You can help by sending us your current information or information about someone you know who attended USC's School of Music. Please use the envelope included in this magazine to share names of fellow alumni and addresses.

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Mailing Address_____

Home Phone_____ Work Phone_____

E-mail_____

Year of Graduation_____ Degree Earned _____

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