

# DaCapo

University of South Carolina

NOTES FROM THE SCHOOL OF MUSIC



## Jamal Rossi— New Music Dean

Dr. Jamal J. Rossi has been named dean of the School of Music at the University of South Carolina. He comes to USC from Ithaca College in New York where he served as associate dean of the School of Music. In addition to his responsibilities as associate dean, he served in a leadership capacity on numerous projects, including construction and fundraising for an \$18 million addition to the school, creating scholarship opportunities to study abroad, and spearheading a number of curriculum and new degree initiatives.

"A strong school of music is essential to a comprehensive, liberal arts university," said USC President John M. Palms. "In Jamal Rossi we have found that rare combination—an accomplished artist and a proven administrator who understands the importance of a music school in a university and whose dynamic leadership

## USC String Project Selected as National Model

*Information for this article was contributed by Professors Robert Jesselson, current president of the American String Teachers Association (with the National School Orchestra Association) and former director of the USC String Project, and Gail Barnes, current director of USC String Project*



The USC String Project has been chosen as the national model for a major grant program sponsored by the American String Teachers Association with the National School Orchestra Association (ASTA with NSOA). The grant, from the U. S. Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE), is part of a \$980,000 program in which 13 other universities and colleges (three of which have yet to be specified) around the country will set up their own string projects based on the one at USC. Ten of the 13 initial sites (besides USC) already identified, and which will receive funding, include the following: University of Arizona, Brooklyn College (City University of New York), University of Kentucky, Lawrence University, University of Memphis, University of Nebraska, University of North Texas, Rutgers University, State University of New York at Postdam, and the University of Wyoming.

Within 10 years it is expected that these sites will have a total of 250 student teachers, with 3,500 children enrolled each year. The USC String Project, which operates the model for this program, is receiving national recognition for its unique approach to the training of teachers. USC will also receive money for a graduate assistant from FIPSE. The 13 sites, plus USC, will comprise the National String Project Consortium, which will exchange information and ideas about the training of string teachers.

In line with the USC String Project, these programs will give undergraduate music education majors the practical hands-on experience necessary to become highly competent teachers when they enter the profession. Undergraduates in the USC String Project teach large heterogeneous and homogeneous classes, conduct orchestras, teach private lessons, and gain practical experience about teaching during their college years. In addition, this program is addressing the great string teacher shortage by offering work assistantships to attract string players to the teaching profession.

FIPSE grants, established by the U.S. Department of Education in 1972, are prestigious. The National String Project Consortium grant is one of about 125 out of 2,000 applications that were awarded this year. Comments about the USC String Project from FIPSE attest to the high esteem in which the program is held:

"Using USC's overwhelmingly successful program as a model, they propose to disseminate the plan ... across the nation. Their ultimate goal is to have at least one established in every state. This proposed project could seriously change the face of American education... The USC String Project held an impressive lower income and minority participation rate in a society where normally only wealthy students can learn string instruments. This proposal shows how to change that fact, which will indeed alter expectations regarding what socio-economic and ethnic groups are supposed to enjoy concert music."

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# DEAN'S notes

Dear Friends,

It is an honor and privilege to write to you as the dean of the School of Music at the University of South Carolina. Since arriving in Columbia in August, I have observed a School of Music that is marked by an outstanding faculty, a dedicated staff, a vibrant student body, loyal alumni, committed friends, and the remarkable potential to become truly exceptional.

The name of this newsletter, *DaCapo*, is wholly appropriate to the atmosphere experienced at the University of South Carolina right now. Literally translated, *Da Capo* means “from the beginning.” The University of South Carolina is experiencing a tremendous rebirth and wonderful momentum as it heads into the 2001 bicentennial celebration. Under the leadership of President John M. Palms, the University has been moving forward in its goal to become “a great university.” When addressing this goal, Dr. Palms writes: “Neither our noble mission nor our potential has changed since our first days. Reaffirming our ideals, fulfilling our promise, this generation of South Carolinians can restore USC to the national prestige our state deserves and that our citizens expected at the beginning. We will provide generations of the 21st century a legacy worthy of our heritage—an institution that is not only one of America’s oldest and most comprehensive universities, but also, and again, one of its finest.”

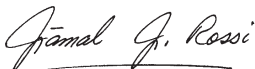
Some recent university-wide benchmarks toward achieving these goals include meeting the \$300 million Bicentennial Campaign goal 18 months ahead of schedule. As a result of this achievement, the University has increased its campaign goal to \$500 million. The University garnered more than \$121 million in research funding last year which represented a 25 percent increase over the previous year. Even the football team enjoyed a winning season and a bowl game appearance.

In the School of Music, one easily senses this on-going momentum given events of the past year, as well as those that are anticipated in the coming year. Last spring the USC Festival Singers and the Left Bank Jazz Ensemble toured England and France performing portions of Duke Ellington’s *Sacred Concerts*. Recently, the United States Department of Education awarded a \$980,000 grant to 13 universities and colleges around the country to set up string projects modeled on the University of South Carolina. Internationally acclaimed soprano Deborah Voigt performed works by Wagner and Strauss with the USC Symphony Orchestra. The 2001 bicentennial celebration will feature many music ensembles in prominent venues. This is truly an exciting time in the School of Music.

Our full-time enrollment at the beginning of the school year was nearly 500 undergraduate and graduate students. Last spring, we auditioned a talented pool of students, many of whom came as a direct result of recommendations from our alumni and friends. The faculty and I are grateful that so many of you encourage your best students to consider USC for music study.

The future has never been brighter for the University of South Carolina and the School of Music. The teaching and learning that goes on here is exciting, and the music making is outstanding. The strength of the school is due largely to the support and encouragement of our alumni and friends. I look forward to meeting many of you personally in the coming months, and I extend to you my most sincere best wishes.

Sincerely,



Jamal J. Rossi, Dean  
School of Music

*STRING PROJECT* continued

As Robert Jesselson, professor of cello and former director of the USC String Project from 1982–1997 stated in an interview in *Band and Orchestra Product News*, “Columbia had no string programs when we started this 25 years ago, and now every school in the area—all the districts, all the high schools, all the elementary schools—have very flourishing string programs ... It’s worked on every level ... and it’s affected everything from the local symphony down to elementary students. It’s been a win-win situation as they say.”

Current USC String Project director Gail Barnes is adamant that the string project not rest on its laurels. She has devised a curriculum with skill-based tiers, so that novice teachers are observed and provided with feedback in a systematic fashion. A plan is in the works that will provide certification for young teachers and document the skills they have learned. ♦

## Carolina Band News

At the time of this writing, the Carolina Band is enjoying the resurgence of the Fighting Gamecocks under the leadership of Coach Lou Holtz. This year’s marching band draws its membership from 20 states and virtually every academic discipline. Highlights of the season include an exhibition performance at the SCBDA Class 4-A State Marching Band Championships, as well as performances at each Gamecock football game. In addition, the Carolina Band has been selected to record new marching band arrangements for Jalen Publishing Company.

Homecoming 2000 featured a field performance by over 100 members of the USC Alumni Band, which celebrates its 25th anniversary this year.

The Carolina Band’s newest compact disc, *The Sounds of Gamecock Spirit*, volume 4 was released in August. The CD includes school songs as well as music from both the 1998 and 1999 half time shows. Copies of the CD may be purchased from the Carolina Band office for \$12; the recordings are also available in Columbia area bookstores.



John Keene



Cliff Leaman



John Fitz Rogers

## New Music Faculty

**John Keene** (vocal/opera coach) is the founder and artistic director of the Elysian Opera Group of New York and has served on the faculties of the Mannes College of Music, University of Arkansas, and East Carolina University. He has been professionally associated with the San Francisco Opera, Western Opera Theater, Sarasota Opera, Opera Theatre of St. Louis, New Orleans Opera, Chautauqua Opera, Virginia Opera, Lake George Opera Festive, and the Caramoor Festival. He is a graduate of the University of Southern California.

**Clifford Leaman** comes to USC from Furman University, where he was associate professor of saxophone. He has served on the faculties of Eastern Michigan University, and the University of Michigan, and holds the DMA from the University of Michigan. He serves as the music division co-chair of the S. C. Governor's School for the Arts, and at that institution teaches saxophone, holds woodwind master classes, and directs chamber music and the jazz band.

**John Fitz Rogers**, (music theory and composition) music has had his music performed by the Albany (N.Y.) Symphony, Louisville Orchestra, Tulsa Philharmonic, Charleston Symphony, American Composers Orchestra, and the New York Youth Symphony. He is the recipient of awards from ASCAP, the MacDowell Colony, Massachusetts Cultural Council, American Music Center, and the Heckscher Foundation. He holds a Ph.D. in music from Cornell University.

## New Adjunct Faculty

**Timothy Koch**, who holds the DMA from the Eastman School of Music, conducts the University Chorus, and teaches undergraduate and graduate choral conducting.

**Michael Miller**, currently principal trumpet in the Charlotte Symphony, assists Professor Keith Amstutz in teaching applied trumpet.

**Ken Ebo**, who completed a Master of Music in Jazz Studies at USC in May, is conducting the Swing Shift Jazz Ensemble, and teaches other courses in the jazz area.

## Festival Singers and Left Bank Band on Tour

by Patrick Pope, junior, organ performance

The USC Festival Singers and the Left Bank Jazz Band toured England and France in March 2000 performing portions of Duke Ellington's *Sacred Concerts*, a series of jazz works based on sacred texts.

More than 50 musicians and an entourage of friends from the University visited sites in the heart of Paris and London, and sang at venues in Canterbury, Chartres, Gonfreville, and Greenwich. The Left Bank Band played to a full house at the St. Louis Blues Club in the heart of Paris.

Students were greeted by citizens of England and France with warmth and gratitude, and all students gained an appreciation for the universality of their chosen language—music. A husband and wife from Chesapeake, Virginia, were present at Notre Dame and sent the following message to USC president John Palms: "... the singing was beautiful, their department was excellent... they were a credit to the University and to the United States." ♦

## Guest Artists and Scholars

### 1999–2000

**Zuill Bailey**, cello, November 14–15, 1999

**Benjamin Boone**, composer, October 7, 1999

**Mat Britain**, percussion, April 10–11, 2000

**John Browning**, piano, November 18–19, 1999

**Thomas Cabaniss**, composer, October 7, 1999

**Jay Crone**, trombone and euphonium, and **Mary Louise Hallauer**, piano, Virginia Tech University, April 10, 2000

**Mary Davis**, musicologist, Case Western Reserve University, March 31, 2000

**Marietta Dean**, mezzo-soprano, Western Illinois University and **Leonora Suppan Gehrich**, piano, Quincy University, March 31, 2000

**Gordon (Dick) Goodwin**, composer and USC distinguished professor emeritus, October 7, 1999

**Edward Hart**, composer, October 7, 1999

**Nancy Ambrose King**, oboe, University of Illinois, winner of N.Y. International Oboe Solo competition, January 23–24, 1999

**Nikita Koshkin**, Russian composer and guitarist, October 1999

**Libby Larsen**, composer, October 20, 1999

**Bert Lucarelli**, oboe, Hartt School of Music, September 14, 1999

**Susan McDonald**, guitar, Houston, Texas, March 20, 2000

**Jerrold Metz**, specialist on breath control, April 3, 2000

**Marvin Stamm**, jazz trumpet, April 12–13, 2000

**Joan Tower**, composer, October 20, 1999

### 2000–2001

**Richard Aaron**, cello, Cleveland Institute of Music, September 22–23, 2000

**Charles Castleman**, violin, Eastman School of Music, November 6, 2000

**Tadeu Coelho**, flute, University of Iowa, January 29, 2001

**Christa Compton**, S.C. Teacher of the Year, September 26, 2000

**Wendy Heller**, musicology, Princeton University, September 8, 2000

**Patricia McCreless**, music theory, Yale University, March 2001

**Peter Sculthorpe**, Australian composer, and the **Verdehr Trio**, Michigan State University, November 13–14, 2000

**Milt Stevens**, principal trombone, National Symphony, October 23, 2000

**TETRAKTIS**, Italian percussion quartet, September 24, 2000

**Deborah Voigt**, soprano, October 19, 2000

## FACULTY RETIREMENTS

### Gordon “Dick” Goodwin

by Doug Graham

*Big howdy; skate backwards; we have 11 degrees between us, but it doesn't hurt our playing much; singers limited; avoiding the sheep syndrome; 1-2-123 MUTES; rum-te-tumps; she's a really talented student, so I'll try not to get in her way too much; jazz is music theory on your feet; I'll see you at the school house; the youth of America; the University of South Carolina at I-20, I-26, and I-77.*

If you recognize any of the above, chances are you've encountered one of USC's most honored, respected, productive, and uniquely talented professors—Dick Goodwin. There's a rumor going around that he retired. It's not true of course. Perhaps he'll shuffle priorities a bit, give himself more time for his own music-making goals, allow a few more moments of introspection, or simply get a little more sleep after late-night gigs. Maybe he'll even slow down? Not likely! Leopards don't change their spots, zebras don't lose their stripes, charpeis don't iron out their wrinkles, and productive people like Dick Goodwin don't retire.

Dick's contagious enthusiasm for making music inspired several generations of student musicians, even from his days at the University of Texas at Austin, where he single-handedly started a jazz program from scratch. At USC, Dick's work as a composer, arranger, conductor, performer, and entrepreneur helped shape our musical lives. Among his uncounted accomplishments, are several awards for his compositions and teaching, serving as conductor of the USC Symphony and the South Carolina Philharmonic, and recording an album with his jazz quintet.

His interest in undergraduate train-

ing is reflected in his sterling arrangements for the Carolina Marching Band, his arranging courses for music education majors, and his willingness to offer his services to any worthwhile recruiting effort. He has appeared in countless performances as a soloist, conductor, and with his many jazz ensembles.

He has worked closely with Donald Portnoy and the USC Conductor's Institute. His graduate studio has overflowed with compositions students who have gone on to win recognition and employment nationwide.



### Roger Pemberton, Jazz Artist-in-Residence

by Bert Ligon

The University has lost something more valuable than a football game. Roger Pemberton has retired from the School of Music. Fortunately, he has not retired from playing music, nor has he packed up his saxophones (one of which is listed in police records in several states—but more on that later).

A graduate of Indiana University, and the first jazz instructor at that school, Roger is the consummate professional musician. He has done it all, along with many of the most historically significant jazz musicians that most of us only read about and listen to on recordings.

Roger's jazz and show business credentials are staggering. He was one of the arrangers and musicians for the Merv Griffin Show, whose band was a collection of legendary jazz musicians. He was recently inducted into the South Carolina State University Jazz Hall of Fame, awarded an honorary Doctor of Music from Newberry College, and still serves as clinician/soloist for United Musical Instruments of Elkhart, Indiana.

Roger knows more tunes than most of us have heard. However, I am rather proud in a strange way (sort of like a rookie pitcher sneaking a fast ball past Mark McGwire) to have called up a tune that Roger said he didn't know. We were playing a wedding and I called up a song called "In Love in Vain." Though initially he claimed not to know the tune, Roger later recalled that it was on a flip side of a Doris Day record from 1947. He then proceeded to play it from memory, perfectly.

Roger's soprano saxophone, which looks like an alto that was shrunk in the laundry, can put out more sound than an entire big band. While he was playing at a jazz club in Charleston, the police came to the club, responding to complaints by people in surrounding neighborhoods. Reports of calls from neighboring counties were never confirmed, and there is no truth to the rumor that the Charleston County Council outlawed the playing of soprano saxophones within the county limits.

Roger Pemberton lived up to his title, jazz artist-in-residence. His solos were classic illustrations of what both he and I were trying to teach. I especially remember one solo in 1999, and I recall thinking that this well-crafted, expressive improvisation really took 69 years to create. Even his work from 30 years ago has proved valuable as a resource.

I hope the students have appreciated, as I have, the opportunity to hear Roger Pemberton play, and have benefited from his experiences and knowledge of music and the music business. I hope that occasionally he can find time in his retirement to come back to the School of Music, not to work, but to play. ♦



## Dr. Manuel Alvarez

by Andrew Gowan

On Friday, June 30, 2000, Dr. Manuel Alvarez closed his briefcase and walked out of the dean's office in the School of Music for the last time. The office staff can verify that he worked as hard on that last day as he did on the first. I'm sure that we would all agree that Manny left a school that was very different than the one that existed when he arrived in August 1990.

Dr. Alvarez came from the Harrt School of Music, University of Hartford, to serve as director of the USC School of Music, one of 16 departments within the College of Humanities and Social Sciences (now the College of Liberal Arts). He succeeded Dr. William J. Moody, who returned to full-time teaching after 17 years as director of the school.

Three momentous events of Manny's four-year term as director were the planning and construction of the new building, the establishment of the school as an independent academic unit with its own dean, and the founding of the Friends of Music organization that has provided much-needed support for the school. The decade of the 1990s also was marked by an expansion of the faculty and a student population growth to a peak of 509 in the 1999–2000 academic year. Existing programs flourished and new degree programs in jazz studies and opera were adopted.

Dr. Alvarez enjoyed a very brief stint as the first dean of the school before Dr. Dorothy Payne came aboard as dean in August 1994. Manny rejoined the ranks of the full-time teachers where he variously served as the coordinator of the conducting area, an instructor of conducting, a faculty member of the USC Conductor's Institute, and a teacher of undergraduate music literature and graduate music education courses.

When Dr. Payne chose to return to full-time teaching in 1998, the University again called upon Manny to exercise his considerable administrative skills in the capacity of interim dean for the 1998–1999 and 1999–2000 academic years. Of the major accomplishments of his second term of leadership, surpassing the \$1.8 million development goal for the School of Music stands out as most prominent.

We offer our grateful thanks to Manny and Rosemary Alvarez for their many contributions to the School of Music and the Columbia community. We treasure the time we had with them as friends and colleagues, and we send our warmest wishes for their continued happiness. ♦

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## Fred Teuber

by Jerry Curry

The first time I met Fred Teuber was during my interview for a teaching position at USC in the spring of 1970. By that time Fred had served on the faculty for three years, and in addition to his initial assignment of teaching theory, composition, and brass, he was assigned the task of organizing and coaching student brass ensembles. Fred also played horn in most of the orchestras around the state at that time, and often was asked to conduct the wind ensemble. For at least a decade he conducted musicals in conjunction with the USC Theater Department. The years between have been filled with Teuber theatrical aphorisms (when asked about conducting Hair, Fred said that it was "not naked, but [it was] weird").

For many years Fred, Dick Goodwin, and Sam Douglas were the composition faculty. The way they worked together made the whole more than the sum of the parts. Students were encouraged to study with all of them in turn, a practice that brought out the best in students and helped each develop a personal style and method. All three

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## Edwin Gordon

by G.B. Lane

Edwin Gordon, distinguished professor-in-residence (music education), came to USC from Temple University, where he held the Carl E. Seashore Professor-in-Residence chair. Gordon's immense and life-long contributions to the areas of music education and music psychology have been featured on the *Today Show*, in the *New York Times*, and in *USA Today*.

He and his wife Carol presented the Edwin E. Gordon Archive to the USC Music Library in 1997. The materials they donated to the music library represent more than 40 years of work, including books, articles, other written materials, and memorabilia from Gordon's extensive world travels. For more information visit the music library Web page: [www.sc.edu/library/music/music.html](http://www.sc.edu/library/music/music.html).

The USC School of Music and The Gordon Institute for Music Learning have benefitted greatly from Dr. Gordon's tireless efforts and many contributions. ♦

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## Mary Wells

by G.B. Lane

Mary Wells served for many years as executive administrative assistant to the various people who held the position of chair, head, or dean of the department and later School of Music at USC. Professor William J. Moody, with whom she worked for 16 years during his tenure as chair and head of the department, said "She knew this campus." He speaks of her work with admiration and credits her with serving well in a job where she was privy to sensitive and confidential files. "She could be trusted to keep her own counsel."

Everyone in the music department knew that if a person wanted to know how to get something done, Mary was the one to ask. She was generous with her time, always gracious, and willing to help.

We wish her joy in a well-earned retirement. ♦

# BICENTENNIAL campaign

## Major Gifts to the Bicentennial Campaign

A Report from Ms. Julie Anderson Washburn

We have made great strides in our campaign efforts and as of August 31, 2000 the School of Music has raised \$2,226,521, exceeding its goal by over 18 percent thus far! Since the beginning of the campaign generous donors have created 14 new endowments and made 30 major gifts (\$10,000 and above) to the USC School of Music. With less than a year to go in the Bicentennial Campaign, we continue to strive for excellence and appreciate the support of many generous friends and alumni.

We'd like to recognize the following major donors for their philanthropic support of the USC School of Music this past year (7/99-8/00). Their benevolence provides support for scholarships, fellowships, and various projects, which will carry the School of Music well into the next century. We would also like to thank the numerous others who have continued to support the School of Music through their time and generous donations at all levels! Through these gifts and others at all levels, the School of Music will continue to reach the brightest stars!

### John Adams

◆ \$162,000

In addition to his original gift that was announced last year, Professor Adams made significant additions to his original bequest, which also provides additional support for the John K. Adams Endowment Fund for Students in the School of Music.

### Manuel and Rosemary Alvarez

◆ \$55,000

Prior to his retirement as dean, Dr. Alvarez, along with his wife Rosemary, generously established a Commission Endowment Fund and a Conducting Fellowship Fund for the School of Music. The fellowship assists a graduate conducting student; while the other fund provides support for the school to commission an original musical composition each year.

### Anonymous Donors

◆ \$15,000

These beneficent donors gave unrestricted funds to the school to be used as needed for expenses that are not covered by state funds, which is always a great need in the University.

### Edwin H. Betsill Endowment Fund for the USC Symphony Orchestra

◆ \$201,786

The second endowment for the School of Music generously established by Mr. Betsill, income from the fund shall be used for scholarships, fellowships, guest artists, touring expenses, and other such items which will enhance the USC Symphony Orchestra.

### Mr. Edward B. Cantey Jr.

◆ \$100,378

Established in honor of his wife, a former singer with the New York City Opera, Mr. Cantey's generosity created the Carroll Taussig Fellowship in Opera for one talented student in that program of study. It will greatly enhance the talent in the opera program.

### Laury Christie

◆ \$25,000

Professor Christie made a generous commitment to establish the Laury M. Christie Scholarship Fund in memory of her parents, Lawrence and Maryanne McLoskey. The fund will establish a vocal scholarship in the School of Music.

### Digidesign

◆ \$8,985

The company made a charitable donation of equipment to the school's recording studio, which will ultimately give our students exposure to hard disk recording for both music and post-production and make them more marketable in today's workforce.

### Jazz Foundation of South Carolina

◆ \$16,447

Under the care of Dr. Benjamin Franklin, the Jazz Foundation established this scholarship for two talented students in the school's Jazz Studies program.

### The Morning Sun Foundation

◆ \$10,000

This foundation made a generous gift to the Friends of the School of Music to support the organization's efforts to raise scholarship for gifted students in the school.

### Helen F. Whitaker Fund

◆ \$34,400

This foundation made a very generous grant to the Conductor's Institute of South Carolina for the second year that allowed the institute to offer 20 fellowships for outstanding students participating in the 2000 institute. As expected, the number and quality of applicants continues to grow in part due to this philanthropy.

## USC School of Music Community Programs

The USC School of Music Preparatory Program was established in 1979 for the purpose of providing private musical instruction to junior high, middle school, and high school students in the Columbia area. The program now works with both students and adults from around the state. Offerings include private instruction in voice or wind and percussion instruments.

Other offerings from the School of Music include a keyboard program under the auspices of USC's piano pedagogy department, the nationally acclaimed Children's Music Development Center (CMD) for young children and toddlers, and the internationally recognized String Project along with the Suzuki Project for students of all ages who wish to study a stringed instrument.

*For further information and tuition rates, contact the USC School of Music Community Programs, USC, Columbia, SC 29208, or telephone Sandy Janiskee at 803-777-4281, e-mail: [SJaniskee@mozart.sc.edu](mailto:SJaniskee@mozart.sc.edu).* ◆

## Gift of Vintage Steinway Grand

The School of Music is the recipient of a beautiful 1952 Steinway M grand piano, which was donated by Georgeanne W. Rudder. This beautiful instrument, which is in immaculate condition, has been placed in a faculty studio and will benefit generations of future music majors. ◆

The Bicentennial Campaign efforts have had a great impact on the USC School of Music; however, there is still a great need for support in many areas. All types of gifts, including stocks, property, trusts, gift annuities, and willed bequests, can be made to the School of Music. The donation process is often very simple since we have trained professionals on staff.

If you are interested in making a gift to the school, please contact Dr. Jamal Rossi, Dean, School of Music, University of South Carolina, Columbia, SC 29208. Telephone: 803-777-4336.

# The 2000 Moveable Musical Feast

Everyone definitely enjoyed a festive night of musical entertainment and delicious cuisine when the Friends of the USC School of Music presented the 2000 Moveable Musical Feast. The evening began with a cocktail party and chamber music, then continued with a rotating schedule of eclectic performances. Each guest had the option of attending a number of performances from a list of three locations during four 45-minute blocks of time and ultimately had the opportunity to experience 10 or more different musical experiences throughout the evening.

All performers entertaining were USC School of Music students. The school's recital hall featured soloist, duets, and other classical performers, such as Cesar Marimon, a native of Spain, piano; Christopher Wilburn, native of Georgia, tenor; Marina Rukavishnikova, a native of the Ukraine, guitar; Kevin Eckard, a native of Colorado, baritone, with Gregory Thompson, a native of South Carolina, piano; and Sue-Mi Yoo, a native of Korea, violin. A few of the featured ensembles, which performed in the larger rehearsal rooms, included the Palmetto Pans Steel Drum Band, Carolina Alive, the West African Drumming and Dance Ensemble, and the Jazz Strings Ensemble.

Furthermore, throughout the evening guests had the opportunity to bid on some wonderfully unique auction

items, such as performances by a group of carolers for the holidays, the Dixieland Jazz Ensemble, the USC String Orchestra, and the Opera Theatre to name a few, in addition to more traditional auction items such as local artwork and vacation homes.

The Friends' event raised over \$10,000 to be used towards scholarships for talented and deserving students in the School of Music. Many thanks to everyone who attended or made the evening possible by making a contribution! A list of our generous donors follows:

The Blossom Shop  
Ellie Byrne  
Carolina Catering  
Chernoff/Silver & Associates  
Missie & Dick Day  
Ray Dudley  
Janet & Gene Ferguson  
Guy Lipscomb  
John O'Neil  
Fran & Dennis Nolan  
Donna & Curt Rone  
Southern Wine & Spirits  
USC Faculty Performers  
USC Student Performers  
John Whitehead

The 2001 Moveable Feast will take place on Saturday, February 17, 2001 beginning at 6:30 p.m. Join us in the School of Music for an enjoyable evening of food, fun, and fabulous music! ♦

## Dean's Circle Members

This charter group of philanthropic supporters includes anyone who donated \$1,000 or more to the USC School of Music from July 1, 1999 to June 30, 2000.

### Unrestricted

Anonymous

Mr. and Mrs. James P. Barrow  
Ms. Helen H. Permar

### Restricted

Dr. and Mrs. Manuel Alvarez

Anonymous

Bank of America

Mr. Edwin H. Betsill

Mrs. Kathleen K. Brunson

Mr. and Mrs. Harold Brunton

Mr. Edward B. Cantey Jr.

David S. and Catherine C. Cooper

Dr. and Mrs. Gene Ferguson

Mr. James W. Ford

Dr. and Mrs. Ambrose G. Hampton

Jazz Foundation of South Carolina

Ms. Patricia M. Lampton

The Morning Sun Foundation

Samuel C. and Rosetta Miller

Honorable and Mrs. Michael J.

Mungo

George B. and Juanita H. Nutt

Mr. and Mrs. Robert S. Paschal Jr.

The Presser Foundation

Mr. and Mrs. Robert L. Van Doren

## Let Us Hear From You

Please update your address and send us information about your recent activities. Photos are welcome (to be used as space allows). Mail to G. B. Lane, School of Music, University of South Carolina, Columbia, SC 29208 or by e-mail to [gblane@m Mozart.sc.edu](mailto:gblane@m Mozart.sc.edu).

Name \_\_\_\_\_

Home address \_\_\_\_\_ Check here if new address \_\_\_\_\_

Home phone \_\_\_\_\_

Major or instrument \_\_\_\_\_ Degree and year awarded \_\_\_\_\_

Place of employment \_\_\_\_\_ Title \_\_\_\_\_

Business address and phone \_\_\_\_\_

E-mail address (and URL if available) \_\_\_\_\_

Professional activities \_\_\_\_\_

## Pi Kappa Lambda Inductees

### Undergraduates

Jessica Cohen, Jacob Dakon, April Hames, Kimberly Hanes, Michele Holliday

### Graduates

Caroline Carson, William Clark, Milton Crotts, Virginia (Gay) Gandy, Edwin Hearon, Cesar Marimon, Elizabeth Mears, John Norris, Stina Ohman, Randall Reese

## Faculty and Students Participate in Festivals, Meetings, and Conventions

*The School of Music will have a presence in 2001 at numerous music conferences throughout the Southeast and the nation. Dean Jamal Rossi and the School of Music cordially invite those attending these conferences to either visit the presentations, stop by a booth manned by representatives from the USC School of Music, or renew old friendships among the USC students and faculty in attendance.*

- ◆ Professor Larry Wyatt, director of choral studies, will co-direct a session, "Together We Sing: Music that has Shaped our Lives as Choral Musicians," at the national convention of the American Choral Directors' Association, to be held in San Antonio, Texas, March 14–17, 2001.
- ◆ Professor Dorothy K. Payne, theory, will present a session, "The Components of Musicianship: Putting the Pieces Together," at the national convention of the Music Teachers National Association, March 24–28, 2001, Washington, D.C. She also has been invited to deliver a presentation on incorporating musicianship into private lessons for a meeting of the Charleston chapter of the S. C. Music Teachers Association (SCMTA) on January 12, 2001, and for the Columbia chapter of SCMTA on January 19.
- ◆ USC student saxophonists, Sid Tynner, Bobby Spitler, and Jason Roddey competed at the SCMTA college competition held at Winthrop University, November 8–10, 2000. The USC Saxophone Quartet, made up of these three students plus Butch Tarbutton, also competed in the chamber music portion of the competition. All the saxophonists are students of Professor Cliff Leaman.
- ◆ USC graduate students in choral conducting and piano led sessions for the S. C. Independent School Association's annual choral festival held at the USC School of Music on October 17, 2000.
- ◆ Professor William Terwilliger, violin, will judge the southern division string auditions of the Music Teachers National Association in Alabama, January 25–28, 2001.
- ◆ The USC Band Clinic will be held in Columbia February 22–25, 2001.
- ◆ Professor Wendy Valerio, music education, will give a presentation, "Using Music to Teach Music: Get Used to the Noise!", at the southern division meeting of the Music Educators National Conference, February 7–10, 2001, in Louisville, Ky.
- ◆ Professor Robert Pruzin, with his entire horn studio at USC, will perform at the Southeast Regional Horn Workshop held at the University of Georgia in February 2001.

### Additional Events

- ◆ College Band Directors National Association National Convention, February 21–24, 2001, Denton, Texas
- ◆ American Bandmasters Association Convention, March 6–10, 2001, Las Vegas
- ◆ Florida Music Educators Association, Tampa, January 10–13, 2001
- ◆ Georgia Music Educators Association, Savannah, January 24–26, 2001
- ◆ S. C. Music Educators Association, Greenville, February 15–17, 2001
- ◆ N. C. Music Educators Association, Winston-Salem, November 12–14, 2000
- ◆ Virginia Music Educators Association, Hot Springs, November 16–18, 2000
- ◆ S.C. Music Teachers Association Annual Convention, Rock Hill, Winthrop University, November 9–11, 2000
- ◆ Music Teachers National Association Annual Convention, March 24–28, 2001



### Deborah Voigt Pre-eminent Dramatic Soprano

Deborah Voigt, who skyrocketed to prominence in the first season of this decade, appeared in concert on October 19, 2000, at the Koger Center with the USC Symphony Orchestra, under the direction of USC Professor

Donald Portnoy. The program was presented in collaboration with the Columbia Museum of Art, and highlighted a concert season filled with breathtaking music and major concert artists.

Lauded by critics for her "lyricism, beauty of tone and dramatic acuity," and her "impressive aura and voice," Voigt is equally at home with Verdi in Italy as she is with Strauss in Vienna. She has been increasingly active in singing Wagner, and one of her greatest triumphs was a series of Met performances as Sieglinde in *Die Walkure* with Plácido Domingo as Siegmund. Her latest recording on EMI, *Wagner Love Duets*, with Plácido Domingo and the Covent Garden Orchestra, was released in August 2000.

Voigt's performance with the USC orchestra included Richard Strauss' *Four Last Songs*, which she recently recorded on the Teldec label with Kurt Masur and the New York Philharmonic, and the "Prelude and Liebestod" from Wagner's *Tristan und Isolde*. Her concert career is as spectacular as her opera performance schedule, and she has appeared with many of the world's great conductors, including Claudio Abbado, Sir Colin Davis, Charles Dutoit, Seiji Ozawa, and the late Sir Georg Solti.

### NEW DEAN continued

Rossi, who assumed his post on August 1, 2000, said that the wonderful potential of the USC School of Music's faculty, students, and new facilities attracted him to the University. "I look forward to advancing the goals and aspirations of the music faculty to foster a school of music of exceptional quality."

Rossi earned a bachelor's degree in music education and saxophone performance from Ithaca College, a master's degree from the University of Michigan, and a doctorate in saxophone performance and literature from the prestigious Eastman School of Music. He joined Ithaca College as assistant dean of the school of music in 1989 and was named associate dean in 1998. He succeeds Dr. Manuel Alvarez, who had served as interim dean since 1998.



School of Music Choir in Bulgaria  
 Dr. Conant, Tammy Griffin, (front row kneeling) and (back row, l-r) Larry McManus, Kevin Eakes, Caroline Carson, Michael Rice, Matthew Rice, Dr. Larry Wyatt, Jamie Faulk, Boris Terlin, Eric Wilkinson, Mariana, Jtom Vozella, Ben Wyatt, Susan Wyatt, and Jane Warren.

## Golden Sounds Upon the Golden Sands of the Black Sea

by Caroline Carson, DMA, choral conducting

Varna, Bulgaria, a city on the Black Sea that for over 7000 years has been a cradle of several civilizations, was the site of an international conducting workshop last May. Featured clinicians included Madame Helène Guy, formerly of the Paris Conservatoire; Boris Tevlin from the Moscow Conservatory; Professor Marin Chonev from the Free University of Varna; and our very own Dr. Larry Wyatt, USC director of choral studies and conductor of the USC Concert Choir. Participants came from Greece, Germany, Russia, Bulgaria, and the U.S. Seven graduate conductors from USC participated, along with students, professors, and high school teachers from N.C. and Tenn.

In addition to participating in the various activities of the workshop, the USC group visited the island of Nessebur, the botanical gardens at Balcik, Roman Thermae (baths), and other historical sites. Professor Wyatt's son, Ben, also performed a cello recital while in Bulgaria.

The host group was Varna's community choir, Morski Zvutsi, "Sounds of the Sea." This fall they toured the U.S., and in Columbia they joined the S.C. Philharmonic and the Choral Society in a performance of Poulenc's *Gloria*. They presented a choral workshop at USC and concerts of Orthodox and folk music at Ashland United Methodist and Lexington Presbyterian churches in addition to singing morning services at First Presbyterian Church. The group's southeastern tour was coordinated by the USC Choral Department and also included concerts in Conyers, Albany, and Athens, Ga., Birmingham, Ala., and Nashville, Tenn. ♦



Professor **Christopher Berg**, guitar and lute, won the Mungo Teacher Award for 1999–2000. Past winners of the award in the School of Music include Professors Robert Jesselson and Reginald Bain. The award, named in honor of Michael Mungo, a former chair of the USC Board of Trustees and a long-time benefactor of the University, is given to members of the faculty who have been judged by their peers as outstanding classroom teachers.

## Metropolitan Opera District Auditions

by Professor Laury Christie and Kathleen Vandekieft

In November 1999, 22 vocalists participated in the Metropolitan Opera District auditions held at the USC School of Music. Misty Brinkley and Scott (Toby) Guinn, students from USC, were among the winners. Kevin Eckert, Christopher Wilburn, and Kevin Jameson received encouragement awards.

The accompanist for the competition was USC professor of piano, Charles Fugo. USC alumnae Kathleen Vandekieft and Rhoda Paschal organized the event. The auditions were recorded by S. C. Educational Radio. A program featuring the three winners, Scott Guinn, Misty Brinkley, and Stephanie Dawn Johnson, from Taylors, S.C. (a student at Indiana University), will be broadcast on March 4th, 2001.

Two of the participants, including USC's Misty Brinkley, were featured on Columbia's WIS TV news. ♦

## Southeastern Young Artist Competition

2000 Winners and Honorable Mentions

### Brass

Winner: Jamie Bryson, tuba, Surfside Beach, S.C.

### Strings

Winner: Esther Park, violin, Marietta, Ga.

Honorable mention: Jessica Schiffman, viola, Atlanta, Ga.

### Voice

Winner: Joe Waters, Greer, S.C.

Honorable mention: Martha Reeves, Atlanta, Ga., and Angela Pinson, St. Matthews, S.C.

### Woodwinds

Winner: Justin Ormond, bassoon, Aiken, S.C.

Honorable mention: Lisa Peters, flute, Ladson, S.C., and Kenneth Graves, clarinet, Mt. Pleasant, S.C.

### Percussion

Winner: Seth Yarborough, Mt. Pleasant, S.C.

### Piano

Winner: Corbin Calloway, Fredericksburg, Va.

Honorable mention: Steven Zhou, Potomac, Md.

## Palmetto Concert Band

by James Copenhaver, USC director of bands and co-conductor of the Palmetto Concert Band

The Palmetto Concert Band presented the Grand Finale Concert at the 53rd annual Midwest International Band and Orchestra Clinic in December 1999 in Chicago before a very appreciative audience of more than 3,000 people. Organized in January 1999, the ensemble is comprised of professional musicians from throughout South Carolina, North Carolina, and Georgia.

The conductors of the band are James Copenhaver, USC director of bands, and William J. Moody, USC professor of music. Their first performance this season will be at the USC Concert Band Clinic on Saturday, February 24, 2001, at 8:45 p.m. in the Koger Center auditorium. There also will be a Memorial Day concert at the Koger Center on Sunday, May 27, 2001, at 4 p.m., and the third concert of the season will be an open-air concert in Columbia's Finlay Park on Saturday, June 23, 2001, at 7 p.m. The concerts are free and open to the public.

## MUSIC LIBRARY NOTES

### Endowment Established in Honor of Dorothy Payne

An endowment providing funds to support the operations and acquisitions of the USC Music Library was established in the spring of 2000 in honor of Dorothy Payne, former dean of the School of Music, and professor of theory. The announcement was reported in the spring 2000 issue of *Reflections*, the newsletter for the USC Division of Libraries and Information Systems.

### Major Tape and Record Collection from Walser McLendon

Also reported in the *Reflections* newsletter, a major gift of more than 4,500 sound recordings, and associated audio equipment, was presented by Simpson Zimmer in honor of the late Walser McLendon. The donation represents the largest gift of sound recordings ever received by the music library, and contains every genre of classical music. Walser McLendon, born in Bennettsville, S.C., was a graduate of USC, and spent his life collecting recordings of different interpretations and performances of classical literature.

### Research Collection in Honor of Nick Rossi

by Jennifer Ottervik, USC music librarian

Dr. Nicholas L. Rossi, a prolific author, arranger, editor, and producer, contributed a substantial collection of musical academic research materials to the music library. This donation will have a significant impact on the USC music library's ability to support a high level of research in several aspects of music, particularly opera.

Rossi's close friendship with composer Mario Castelnuovo-Tedesco (1895–1968) resulted in the composer giving Rossi several original manuscripts and his unpublished two-volume autobiography. In 1998, Rossi donated these materials, along with several photographs and other personal items, to the USC music library.

In 1999, Rossi and USC professor of opera, Talmage Fauntleroy, co-authored *Domenico Cimarosi: His Life and His Operas*, published by Greenwood Press. At the time of his death, Rossi was preparing Cimarosa's 64 opera overtures and keyboard sonatas for Artaria Editions. At his bequest, his extensive collection of research materials relating to Cimarosa is now held by the music library.

Rossi's impact on the library's holdings is tremendous. In addition to the Castelnuovo-Tedesco and Cimarosa collections, he donated more than 215 books, 670 CDs, 170 LPs, and 170 scores. An exhibit devoted to his life and research was on display in the USC Music Library during the summer and fall of 2000.



Dr. Rossi (1924–2000)

FRED TEUBER continued from pg. 5

provided music for the annual Christmas Music Festival, with Fred arranging the music for the carol sing-along.

Fred always had a composing or arranging project underway. His arrangements for brass are still a regular part of the repertoire of groups such as the Palmetto Brass and the San Antonio Brass. He helped found, direct, and arrange music for the Columbia Brass Band, which was sponsored by the Columbia Parks and Recreation Commission in a series of summer concerts from 1984 to 1994.

Fred's commissions include *Variations for Wind Quintet* for the Camerata Quintet in 1991, *The Celebrations Overture*, commissioned by the S.C. Philharmonic and performed in February 1989 (he also wrote the S.C. Philharmonic season opener for 1999, *A Toast to Y2K*), and *Music for the Introduction of the Pipes*, performed by USC organ professor William Bates along with brass students for the premier performance on the new Dobson organ in the School of Music recital hall.

In addition to his talents as a composer, conductor, coach and teacher, Fred's kindness and generous nature came through in all his work. The Department of Music was founded in 1937, Fred joined the faculty in 1967, and taught through 2000. Thus, for more than half of the life of our department (later school), Fred has been here willing to contribute according to his many talents. ♦

## All-State Audition Tapes

Band directors throughout the state continue their praise of the USC wind and percussion faculty's All-State Band audition tape project, consisting of a performance tape and a set of written comments to aid students in their preparation for S. C. All-State Band auditions. USC faculty involved include Constance Lane, Doug Graham, Rebecca Nagel, Carol Lowe, Brad Edwards, Cliff Leaman, Keith Amstutz, Robert Pruzin, Ron Davis, and Jim Hall. The project is coordinated by Keith Amstutz. Tapes were made available in the fall of 2000.



Shown (left to right) Julie Hubbert, Georgia Cowart, and Rebecca Oettinger

## Entire Music History Faculty Selected to Give Papers

USC music history faculty members Georgia Cowart, Julie Hubbert, and Rebecca Oettinger spoke in early November at the annual conference of the American Musicological Society. Their papers reflect the rich diversity that the music history area has to offer the School of Music. Oettinger addressed the relationship between composition and religious politics in the Reformation, Cowart revealed a subversive meaning of “carnival” encoded in French Baroque opera, and Hubbert discussed her recent work on the iconoclastic use of music in Martin Scorsese’s films. The paper selection process of the American Musicological Society is a highly selective one, and this event marks one of the rare cases in which the society accepted papers from the entire music history faculty of a university.



Senior music major Nse Ekpo (left) was recognized as the Presser Scholar for 2000–01 by President John Palms (center) and Dean Jamal Rossi (right).

## Graduate Students Who Have Completed Degrees

### Spring 2000

Laura Ballard, DMA-voice  
 William Bishop, MME  
 Ken Ebo, MM-jazz  
 Chantelle Harley, MM-voice  
 Jack Kohl, DMA-piano  
 Beth Rauh, MM-choral conducting  
 Gilbert Sak, DMA-violin  
 Stephen Simmons, DMA-choral conducting  
 Gregory Thompson, DMA-piano  
 Enen Yu, Certificate-violin

### Summer 2000

Madalena Aliverti, MM-voice  
 Kellie Barrier, MME  
 Funmilayo Eke, MM-voice  
 Brad Layton, MME  
 Mary Jo Nash, DMA-choral conducting  
 David O’Shields, DMA-band conducting  
 Stina Ohman, MM-opera  
 Stephen Simmons, DMA-choral conducting  
 David Toulson, MM-opera  
 Ken Turner, MME  
 Christopher Wilburn, Certificate-voice

## International Music Education—A New Course

During the summer of 2000, an innovative view of music education throughout the world was presented in a course taught by Professor Stephen F. Zdzinski. International guest speakers, who served as “informants,” represented 19 different countries and five continents, including South America, the Caribbean, Southeast Asia, Europe, the Far East, Africa, and the Pacific Rim. In addition, USC faculty, students, and spouses shared their experiences of their musical education, ranging from USC Distinguished Professor Emeritus Luise Peake’s musical education in Nazi Germany to USC music doctoral student Ching Ching Yap, who received her musical education in Singapore and Malaysia.

Participants in the class encountered approaches to music education not common in the United States, such as the use of extensive community-based music programs in Scandinavia, the state-sponsored conservatory system, and the use of fixed do in Europe. Students also read and discussed numerous articles from international music education publications and engaged in discussions with the guest speakers, some of whom were also members of the class.

# FACULTY

## activities

**John Kenneth Adams**, piano, presented a new "Piano Portrait" of Francis Poulenc for the Evelyn Swarthout Piano Festival at the University of Kansas. He was also chosen as a member of the French Piano Institute in Paris. In November, he toured South Korea for the eighth time, giving lessons and conducting master classes. In April, Adams was given an "Award of Merit" by his alma mater, Yale University.

**Reginald Bain**, theory and composition, electronic music, now serves as the School of Music coordinator of the composition area. He was also recently appointed to a two-year term as chair of the technology committee of the College Music Society. His most recent papers include "Interactive Algorithmic Composition Using Max with MSP," delivered at the Association for Technology in Music Instruction national conference in Denver, and "Creating Web-Based Applications for Post-Tonal Theory," at the "Musical Intersections" international conference in Toronto.

**Gail Barnes**, music education and director of the USC String Project, presented a paper, "A Comparison of Self-Efficacy and Teaching Effectiveness in Preservice String Teachers," at the S. C. Music Educators Association (SCMEA) meeting in Greenville. She and her husband, Greg Barnes, also presented "Making Connections—Between the Music and Your Orchestra Students," at the biennial national meeting of the Music Educators National Conference (MENC).

**William Bates**, organ and graduate director, had two choral anthems published by Hinshaw Press, "Brightness of Eternal Glory," and "O Sing to the Lord a New Song." The publication of his organ partita, "When in Our Music God Is Glorified," is expected to be published by Concordia Publishing House in the late fall of 2000. His oratorio, *The Creation*, is expected to premier in 2001.

**Christopher Berg**, guitar and lute, performed recitals this past year in Vermont, New Hampshire, Virginia, North Carolina, and South Carolina. His article "The Re-imagination of Guitar Pedagogy," was published in the winter/spring issue of *The Soundboard*. He chaired the guitar technique discussion panel at the meeting of the American String Teachers Association at Indiana University, was co-director of the 1999 Guitar Foundation of American convention held in Charleston, S.C., was selected for the S.C. Arts Commission's "Community Tour" for 2001–2003, and released *The Pilgrim Forest*, a CD of original compositions for guitar, on Laughing Heart Records of New York.

**Laury Christie**, voice, spent her sabbatical leave advancing her training and research in the Alexander technique with the internationally respected teacher and author, Barbara Conable. She was also a presenter at the SCMEA conference in Greenville. She gave three vocal master classes and an Alexander technique presentation at Western Michigan University, and in March 2000 she and Professor Stephen Taylor were featured presenters at the national convention of the Music Teachers National Association in

Minneapolis in a lecture-recital on the song cycles of Libby Larsen.

**Richard Conant**, voice and director of Carolina Alive, led his group in several performances, including Governor Jim Hodges's "Governor's Gala," and several performances for USC President John Palms. Also included were performances for the FBI National Academy Associates, at Fort Jackson, for the half time at the USC-Florida game, and two cruise performances. The group will perform in Cuba in 2001. Conant sang for the dedication of the Strom Thurmond monument, performed the national anthem several times, including the Cultural Council annual luncheon, and performed in New York, Cuba, and Bulgaria. He also conducted an all-district chorus in Boston, served as an adjudicator in several contests, and judged and sang on five cruises and in Virginia Beach. He continues as chair of the USC Safety Committee.

**Georgia Cowart**, music history, received the Carol Jones Carlisle Award for Research in Women's Studies and the School of Music rotating research award. She was an alternate winner of the National Endowment for the Humanities Fellowship for University Professors, for her book project, "Louis XIV and the Politics of Art." She delivered a paper entitled "Sappho's Cythera" at a joint meeting of the International Society for Seventeenth-century French Literature and the International Racine Society at the University of California at Santa Barbara. The paper was published in *Racine et/ou le classicisme*. Her paper, "Antoine Watteau and the Subversive Ideology of the Ballet at the Paris Opéra," delivered at the International Society for Dance History Scholars in Ghent, Belgium, was published in summary form in *Terpsichore* 1450–1900. She also delivered a paper in November 2000, "Carnival in Venice or Protest in Paris?" at the national meeting of the American Musicological Society in Toronto. She has served as a member of the AMS Council since 1998, and this past year she served as chair of the council nominating committee and as a member of the program revision committee. She has established a course series for the USC Honors College and the School of Music, helped inaugurate the LeDare Robinson Award for Academic Excellence in Music, and currently serves on the board of advisors for the sixth edition of Donald J. Grout and Claude V. Palisca's *History of Western Music*.

**Tonya Currier**, voice, will perform Saint-Saens' *Softly Awakes My Heart* in April 2001, with the S.C. Philharmonic at the Columbia Museum of Art.

**Walter Cuttino**, voice, will perform the roles of Ernesto from *Don Pasquale* and Rodolfo from *La Boheme* with the S.C. Opera this season. He will also perform a solo recital, with Professor Scott Price, piano, for the Baker and Baker Series of the Columbia Museum of Art. He is the director of the Palmetto Mastersingers, who, in addition to their regular concert season, will be representing South Carolina in the summer at the American Celebration of Music 2001 in Germany and France.



**Frits de Jonge**, violin and viola, was invited to give master classes at the Seoul International Music Camp Festival, and lessons to students from Pusan National University in Korea. He performed in concert on both violin and viola at Young San Art Hall in Seoul. His performances in the United States include concerts with the Georgia Chamber Orchestra in Atlanta and at the Newberry Opera House. He adjudicated at the Alpha Delta Kappa national finals in strings, held at the University of Missouri-Kansas City Conservatory. De Jonge was also invited to judge at the Shabyt-Inspiration International Competition for Musicians and Performers in the Republic of Kazakhstan.

**Charles Fugo**, piano, performed Mozart's *Concerto no. 27* for piano and orchestra with the S.C. Philharmonic in November at the Columbia Museum of Art.

**Edwin Gordon**, distinguished professor-in-residence in music education, gave two papers at the national biennial conference of MENC, "Harmonic Improvisation Readiness—How it is Tested and Taught," and "Measurement and Evaluation Developmental Aptitude."

**Donald Gray**, voice, sang the role of Enrico in the USC opera program's production of *Lucia di Lammermour*. He also served as guest director of the Columbia Choral Society's performance at Piccolo Spoleto in June 2000.

**Julie Hubbert**, music history, will have an article in the forthcoming *Musical Quarterly*, "Freud and the Problem of Mahler's Quotational Style." In keeping with her current research and teaching interests in film music, she is working on a book, *A Film Music Reader: Source Readings in Music History*. She presented a paper, "Whatever happened to Great Movie Music: The Cinema Verité Movement and Hollywood Film Music of the 1970s," in November at the national meeting of the American Musicological Association in Toronto. She is on the board of advisors for the preservation of the Fox Movietone News collection at USC, the program committee for the international symposium, "Orphans of the Storm II: Documenting the 20th Century" and the University committee for new media development.

**Robert Jesselson**, cello, continues as president of the American String Teachers Association (ASTA) under whose auspices he organized and presided over the ASTA National Studio Teachers Forum in Bloomington, Indiana, hosted the National String Teachers Roundtable in Washington, D.C., and attended the American Society of

Association Executives in Washington, D.C. He also received a USC Provost Teaching Development grant, organized and hosted the S.C. Cello Choir with guest artist Richard Aaron of the Cleveland Institute, gave a presentation, "Cello Tips and Endpins," at the national biennial convention of MENC, and presented sessions at North Carolina-ASTA Chamber Music Day in Winston-Salem, the Colorado ASTA Summer Workshop, and led panel discussions and presided over sessions at the national convention of the Music Teachers National Association in Los Angeles. He authored "Wise Words," for *Strad Magazine* in 1999, gave recitals in Denver, Colorado, and Temple, Texas, and in South Carolina at Greenville, Pawley's Island, and Columbia. He continues to teach cello in both the nine-month and summer sessions of the S.C. Governor's School for the Arts.

**GB Lane**, associate director of graduate studies, was appointed music editor for *Nupedia*, a new international online encyclopedia [www.nupedia.com]. He is continuing work on his book on American music in the 1920s, to be published in 2001 by Greenwood Publishing Group, and continues as a music reviewer for the *Journal of the International Trombone Association*.

**Clifford Leaman**, saxophone, performed the world premier of Leslie Bassett's *Concerto for Saxophone and Orchestra* at the XII World Saxophone Congress in Montreal Canada, with the Orchestre de Laval. This work was written for Leaman for performance at the congress.

**Rebecca S. Nagel**, oboe, performed the "Interlude for Oboe and Vibraphone" by John DeBeradinis, and the "Piece for Oboe and Improvisatory Percussion" by Alec Wilder at the 29th International Double Reed Society conference in Buenos Aires. She was joined in the performance by her husband, Edward Nagel, principal percussionist with the S.C. Philharmonic Orchestra, and an adjunct faculty member of the School of Music. At that conference she was also featured in a group that performed "Tres Palos Negros" by USC Director of Jazz Studies, Bert Ligon. She will be featured as a soloist with the S.C. Philharmonic, where she is principal oboist, in February 2001 in the *Concerto in A* for oboe d'amore by J.S. Bach.

**Rebecca Wagner Oettinger**, music history, will have her book, *Music as Propaganda in the German Reformation*, published by Ashgate Publishing, London, in early 2001. Her edition of 16th-century motets, *Sacrae cantiones quinque vocum* (Munich 1582), is forthcoming in the series *Orlando di Lasso: The Complete Motets* from A-R editions. In 2000 she gave presentations at the national meetings of the American Musicological Society in Toronto and the International Conference for Medieval and Renaissance Music in Oxford, England.

**Scott Price**, piano, performed Mozart's *Concerto no. 23*, K.488, for piano and orchestra with the S.C. Philharmonic in November at the Columbia Museum of Art and at S.C. State University. He has completed two CD recordings of educational piano music, published by Alfred Publishing Co. He edited and published three issues of a nationally recognized internet journal, *Piano Pedagogy Forum*, and has had several articles published in that journal as well as in the *American*

*Music Teacher*. He has given concerts and master classes at Milligan College in Tennessee, Trinity Cathedral in Columbia, and the Camden (S.C.) Fine Arts Center. He judged several piano competitions in both North Carolina and South Carolina, including the Brevard Scholarship competitions.

**Robert Pruzin**, horn, appeared with the USC Symphony Orchestra in a performance of W.A. Mozart's *Concerto no. 2* for horn and orchestra. He also made guest appearances with the USC Concert Choir, and in solo and chamber performances on the annual September Concerts. He continues as principal horn in the Augusta Symphony and the S.C. Philharmonic, and has made guest appearances in the sections of the Atlanta and Charlotte symphonies. He will perform a faculty recital in February 2001.

**William Terwilliger**, violin, performed Mozart's *Concerto no. 5* for violin and orchestra with the S.C. Philharmonic in October at the Columbia Museum of Art. In addition, Terwilliger, along with pianist Andrew Cooperstock of the University of Colorado at Boulder, gave their official New York debut recital last November at Merkin Hall, performing the complete works of Aaron Copland for violin and piano. The concert received very favorable reviews in *Strings*, *Strad Magazine*, and the *New York Concert Review*. Terwilliger and Cooperstock also performed at Piccolo Spoleto and were featured at the Australian Festival of Chamber Music in Townsville, Queensland. In November the Duo gave their London debut at St. John's, Smith Square, and will perform at the CMS Musical Intersections Conference in Toronto. Their CD recording of the complete works of Aaron Copland for violin and piano was released last year on the Azica label. Terwilliger also gave a presentation at the College Music Society international conference in Toronto in November 2000.

**Wendy Valerio**, music education, has presented papers on the pedagogy of music for children at the International Society for Music Educators in Edmonton, Alberta, Canada, the American Association of Youth Museums, and the biennial national meeting of MENC in Washington D.C. She also served as one of six panelists for a public forum co-sponsored by *Harper's Magazine* and the Texaco Foundation at Loyola University in New Orleans. Other panelists will include Dr. Billy Taylor, nationally known figure in jazz education, and authority on music for children, and Anne Dowling, Texaco Foundation president. She has co-written, along with USC faculty member Ed Gordon and several others, a music curriculum book with CDs and piano accompaniment, *Jump Right In!*, published by GIA of Chicago. She was president at the SCMEA 2000 research division meeting. The USC chapter of CMENC, advised by Professor Valerio, played a large part in the success of Columbia's first annual Three Rivers Music Festival by providing assistance in the children's music area and a variety of live music.

**Stephen Zdzinski**, music education, presented a paper, "Musical Autobiographies of Elementary Education Majors," at the SCMEA conference, and also at the biennial national meeting of MENC. The paper was published in *Research Perspectives in Music Education*. He also presented a paper at the Fourth International Philosophy of Music Education

Symposium in England. He has an article dealing with mainstreaming/inclusion in instrumental music that is scheduled to appear in an upcoming special "inclusion" theme issue of the *Music Educators Journal*.

## Brittany Maier and Professor Scott Price: Testaments to the Power of Music

Brittany Maier of Irmo, S.C., is a 10-year-old intermediate piano student of USC piano professor Scott Price. She is both blind and autistic, but possesses a musical talent that Professor Price has characterized as "humbling" for those in her presence.

Price said that her skills are rapidly improving, thanks to her amazing talent, her possession of absolute pitch, and a temperament for music that reveals an astonishing compulsion to reproduce music exactly as she hears it. He said that he has marveled at her ability to "compose in her head," which she must do because she cannot write. He added that she does not simply reproduce what she hears, but "has an artist's touch on the keys," which adds emotion to her playing.

Brittany's parents, Chuck and Tammy Maier, are happy that their daughter is enjoying herself, and are excited that Brittany is able to communicate feelings of pleasure and joy through her musical talents. Price, who sometimes teaches Brittany by improvising on the piano along with her, said of his remarkable pupil, "I've never really seen anyone like her." Community efforts, spearheaded by Dan Hanfland of Carolina Piano Galleries in Columbia, resulted in a gift to Brittany of a \$25,000 Yamaha Disklavier. The instrument has special features, including laser cues, designed to assist Brittany in mastering her art.

*Thanks to Professor Scott Price, Pat Berman, who wrote "A Place for Brittany to Smile," in The State, April 2, 2000, and Dan Hanfland, owner of Carolina Piano Galleries in Columbia.*

# STUDENT activities

**Misty Brinkley and Christina Thompson**, voice [Christie], shared the role of Lucia in the USC Opera Spring 2000 production of Donizetti's *Lucia di Lammermoor*. Brinkley was also one of three winners of the Metropolitan Opera district auditions held in November 1999, and participated in the regional auditions held in Atlanta in February 2000.

**Ken Ebo**, now adjunct jazz faculty, was selected Outstanding Music Graduate Student at USC for 1999-2000.

**Christina Fry**, flute, was runner-up in the USC Young Artist auditions. She was also awarded \$500 for her accomplishment.

**Matthew Ganong**, piano [Williams], was selected in worldwide auditions for participation in the Pacific Music Festival in Sapporo, Japan. This year he is performing on a coast-to-coast concert tour of the U.S. and Canada with violinist Daniel Heifitz's group, The Heifitz Band, which is based in Washington/Baltimore.

**Phil Golson**, band conducting, conducted the Bob Jones University Chamber Winds in May 2000.

**Lucas Hager**, violin [de Jonge], was named first alternate in the 1999-2000 S.C. Music Teachers Association (SCMTA) Collegiate Artist Competition in strings.

**Amanda Hammond**, voice [Christie] took first place in all three divisions of Italian art song, lieder, and opera in the Canadian Music Festival held in Winnipeg, Manitoba, Canada. She performed several concerts in the province, culminating in a performance at the prestigious Canadian Rose Bowl.

**Jarrod Haning**, viola [de Jonge], placed second in the Cultural Enrichment 2000 category at the USC graduate awards day, and received a cash award of \$400.

**Christopher D. Lee**, percussion, was named winner of the first William H. Nolte Graduate Assistant Teaching Award in music, which also carries a \$2,000 cash award. He is founder and director of USC's West African Drumming and Dance Ensemble, and for several years has co-taught a world drumming course for the Honors College.

**Jill Terhaar Lewis**, voice [Christie], won first place and a cash prize of \$1,000 in the area of arts-music during the campus-wide graduate student awards day. She won first place and another \$1,000 in the Charlotte Opera Guild auditions in the spring of 1999.

**Abigail McKee**, flute, won the Columbia Music Club's auditions in 2000. Dana Siau, flute, was the runner-up.

**Stina Ohman**, voice [Gray], won the Young Artist competition of the S.C. chapter of the National Association of Teachers of Singing, and competed in the regional auditions. She also won the Arthur Fraser Young Artist Competition sponsored by the Women's Symphony Association, and, as a winner of the USC Young Artist competition, will perform Ravel's *Shéhérazade* with the S.C.

Philharmonic in 2001. She was featured in recital at the Columbia Museum of Art in October singing Mozart's *Ah lo previdi* and *Exultate Jubilate*.

**Dawn Robinson**, flute, winner of the USC Symphony Orchestra Concerto-Aria competition, was runner-up in the Southern Division auditions of MTNA, and was awarded a graduate assistantship in flute to LSU.

**Jeremy Rohr**, trumpet [Amstutz], was named alternate in the collegiate brass area of the MTNA Southern Division Auditions held in Richmond, Va. He also performed as soloist with the USC Symphony Orchestra in April 2000, in connection with winning the Young Artist Competition.

**Steven Selman**, trumpet [Amstutz], won the high-school brass division at the MTNA Southern Division auditions, while he was still at Lexington High School.



**Larry Shackley**, DMA in composition, had two anthems released by Hope Publishing Co., "Didn't My Lord Deliver Daniel?," and "The Garden," in addition to two books of keyboard arrangements, "Spiritual Jazz," and "Synth Praise II." He also had several works published by Shawnee Press, Beckenhorst Press, and Monarch Music. He received the ASCAP Standard Award for both 1998 and 1999.

**Ching Ching Yap**, music education, presented a paper, "Investigating a method used to measure music aptitude among three- and four-year-old children," at the SCMEA 2000 Research Division meeting in February 2000, and at the MENC National Biennial Meeting in Washington, D.C. in March, 2000.

**Jin Zhou**, orchestral conducting, was selected as one of eight competitors for an international conducting competition in Portugal.

#### Carolina and McNair Scholars in Music

Each year 50 outstanding high-school seniors from South Carolina and an additional 30 outstanding high-school seniors from across the nation are invited to participate in the prestigious Carolina and McNair scholarship competitions at USC. Financial need is not a consideration, and the 20 South Carolina students who are named Carolina Scholars, and the 15 out-of-state students who are named McNair Scholars are chosen on the basis of superior scholastic ability and achievement, leadership potential, and character. South Carolina students receive stipends of \$7,000 per year and out-of-state students receive \$12,000 per year.

The following music majors currently hold either Carolina (CS) or McNair Scholarships (MS) at USC: Lauren Burns (music ed.) CS, Jennie Gagnon (oboe) MS, Heather Janney (piano) MS, Abigail McKee (flute) MS, Thomas Paternini (music ed.) CS, Jenne Pross (music ed.) MS, Thomas Spackman (voice) MS.

## Commission Compositions

Larry Wyatt, USC Director of Choral Studies, coordinated a project with several other university choral departments that began three years ago and culminated in the commission of William Averitt's new work, *The Saint Matthew Passion*. This work draws on the Southern shape-note hymn tradition much in the same way J.S. Bach used Lutheran chorales. Averitt, who is on the composition faculty at the Shenandoah Conservatory, is a well-known composer who has received several commissions and won several national awards for his compositions.

Professor James Copenhaver, USC director of bands, has recently agreed to buy into consortia, contracting composers David Stanhope for his *Symphony No. 1* for wind ensemble, and Adam Gorb, who will compose a work for solo trombone and wind ensemble. Both works will be premiered at the 2001 College Band Directors National Association (CBDNA) National Conference to be held in February 2001 in Denton, Texas. ♦

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# ALUMNI

## activities

*Thanks to Chicken Scratch Now, the official newsletter for University of South Carolina Band alumni, edited by Ken Corbett, for information concerning music alumni who performed in various USC bands. See [www.music.sc.edu/departments/carolina\\_bands/index.html](http://www.music.sc.edu/departments/carolina_bands/index.html). Thanks also to The Carolinian, USC's alumni magazine, Marsha A. Cole, executive editor.*

**Rob Aughtry**, MM, flute, 1994, has taken a hiatus from his DMA work at LSU. He will soon complete basic training and join the U. S. Army Band in Washington (Pershing's Own), where he won a flute position in national auditions.

**Laura (Hardy) Back**, BME, flute, 1992, performed at the National Flute Convention with the National Professional Flute Choir.

**Chantelle Baker**, BA w/perf. cert., flute, 1998, won the 1999-2000 Arthur Fraser Award as the outstanding graduating music student in a non-education degree program.

**Laura Ballard**, DMA, voice, 2000, made her professional debut as Donna Elvira in Mozart's *Don Giovanni* with Opera in the Heights in Houston this past September. In the spring of 2001 she will sing the soprano solos in Haydn's *Creation* with the Kansas City Festival Singers. She was a finalist in the regional MET competition, won the Bel Canto Award at the Orpheus Competition, and advanced to the national level of the National Association of Teachers of Singing Artist (NATS) competition, where, as one of six finalists, she was awarded the Orville Bouchers prize. She is the first student at USC and in the state of South Carolina to win a national award from NATS.

**Mike Beverly**, MME, 1980, band graduate assistant, started a band program at Blue Lake Academy in Eustis, Fla. this fall.

**Bryan Bone**, BME, 1997, trumpet, is director of bands at Swansea (S.C.) High School.

**Mary Boone**, BM, flute, 1993, is presently associate principal flutist in the N.C. Symphony.

**Greg Boyle**, guitar, serves on the music faculty at Peabody Conservatory in Baltimore, and his wife Kelly Tucker Boyle, BME, 1985, flute, is coordinator of performing arts at Loch Raven Academy in Towson, Md. They both performed at the 1999 International Computer Music Conference in Beijing, China, and one of their original compositions was featured at the IMAX Theater in the Maryland Science Center.

**Kelly (Smith) Bryant**, MM, flute, 1993, is currently a member of the Atlanta Opera Orchestra

**Jeffrey Clamp**, BME, 1993, trumpet, is director of bands at Pelion (S.C.) High School.

**Wendy Finn Cohen**, BME w/perf. cert, flute, 1995, presently principal flutist in the S. C. Philharmonic, won the Young Artist

Competition of the National Flute Association in the summer of 1999.

**Sarah Creel**, BA w/perf. cert., clarinet, 1999, a Carolina Scholar while at USC, won a 1999 National Science Foundation Graduate Fellowship and is studying at the University of Rochester (N.Y.)

**Stephanie Dillard**, DMA, voice, 1997, continues as assistant professor of vocal studies at Northern Alabama University. As a guest artist with the UNC-Charlotte Opera, she portrayed the lead role in Puccini's *Suor Angelica*.

**Nancy (Hill) Elton**, BM, piano, 1971, recently performed the "Sonata for Piano" by Elliott Carter at the University of Kansas Evelyn Swarthout Piano Festival.

**Jimmy Ferguson**, MM, string bass, jazz, and voice, 1981, was featured in an article in the Arts & Leisure section of *The New York Times*, August 8, 1999, where his debut album, "Not Just Another Pretty Bass" was enthusiastically reviewed. The album also features USC jazz saxophone alumnus, Chris Potter.

**Karen (Harrison) Garrison**, MM, flute, 1980, continues on the music faculty at Auburn University, teaching flute, and was recently elected national secretary of the College Music Society.

**Ward Gailey**, BM, voice, 1974, is the coordinator of music for Atlanta Metropolitan College. He recently sang the role of Canio in the Huntsville (Ala.) Opera Theater production of *Pagliacci*. He is presently the leading tenor for the Capitol City Opera, which made its inaugural tour of Italy in the spring of 1999. He has arranged several choral works for choirs at Agnes Scott College, Andrew College and the Columbus (Ga.) Boy's Choir. His *a capella* jazz arrangement of "Have Yourself a Merry Little Christmas" is published by Columbia Pictures Publications.

**Kerri Gearheart**, MME, 1999, presented "The Development and Implementation of a Computerized Measurement of the Developmental Music Aptitudes of Young Children," at the SCMEA 2000 Research Division Meeting in February 2000, and at the Music Educators National Conference National Biennial Meeting in Washington, D.C., in March.

**Andrew Gignac**, MM, 1986, composition and trumpet, continues on the music faculties of several schools in the San Antonio area. He was a finalist for a trumpet position in the Chicago Symphony in 1999.

**Horn alumni news:** **Susan (Schilb) Stewart**, BM, horn, 1992, performs with the Huntsville Symphony and is horn professor at the University of Alabama at Huntsville; **Cyndi (McKeown) Graybill**, BM, horn, 1985, performs with the S.C. Philharmonic, and Augusta Symphony, and is principal horn in the Florence (S.C.) Symphony; **Scott Rush**, BM, horn, 1996 (recently married to Michelle Riebe), is director of bands at Wando High School, performs regularly with the Augusta

Symphony, and on occasion with the Charleston Symphony; **Jerry Gatch**, MME, 1985, is director of bands at Lexington (S.C.) High School and performs with the Florence (S.C.) Symphony; **Ken Turner**, BME, 1992, is director of bands at Chapin (S.C.) High School and is a busy free-lance performer in the Columbia area; **Rachel Misner**, MM, music history, 1997, teaches strings in the Charlotte (N.C.) school system and performs with the Augusta Symphony; **Paula Riddle** is a member of the SC Philharmonic and the Spartanburg Symphony, and is a free lancer with the Greenville Symphony, in addition to pursuing her DMA at USC; **Catie Jackson**, MM, horn, 1998, completing her DMA at the University of Iowa, is now living in Charlotte, N.C. and expecting a baby. Other alumni from Professor Pruzin's studio include **Holly Palmer**, now practicing law; **Ellie Cale**, completing her Ph.D. in psychology at Emory, **Aaron Joplin**, now enrolled in the USC Law School, and **Susan Hummami**, now enrolled in the USC School of Medicine.

**Jose Lezcano**, MM, guitar and composition, 1983, had one of his works featured at the 1999 National Flute Convention.

**Bryan Mack**, BA w/perf. cert., tuba, 1995, recently completed his master of music degree at Indiana University.

**Bill Marr**, BME, saxophone, 1982, is principal saxophone and section leader with the U.S. Air Force Concert Band in Washington, D.C. where he also serves as director of operations.

**Cheryl Matthews**, B.A., clarinet, 1995, received her master of music in clarinet performance from the University of North Texas. She currently performs with the U. S. Army Field Band.

**Charlie Parker**, MME, trumpet, 1972, owns and operates Parker Music Co. His daughter, Jennifer, won second place in the National Flute Association competition last year.

**Bob Powers**, BA w/perf. cert., euphonium and bass trombone, 1982, is working as the recording engineer at Montgomery College Department of Music, where he also serves as an adjunct faculty member teaching recording techniques, electronic music, ear training, theory, and an occasional low brass student. He completed his Master of Music in Bass Trombone Performance at Catholic University, and recently completed his comprehensive exams for the Ph.D. in music history at the same institution.

**Benjamin Smeall**, MME, 1989, founded and directs the SongCycle Music Studio in Green Bay, Wis. His studio, which includes students from sixth to twelfth grades, includes a string quartet, the Strolling Strings, and a world music group.

**Beth Sturgill**, BM, clarinet, 1998, is assistant director of bands at Poquoson, Va, middle school.

**Hans Teuber**, BM, saxophone and jazz, 1990, is touring with Ani DeFranco as a performer and arranger. They have toured several countries in Western Europe, and performed with

continued on back



## Arpad Darazs Mentor and Inspiration

Arpad Darazs in rehearsal with the USC Concert Choir, c. 1969

In the August 2000 issue of *Carolynian*, USC's alumni magazine, Marshall Swanson wrote a touching and fitting tribute to the late Arpad Darazs, a Hungarian-born conductor, who "became a mentor and inspiration to hundreds of students in the USC Concert Choir during the 60s, 70s, and 80s." His memory and spirit are kept alive, even 14 years following his death, by those who worked and performed with him in the USC Concert Choir, the Columbia [now South Carolina] Philharmonic Orchestra, the Columbia Boy's Choir, the Palmetto Mastersingers, and at First Presbyterian Church, where he served as music director for many years.

The saga of Darazs and his family's escape in 1956 from Hungary, then under

Communist oppression, is reminiscent of the von Trapp family in *The Sound of Music*, Swanson wrote. Darazs was appointed to a position in the USC music department in 1966, then under the leadership of Arthur Fraser. In the ensuing 20 years he built the USC Concert Choir into an internationally-recognized group, and helped establish the reputation of the music department [now School of Music] and the University as significant players in the higher education community.

His students, friends, and colleagues speak of his friendship, his passion for music, and his caring spirit. His charisma on the podium, particularly in his choral conducting, radiated to audiences and performers alike. He was one of those rare conductors whose very presence

made any choral group sound better. Today, in Columbia, S.C., the Arpad Darazs Singers, under the direction of attorney Robert Neese, an alumnus of the Concert Choir, and the Palmetto Mastersingers, now under the direction of School of Music voice professor Walter Cuttino, himself a veteran of many performances under Darazs' direction, are still active in furthering his passion for music and his love for his community.

The School of Music has established an active endowment in Darazs' honor. As Sharon McElveen, his last graduate assistant, aptly said, "I can assure you that people who worked with him will talk about him and hold him in a sense of awe for as long as we are alive." ♦

### ALUMNI ACTIVITIES continued

the Buffalo (N.Y.) Symphony. He lives with his family in Seattle, Wash.

**Jennifer Turner**, MM, flute, 1998, is pursuing her DMA in flute performance at the University of North Texas, and is working with Carolyn Nussbaum, the premier flute repair person in Dallas.

**Michael H. Turpin**, MME, 1981, band graduate assistant, is the coordinator of counseling-advising and music instructor at Kilgore College in Longview, Texas.

**Liana Valente**, DMA, voice, 1999, was selected to perform works by Canadian composer Violet Balestreri Archer at the Sigma Alpha Iota National Convention in Dallas in August 2000. On August 14, 1999, she married Michael David Shook of Knoxville, Tenn., where she now resides. She serves on the faculties of two colleges in the area.



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