“Our most cherished School of Music patrons always convey two points when supporting our ensemble performances, recitals, and community outreach efforts. First, they appreciate the high-caliber faculty who perform, leading by example for our students. Second, they embrace the School of Music’s ability to broaden the definition of excellence in music for everyone of every age, children and adults alike.”

Tayloe Harding, Dean

*So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.*

- Aaron Copland

Instruction and inspiration, mentoring and discovery, experimentation and exploration, practice and performance...

The University of South Carolina School of Music is a rich environment of art and artistry where talent is tempered and tuned, experience gained and shared.

And where more than 500 talented students and internationally acclaimed faculty inspire an appreciation of music that enriches their lives and the lives of countless others around the world.

In nearly 90 years of teaching, sharing and celebrating the melodies and harmonies of life, the School of Music has earned an enviable reputation for excellence – preparing professional musicians to help shape the evolution of culture, and inspiring some of the world’s most promising music educators and students to reach new heights of accomplishment.

Whether in the realm of the traditionally expected (orchestra, opera, concert choir, and marching band) or the unexpectedly experimental (post-postmodern jazz groups, computer-wielding “sound sculptors,” and contemporary musical leaders schooled in advocacy and leadership), the School of Music offers an extraordinary range of opportunities for students and faculty alike.

More than 20 degree programs encompass studies spanning the musical spectrum, from new music theory to piano pedagogy, from improvisation to traditional composition, from music education to conducting.
“The advice I always give to my students: above all, study the music profoundly ... music is the ocean, the instruments are little or bigger islands, very beautiful for the flowers and trees ...”

- Andrés Segovia

It hasn’t been long since the music world started calling him “doctor in the house.”

School of Music Alumni Alvoy Bryan Jr., ’11, is a former principal viola in the University of South Carolina Symphony Orchestra. Now a music faculty member at a nearby university, he has considered it an honor to be the “coach on the floor” as a mentor helping his mostly undergraduate fellow performers grasp the intricacies of performance technique. Earning his doctorate in musical arts – and also performing with the Greenville Symphony, Symphony Orchestra Augusta, and South Carolina Philharmonic – Bryan is the epitome of the dedicated music professional.

He mentored aspiring viola professionals and performed as a member of the Graduate String Quartet on a USC graduate assistantship that helped him cover expenses as a father of four. His wife, Nicole, is an accomplished oboist and also a doctoral student. Bryan is quick to credit Carolina’s orchestra director, Maestro Donald Portnoy, and Assistant Professor of Viola Constance Gee for giving him the freedom to perform and the privilege to teach while he pursued his doctoral degree. These opportunities prepared him for the vital music faculty role he now holds as a soon-to-be distinguished alumni of the School.

Your support of the School of Music means assistantships and fellowships can keep making, in Alvoy’s words, “a major difference” – helping advanced musicians complete their post-graduate studies while serving as the invaluable “coaches on the floor.”
"Music is soothing to the soul. I can think of few better ways to treat people afflicted with Alzheimer’s disease, dementia, and other illnesses than to offer them peace and comfort from musical therapy. I’m grateful for the vocal music education and performance opportunities my Carolina education has given me, and for my future career in musical therapy made possible by the School of Music."

Katy Hinson

"Teaching music is not my main purpose. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart."

- Shinichi Suzuki

As a student, vocal performance major Katy Hinson, ’11, was a model of commitment to her art. Even as she immersed herself in Concert Choir, opera, and community musical theater, she set a fine example of student leadership as voice coach for promising high school vocalists.

Now that she’s graduated, it’s a safe bet this enthusiastic soprano will soon be a familiar face (and voice) off-Broadway (and very possibly on). And more, she intends to put her skills and sensibilities to work in the field of music therapy for those stricken with Alzheimer’s and other neurological or emotional afflictions.

Hinson believes the well-rounded education provided by the School of Music puts graduates firmly on the path to success. As an example, she points to the time she and her fellow Concert Choir singers rehearsed and staged a night of show tunes to raise funds for a performance in Italy, as she, meanwhile, was winning a key role in the opera, Cendrillon – the French Cinderella.

With your support of scholarships and fellowships through Carolina’s Promise, more students like Katy Hinson will have the chance to live their dreams: entertaining, enlightening and enriching lives, in their communities and around the world.
“It’s almost like the computer is an instrument now, complex enough to generate limitless opportunities for individualized or group self-expression. Our xMUSE studio gives Carolina students a chance to perform an infinite array of compositions where music, science and research converge with truly amazing results.”

- Reginald Bain

Human beings are driven, it would seem, to create music with whatever “tools” are available to them – whether creating percussive rhythms on a hollow log or producing imaginative and complex compositions on high-powered computers.

The latter is the realm of School of Music composition and theory Professor Reginald Bain.

As director of xMUSE, The Experimental Music Studio, where students – whether composers, musicians or technical specialists – exploit new resources in computer music, Bain is a thoroughly 21st century musician, explorer, educator, and mentor. More than a working studio/classroom, xMUSE is also a research laboratory for discovering and advancing techniques of algorithmic composition, digital-signal processing, and musical sonification.

“It’s almost like the computer is an instrument now, complex enough to generate limitless opportunities for individualized or group self-expression,” Bain says. An esoteric but undeniable example of the creativity encouraged at xMUSE is 2009 graduate Alex Wroten’s collaboration with USC’s NanoCenter to conduct sound-related research on microscopic particles with medical applications – successfully mapping their sonifications, then “arranging and conducting” them for real-time musical performance.

With your support for scholarships and research facilities, educators like Reginald Bain, programs like xMUSE, and School of Music students will continue to explore and exploit the most advanced music technologies possible, as new scholarships are made available.
Working with students in chamber music is enormously rewarding. What they develop is the ability to listen critically, think on their own and come up with their own musical interpretations. All that together makes for better musicians, better music making, and more exciting performances for both musicians and listeners.

- Rebecca Nagel

"I’m one of the boys, no better than the last second violinist. I’m just the lucky one to be standing in the center, telling them how to play."

- Eugene Ormandy

An active performer in chamber, solo, and orchestral settings, Rebecca Nagel is also a respected mentor. She prepares and inspires her students to do much more than perform in public.

As a leader in a flourishing chamber music program, she enjoys guiding students in their early encounters with classical music. In her role as Director of the Carolina Institute of Leadership and Engagement in Music, she helps develop students’ musical skills while challenging them to take the lead in forming community partnerships, such as they have with Richland County Libraries’ young readers and Aiken County public school pupils.

“Students learn musical independence and make their own musical decisions when playing in chamber groups,” Nagel says. Her students look to Nagel’s professionalism as a guidepost: an assistant dean and professor of oboe, she’s also the principal oboist in the South Carolina Philharmonic. Her recent CD Synthetic Dances, (Centar label) is another example of her diverse musical interests and desire to “continue my own musical growth.”

Your choice to support the School of Music reaches far beyond the USC campus. It allows us to continue our focus on engaging communities and creating entrepreneurship opportunities for today’s leaders, like Rebecca Nagel, and tomorrow’s, like her students.
College football without a marching band would be... Well, it just wouldn’t be college football. And for the Mighty Sound of the Southeast, there’s new music in the air – and more of it than ever.

Four years after arriving from LSU, Rebecca Phillips is the new Director of Athletic Bands at the School of Music. And she moved fast: The marching band has grown from 248 to 280 members, there’s a new school song, more up-tempo shows, and drum majors with maces.

Rebecca Phillips has mapped out a play-by-play strategy for game day, too. To pump up fan participation, the band now has specific cheers associated with each down on offense and defense. “That way, the band is more involved and the crowd is more involved and knows what’s coming,” Phillips says.

There is also excitement off the field, with new Director of Bands, Scott Weiss, who came to USC in 2010 from the University of Kansas. As Director of the USC Wind Ensemble, his leadership has resulted in a 2011 full-length CD recording of the band music of American composer Leonard Bernstein (NAXOS label) and a 2012 tour of China by the ensemble.

Your generous support enables more talented young marchers and instrumentalists to attend the USC School of Music to participate in the pageantry and thrill of large-ensemble musical performance.
Piano teaching to students with developmental challenges is very new and still a bit ‘on the fringe’. We are learning how best to do it, while generating publications and research along the way.”

Scott Price

„Music is the greatest communication in the world. Even if people don’t understand the language they are singing in, they still know good music when they hear it.”

Lou Rawls

Some years ago, parents of children with autism asked Scott Price, USC Professor of Piano Pedagogy and Head of the Piano Area, what could be done so their children could receive lessons. He took the question as a personal challenge.

It changed his life and the lives of a great many others.

Today, all piano teacher training at the School of Music includes the rewarding experience of instructing developmentally challenged children and young adults. A model worth following, Price has given private lessons to developmentally challenged students for years, with his efforts in this area being featured on Dateline NBC.

Among his many current students is Bryann Burgess, a young woman with Down Syndrome who has herself taken a leadership role in public awareness of her developmental disability.

While his students’ piano recitals in the Community Music School program certainly carry an extra level of joy for Scott, equally joyful has been a perfect career placement record for his doctoral student graduates in faculty positions worldwide.

With your support, Price’s students will receive enhanced research opportunities, graduate assistantships, and newly endowed scholarships, and the USC School of Music can continue to enhance programs and expand its positive influence in the community.
“Whatever else has been said about me personally is unimportant. When I sing, I believe. I’m honest.”

- Frank Sinatra

As Director of Opera at USC, Ellen Douglas Schlaefer inspires her students in Opera Studies. With a successful career on the national stage, she believes the program’s diverse repertoire prepares graduates for success in leading roles.

A prime example is Cynthia Hanna, ‘06, a mezzo-soprano, who received her master’s in Opera Theater, then put all her talents to work with her Carnegie Hall debut in 2010. Included was a role alongside Placido Domingo in Rigoletto in Beijing, China.

Rather than dwell on her achievements directing such performances as La Boheme for Wolf Trap Opera/National Symphony Orchestra, Schlaefer prefers to discuss opening doors so that more people, young and old, can experience the magic of opera. Before she joined USC as Director of Opera Studies in 2004, she founded FBN Productions, Inc. Opera for Kids – a South Carolina-based touring company that brings opera into schools throughout the Southeast. Schlaefer also continues to work with young artist programs nationwide, and leads the Carolina Opera Experience, a summer camp in Columbia at the USC School of Music.

Your support of the USC Music School will help assure that Opera Studies continue to enhance program opportunities for students, with expanded repertoires and essential production requirements.
“I think the first tool in any conductor’s tool kit is to perform music that is inspiring. Bringing our students into contact with great musical literature – seeing them learn to understand and appreciate it – is naturally inspiring.”

Larry Wyatt

“Only the flint of man’s soul can strike fire in music.”

- Ludwig von Beethoven

Though their backgrounds and areas of educational focus are clearly distinct, the School of Music’s two most experienced conductors are of one mind when it comes to the fundamental importance of inspiration.

Larry Wyatt, who directs Choral Studies, including the highly praised Concert Choir and Graduate Vocal Ensemble for aspiring conductors, has been inspiring individual USC students, ensembles and audiences for well over 20 years. More than 30 doctoral graduates in the choral program now teach in universities throughout the United States and in China.

In his quest to inspire, as director of the University’s Symphony Orchestra, Donald Portnoy gives musicians the chance to “rub elbows” with world-class guest artists in six yearly concerts performed for a most appreciative public. As the Ira McKissick Koger Endowed Chair for the Fine Arts, he has worked with more than 1,000 music students. Portnoy has also, through the School of Music’s Conductors Institute of South Carolina, brought many conducting students and professional musicians to Columbia.

With your generous support, faculty members like Larry Wyatt and Donald Portnoy will continue to inspire future generations of conductors, who will in turn inspire many thousands of others throughout the world through performance and educational expertise.
school of music

the promise to influence: music with devotion

“I was born with music inside me. Music was one of my parts. Like my ribs ... my heart ... my blood. It was a force already within me when I arrived on the scene. It was a necessity for me like food or water.”

- Ray Charles

Her musical talent and passion for performance and teaching has taken Jennifer Parker-Harley around the nation and overseas. Now she’s come back home.

Four years ago, the Sumter native – whose mother (an organist) and father (owner of a music store) both earned master’s degrees in music education at USC – became a professor of flute at the School of Music.

“I used to come here with my mom when she was working on her degree. It was an exciting place then, and it’s even more exciting now,” Parker-Harley says.

An accomplished, well-traveled chamber musician, she has a deep appreciation for the school’s ability to stage performances by its own students and faculty almost daily, and to attract world-class talent to come calling on a regular basis, as well.

She’s convinced USC can continue to build its reputation as one of the top schools of music in the Southeast, but that scholarships are essential to making that happen.

“In order to attract top students, we need to be able to offer them the financial assistance they need to make the USC School of Music their choice,” she says.

Support student scholarships at the School of Music through Carolina’s Promise and you help a magical bond emerge between artist and apprentice that changes not only the lives of each, but also those who experience and are touched by the musical results of that bond.
The Tchaikovsky National Academy of Music (the Kiev Conservatory) in Ukraine enjoys a nearly unrivaled reputation for producing superb musicians. When one of its students, Marina Lomazov, immigrated to the United States as an 18-year-old, her promise as a prodigy at the keyboard was already evident.

Continuing her studies and performing at every opportunity, she was soon being praised as a “mesmerizing risk taker” and a world-class piano virtuoso, winning numerous international competitions. Lomazov joined the USC faculty in 2002 and, a year later, her promise blossomed when she launched the Southeastern Piano Festival, showcasing top college-bound classical pianists throughout the nation.

Today, as a distinguished member of the Piano faculty, Lomazov is a shining example of the extraordinary caliber of musicians and educators drawn to the USC School of Music for the opportunity to teach, perform, innovate, and mentor in a truly world-class environment.

By supporting the School of Music for endowed professorships and other critical funding priorities, you can greatly enhance our ability to attract teachers like Marina Lomazov and continue to assure our stature as a leader among the world’s finest music conservatories.
“They’ll tell you there’s a boundary line to music. But, man, I’m telling you, there’s no boundary line to art.”

- Charlie Parker

“Standing room only.”

That’s an apt – and accurate – description of virtually every performance in the highly successful Southern Exposure New Music Series directed by John Fitz Rogers, the series’ founder and Associate Professor of Composition at the School of Music. An internationally renowned composer with broad musical interests, Rogers has written a wide range of chamber and orchestral music regarded for its lyricism, imagination and emotional directness, with works performed by the Louisville Orchestra and the Charleston Symphony, among many others.

All performances in the Southern Exposure series, winner of the ASCAP/Chamber Music America Award for Adventurous Programming, are free and open to the public, and each one brings fresh, exciting sounds to classical music traditions. The series directly benefits students in the Composition Program, offering new ways of thinking and providing valuable insights from a wide range of distinguished guest musicians and composers.

Support the School of Music through Carolina’s Promise and you not only help bring the highest quality educators on board, you magnify the educational experiences of their students and enrich the community – and the world – with their innovative initiative.

“It’s an incredibly joyful experience when musical risk-taking produces new, innovative ways of thinking and performing, and when that results in expanding musical boundaries both for our students and for the public’s enjoyment. I am proud to help lead such experiences at the School of Music.”

John Fitz Rogers
We value music’s important role in human life and we strive to pursue with excellence a leadership position in fulfilling this role. Should you become more involved with us, you too could become a participant in this effort, whether you join us as a student in one of our numerous nationally-accredited academic degree programs or whether your interface with us would be as parent, concert-goer, patron and/or friend.

Tayloe Harding, Dean

It can be said that the best students in any area of study demonstrate compassion and commitment, but in outstanding music students, those characteristics are especially deep-rooted. And they are routinely on display for school stakeholders to witness, admire, and enjoy.

Students at the USC School of Music embrace challenges and seek out new skills – not only to be excellent musicians, but also to make a musical difference in their communities through music. Your support – for undergraduate scholarship and graduate assistantships and fellowships – is a critical factor in ensuring that the best and brightest continue to choose USC as they pursue careers as professional musicians or music educators.

Gifts to endow faculty chairs are equally instrumental in attracting and retaining the highest-caliber performance, ensemble, and applied teaching faculty. Your gift might translate into solo recitals being presented in China, or to the next great violin virtuoso reaching the world stage from rural South Carolina. It may be a key factor in grooming the Metropolitan Opera’s newest soprano, training the Atlanta Symphony Orchestra’s newest program annotator, or inspiring excellent young musicians to become educators themselves. The School of Music is driven to sustain the vitality of music in the next generation of students.

To lend your support, please contact:
Director of Development, School of Music
www.music.sc.edu or (803) 576-5897
University of South Carolina, Columbia, South Carolina 29208 USA

“We value music’s important role in human life and we strive to pursue with excellence a leadership position in fulfilling this role. Should you become more involved with us, you too could become a participant in this effort, whether you join us as a student in one of our numerous nationally-accredited academic degree programs or whether your interface with us would be as parent, concert-goer, patron and/or friend.”

Tayloe Harding, Dean
to the school of music

CarolinasPromise.sc.edu