

Feb 2006

An evening of **MOZART**

Featuring Mozart's
Clarinet Concerto
and **Requiem**

February
21
2006

7:30 p.m.

Koger Center for the Arts

**THE BIG
MUSIC
MACHINE**
USC Symphony Orchestra

music
University of South Carolina School of Music

USC Symphony Orchestra

Donald Portnoy, conductor

Joseph Eller, clarinet

Yana Eminova
SOPRANO

Jennifer Luiken
MEZZO-SOPRANO

Jacyoon Kim
TENOR

Jacob Will
BASS

Tonight's concert is sponsored by Ms. Patricia Lampton

PROGRAM

Concerto in A Major for Clarinet, K. 622

Allegro
Adagio
Rondo: Allegro

Wolfgang Amadeus Mozart
(1756–1791)

Joseph Eller, *clarinet*

This performance of the Mozart Clarinet Concerto is dedicated to the memory of James Pritchard, former clarinet professor at USC, who passed away on December 5, 2005.

Intermission

Requiem, K. 626

Requiem und Kyrie
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Domine jesu
Hostias
Sanctus
Benedictus
Agnus dei

Wolfgang Amadeus Mozart

Yana Eminova, *soprano*
Jennifer Luiken, *mezzo-soprano*
Jaeyoon Kim, *tenor*
Jacob Will, *bass*

Tonight's media sponsor is B106.7 WTCB



PROGRAM NOTES

Concerto in A Major for Clarinet, K. 622

Wolfgang Amadeus Mozart
(October 1791)

Mozart wrote this magnificent work for his clarinetist friend Anton Stadler, basing the first movement on what was originally intended as a concerto for basset horn. The clarinet was a relatively

new item when the present concerto was composed, and as such was still the subject of various experiments by enterprising players. As it happens, Stadler, together with instrument maker Theodor Lotz, had recently designed a clarinet (now called a "basset clarinet") whose range extended lower than the usual instrument by four semitones, reaching to written *c* (sounding A), and

Mozart employed these lowest notes in his concerto. But when the concerto was first published in 1801, it had already been (anonymously) modified for a clarinet without the extended range by shifting those passages with the lowest notes into the upper octave. Since Mozart's autograph does not survive, his original version has been reconstructed by others. Nevertheless, as modern clarinets do not, unless modified, have the lower range of the basset clarinet, it is still common to hear the 1801 arrangement.

Throughout the *Clarinet Concerto*, Mozart exploits the clarinet's large range and ability to leap wide intervals securely, offering a smorgasbord of the instrument's possibilities and varying tone colors in the hands of a fine player. The first movement has march elements (common time, *Allegro*, with some dotted rhythms), and displays the virtuosic side of the clarinet's character. The second movement *Adagio*, on the other hand, shows the instrument's lyrical, song-like capabilities in what sounds much like an ornamented operatic aria. The final movement is (with some darker turns) a good-tempered gigue in 6/8. As a matter of interest (since Mozart wrote for the clarinet in A), Colin Lawson notes that clarinets in A were described during the 18th century as sweet, gentle, and pastoral, even while the key of A major was frequently seen as a bold and bright key. (The Bb instrument was on the other hand heard as strong and majestic.)

Requiem, K. 626

Wolfgang Amadeus Mozart
(completed by Franz Süssmayr)

In the summer of 1791, Mozart was requested to compose a *Requiem* for a party who wished to remain anonymous. This party was Count Walsegg-Stuppach,

whose habit it was to commission pieces from various composers, then have them played before his friends and in the process accept credit for writing the works himself. In this particular case the Count wanted a *Requiem* for his wife, who had died in February of 1791. Mozart's work on the *Requiem* was delayed until the fall by the composition of various pieces (including *The Magic Flute* and the *Clarinet Concerto*). When he began work in earnest, the composer was, according to his wife Constanze, happy to be working on the piece. But Mozart did not live to finish the *Requiem*, and towards the end of his life Constanze said that he came to think that he was writing it for himself.

So what was the cause of Mozart's sudden serious illness in late November and subsequent death on December 5? Unlike the old tale repeated in the popular play and movie *Amadeus* (an interesting production but terrible history), court composer Antonio Salieri did not kill Mozart. While doctors interested in music have concocted many possible causes of death based on bits of evidence or pseudo-evidence, and while the truth can probably now never be known for certain, the cause of Mozart's death was listed by his doctors as "acute military fever" ("military" referring to a type of rash), which has been interpreted as severe rheumatic fever. One of his doctors, who on being summoned from a theatrical performance refused to attend Mozart until the performance was over, gave the composer a cold compress, the shock of which seems to have hastened his demise.

In any case, part of the *Requiem* as originally completed is not by Mozart but by his friend and (possibly just occasional) pupil Franz Süssmayr. As Count Walsegg-Stuppach had offered

just half of the commission in advance and as Mozart had earned much but spent freely in the year before his death, Constanze needed the second half of the payment. Hence she first approached Mozart's pupil Joseph Eybler, whom Mozart had held in high regard as a musician, and who agreed to complete the work. Yet after adding some orchestration Eybler quickly handed the *Requiem* back and only after asking others did Constanze approach Süssmayr. There is considerable dispute about the extent of Süssmayr's work, but it is clear that Mozart himself completed in its entirety (all parts and orchestration) just the first movement, "Requiem aeternam" (*Introit*). For the *Kyrie*, the *Sequence: Dies irae* (up through the eighth measure of the "Lacrimosa"), and for the *Offertorium*, Mozart wrote the vocal parts and the instrumental bass, sometimes indicating what he wanted in terms of orchestration; the orchestration was largely completed by Süssmayr (although some is the work of others). Süssmayr said that he composed the *Sanctus*, *Benedictus*, and *Agnus Dei* entirely on his own, and that he completed the "Lacrimosa" (Constanze also reported that the *Sanctus* was entirely Süssmayr's), and it is true that there is no material in Mozart's hand for these movements. Nevertheless, some critics have suspected that he may have had some sketches from which to work in the *Agnus*, and just possibly even for the other movements which Süssmayr said he composed alone. On Mozart's instructions, Süssmayr repeated the *Kyrie* fugue to end the final movement (*Communio*), and he employed part of the *Introit* preceding the *Kyrie* fugue for the opening of this same movement ("Lux aeterna").

No matter what the extent of Süssmayr's contribution, his completion

of the *Requiem* has been attacked for being pedestrian, and for violating common rules of 18th-century musical grammar (such as prohibitions against parallel octaves and consecutive fifths). For these reasons it became something of a game in the late 20th century for some Classic period specialists to remove what seemed to be by Süssmayr and substitute newly composed and orchestrated music "in the style of Mozart." It could however be argued in favor of the Süssmayr version, which is performed this evening, that it is unwarranted *hubris* to assume that one can provide for the *Requiem* what Mozart himself did not write, and that Süssmayr himself did so only on urgent request from the composer's widow. Moreover, Süssmayr was in touch with Mozart at the time of composition, and his music is, no matter what one's opinion of its quality, genuinely of the late 18th century and strongly associated with the completed *Requiem*. However, a sketch of Mozart's for the initial sixteen measures of an "Amen" fugue—seemingly for the end of the *Sequence: Dies irae*—has been found, at a point at which Süssmayr wrote a simple cadence; this fugue has been reconstructed for some performances.

The *Requiem* alternates styles, in a manner common for church music in the Classic period. For instance, the "learned style" associated with church music, which features imitation between parts (as in a fugue), is brilliantly displayed in the *Kyrie*, while a more theatrical, operatic, style appears in, e.g., in the vocal solos of the "Tuba mirum" (where, as is usual in German-language works, a trombone rather than a trumpet introduces the Last Judgment), and there are other styles as well, as in the turbulent choral outburst at the beginning of the *Sequence: Dies irae*. As always, a good way to listen is

with Latin text and translation in hand, noticing the careful way in which Mozart has matched music to the meaning of the text. It might also be of interest, having heard earlier sections of the *Requiem* which are certainly by Mozart,

to see if the *Sanctus* and *Benedictus*, in particular, sound as if they are his work or another's.

Mark A. Leach, Ph.D.
February 2006

TRANSLATION

Mozart *Requiem* Text

No. 1. Chorus and Soloists (*Adagio -- Allegro -- Adagio*)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat.

Grant them eternal rest, Lord,
and let perpetual light shine
upon them.

Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.

Thou art praised, God, in Zion,
and unto thee will a vow be paid
in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Hear my prayer; unto thee all flesh
shall come.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

No. 2. Chorus (*Allegro assai*)

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day, the world
will dissolve in ashes, as
prophesied by David and the Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

How great a trembling there will be
when the Judge will appear and
scatter all things!

No. 3. Soloists (*Andante*)

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, sending its wondrous
sound throughout the tombs of
every land, will gather all before
the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will be astounded
when all creation rises again to
answer to the Judge.

Liber scriptus proferetur,
In que totum continetur,
Unde mundus Judicetur.

A written book will be brought forth,
in which everything will be contained
by which the world will be Judged.

Judex ergo cum sedebit,
quidquid latet, apparebit,
Nil inultum remanebit.

Quid sum, miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

No. 4. Chorus (*Grave*)

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis!

No. 5. Soloists (*Andante*)

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus;
Supplici parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra;
Statuens, in parte dextra.

No. 6. Chorus (*Andante*)

Confutatis maledictis,
Flammis acribus abdictis,
Voca me cum benedictis.

And when the Judge takes his place,
whatever is hidden shall be made
manifest; nothing will remain un-
punished.

What shall a wretch such as I say
then? Of what patron shall I ask
help when the righteous are scarcely
secure?

King of terrible majesty, who freely
saves those worthy to be redeemed,
save me, Source of Mercy.

Remember, merciful Jesus, that I am
the cause of thy Journey on earth;
let me not be lost on that day.
Seeking me, thou has sat down weary;
thou who suffered on the cross hast
redeemed me; may such great effort
not prove in vain.

Just Judge of Vengeance, give me the
gift of redemption before the day
of reckoning.

I moan as one accused; my countenance
is flushed with guilt; O God,
spare the suppliant.

Thou who hast absolved Mary
Magdalene and inclined thine ear to
the Thief hast given me hope also.

My prayers are not worthy; but, Good
One, have thou mercy, lest I burn
in everlasting fire.

Give me a favored place among the
sheep and separate me from the
goats, keeping me on thy right
hand.

When the cursed are confounded and
assigned to bitter flames, call
me among the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, suppliant and kneeling, my
heart contrite as ashes; take into
thy care my ending.

No 7. Chorus (*Larghetto*)

Lacrymosa dies illa!
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.

That day will be one of weeping,
on which shall rise again from
ashes accused man, to be Judged;
therefore, spare him, God.

Pie Jesu, Domine,
Dona eis requiem. Amen.

Merciful Lord Jesus, grant them rest.
Amen.

No. 8. Chorus and Soloists (*Andante*)

Domine Jenu Christe, Rex gloriae,
libera animas omnium fidelium de-
functorum de poenis inferni, et
de profundo lacu. Libera eas de
ore leonis, ne absorbeat eas tar-
tarus, ne cadent in obscurum; sed
signifer sanctus Michael, repre-
sentet eas in lucem sanctam;

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
dead from the punishment of hell
and from the deep lake. Deliver them
from the lion's mouth; let not hell
swallow them; let them not fall into
darkness; but let St. Michael, the
standard-bearer, bring them into the
holy light;

Quam olim Abrahae promisisti, et
semini eius.

Which once thou didst promise to
Abraham and his seed.

No. 9. Chorus (*Larghetto -- Andante*)

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie memor-
iam facimus; fac eas, Domine, de
morte transire ad vitam;

Offerings of prayer and praise we
bring thee, O Lord; receive them for
those souls whom today we
commemorate. Let them go from
death into that life;

Quam olim Abrahae promisisti, et
semini eius.

Which once thou didst promise to
Abraham and his seed.

No. 10. Chorus (*Adagio -- Allegro*)

Sanctus, sanctus, sanctus,
Domine Deus Sabbaoth,
Pleni sunt coeli et terra gloria
tua.

Holy, holy, holy,
Lord God of Hosts,
Heaven and earth are full of thy
glory.

Hosanna in excelsis.

Hosanna in the highest.

No. 11. Chorus and Soloists (*Andante -- Allegro*)

Benedictus qui venit in nomine
Domine.

Hosanna in excelsis.

Blessed is he that cometh in the
name of the Lord.

Hosanna in the highest.

No. 12. Chorus and Soprano (*Larghetto -- Adagio -- Allegro -- Adagio*)

Agnus Dei, qui tollis peccata mundi:
dona eis requiem

Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine

Et lux perpetua luceat eis.
Cum sanctis tuis in aeternum, quia
pius es.

Lamb of God, that takest away the
sins of the world, grant them rest.

Lamb of God, that takest away the sins
of the world, grant them rest everlasting

Let eternal light shine upon them,
Lord, and upon thy saints forever,
for thou art merciful.

Grant them eternal rest, Lord,

And let perpetual light shine upon them.
And upon thy saints forever, for thou
art merciful.

BIOGRAPHIES



Donald Portnoy

*Conductor/
Music Director*

Donald Portnoy is universally recognized as one of America's dynamic and inspiring symphony orchestra conductors. He holds the Ira McKissick Koger Endowed Chair for the Fine Arts at USC. He is also founder and director of the Conductors Institute of South Carolina, an institution that annually attracts conducting students and professionals from around the world to the USC campus in Columbia for three weeks of intensive podium work with full orchestra under the watchful eyes of many of this country's noted teachers and composers. In recent years, the Institute has

spread its wings. There is now a week of opera training at the Spoleto Festival in Charleston and two weeks in Beijing, China and Buenos Aires, Argentina.

As a violinist, Dr. Portnoy performs regularly with the ensemble he founded, the American Arts Trio. He also teaches conducting and violin in the School of Music at the University of South Carolina.

Dr. Portnoy has earned fame as guest conductor of orchestras here and abroad. His reputation prompted his hiring as music director and conductor of the Augusta, Georgia, Symphony Orchestra. He is now in his fourteenth year on that podium. He has also been the guest conductor of orchestras in Pittsburgh, Buffalo, Baltimore, Savannah, and Charleston.

On the international circuit Dr. Portnoy is a regular. His acclaimed appearances overseas have included concerts in Argentina, Brazil, China, France, Germany, Poland, Russia, and South Korea. The China Opera and Dance Symphony in Beijing and the Harbin Orchestra has appointed him their principal guest conductor for the next two years.

Maestro Portnoy received Columbia University's 2004 Ditson Conductors Award for his commitment to the performance of works by American Composers. He is also the recipient of the

Greater Augusta Arts Council's 2004 Individual Artist Award.

Dr. Portnoy is a graduate of the Juilliard School. He received his M.A. from Catholic University of America and his D.M.A. from Peabody Conservatory. He was music director and conductor of the Pittsburgh Opera Theater and the Pittsburgh Civic Symphony, and for four years, he wore the uniform of the United States Marines as a member of the U.S. Marine Band—the orchestral part of the organization that played for all of the white tie White House functions in Washington, D.C.



Neil Casey
Assistant Conductor

Neil Casey, assistant conductor of the USC Symphony, is also the assistant conductor of the Augusta Symphony. This season also marks Mr. Casey's first season as Music Director/Conductor of the Statesboro - Georgia Southern Symphony, as well as the principal guest conductor of the Armstrong Atlantic Youth Orchestra in Savannah, Georgia. An active guest conductor, Mr. Casey has appeared with the Savannah Symphony, Charleston Symphony, South Carolina Philharmonic, Fort Wayne Philharmonic, Knoxville Symphony, Spokane Symphony, Karelian Philharmonic (in Petrazovodsk, Russia), Newberry Festival Orchestra, and the Augusta Opera. Com-mitted to education, Mr. Casey was the founding conductor of the Greater Augusta Youth Orchestras, and serves as resident conductor at the

Shenandoah Performing Arts Camp (Winchester, Virginia) every summer. Mr. Casey has worked with student orchestras in Virginia, Pennsylvania, South Carolina, Georgia, and most recently, Arizona.

Having a passion for opera, Mr. Casey has conducted the Opera at USC productions of Britten's *Albert Herring* and *Rape of Lucretia*, Puccini's *Il Trittico* and *La Boheme*, Donizetti's *Don Pasquale*, and Menotti's *The Consul*. In 2002, he was appointed assistant conductor of the American Music Theatre for a television production of Robert Ward's opera, *Roman Fever*.

Mr. Casey received both his B.A. in music education and violin performance, and M.M. in orchestral conducting from the University of South Carolina, where he studied with Dr. Donald Portnoy. An active violinist, he performs with the Excelsior Trio, which placed third in the national finals of the 1997 MTNA Collegiate Chamber Music Competition.



Joseph Eller
Clarinet

Assistant Professor of Clarinet, **Joseph Eller**, joined the faculty of the University of South Carolina in the Fall of 2005. Previously,

he was the clarinet professor at Kennesaw State University in Georgia since 1998.

A native of Ypsilanti, Michigan, Mr. Eller received a Bachelor of Music degree in performance from Eastern Michigan University. He received his masters in performance from Louisiana State University and did doctoral studies at the Peabody Institute. He has studied with D. Ray McClellan, Laura Ardan, Steven Barta, Steven Cohen, Ted Oien and Armand Abramson.

Mr. Eller has performed solo throughout the United States, Europe and Japan. He plays extra with the Atlanta Symphony Orchestra, the Atlanta Opera Orchestra, Charleston Symphony Orchestra and numerous other orchestras throughout the southeastern United States. He also

served as principal clarinetist of the Cobb Symphony Orchestra from 1997-2005. Additionally, he was principal clarinetist of the 214th Army Band in Atlanta, GA from 1996-2000, where he was a featured soloist on many of their national tours. He has recorded on the Centaur label as principal clarinet with the Chorus Civitas Chamber Orchestra in Baton Rouge, LA.

Mr. Eller is co-host and co-artistic director of the 2006 International Clarinet Association convention, ClarinetFest 2006, in downtown Atlanta.

Mr. Eller is a member of Pi Kappa Lambda, International Clarinet Society, College Music Society, American Federation of Musicians, Music Educators National Conference, South Carolina Music Educators Association, Music Teachers National Association and the National Association of College Wind and Percussion Instructors. He plays on Buffet clarinets, Genussa mouthpieces, Vandoren V-12 reeds and he is an Artist-Clinician for the Buffet Crampon clarinet corporation.



Yana Eminova
Soprano

The young soprano, **Yana Eminova**, has toured the USA, Italy, Russia, England, Japan, Germany, Switzerland, Ukraine, and Lithuania.

Now a New York City resident, she graduated from the Moscow Conservatory with a degree in conducting and voice.

At the age of 16, Ms. Eminova debuted in a solo concert performance at the Central Concert Hall in Volgograd. With the Russian Culture Foundation she participated in numerous festivals and

concerts. For several years, she was a soloist with the Ensemble of Contemporary Music, presenting world premieres by composers such as E. Denisov, S. Gubaidulina, A. Schnittke, Yanis Ksenakis, and G. Ligeti. A meeting and close work with the famous Russian composer Georgy Sviridov led to collaboration, recording, concerts, and an appearance at an Anniversary Festival in his honor.

Yana is a prize winner of the Riccardo Zandonai and the Bellini International Competitions in Italy, Oratorio Society of NY, Opera Index, Opera by the Bay, Classical Productions, New Jersey State

Opera, Bella Voce, and Violetta du Pont vocal competitions. She also was a Metropolitan National Council Auditions Regional Finalist, and First prize winner of the Licia Albanese-Puccini Foundation.

In August of 2003 and January 2005, Ms. Eminova conducted the Queens Symphony and Bellevue Philharmonic in an encore for the Three Sopranos Gala. Some of her future engagements include solo recital in Carnegie Weill Hall and Rigoletto (Gilda) in Volgograd Opera among others. Ms. Eminova's performances include Carnegie Hall,

Lincoln Center, Bolshoi Hall at the Moscow Conservatoire, and Opera City Hall in Tokyo to name a few. She is an Honorary Citizen of Arkansas and holds the Achievement in Music Award from the Italian Academy Foundation.

Ms. Eminova is the co-author and organizer of the international projects "Centuries without War" and "Harmony of the Future" which involves art synthesis, science and business. Born into a family of musicians, Ms. Eminova enjoys playing the piano, dancing and currently studies with the legendary Anna Moffo.



Jennifer Luiken

Mezzo-soprano

Jennifer Luiken

has performed frequently across South Carolina and Georgia and is well versed in both operatic and concert repertoire. Recent engagements include the Dvorak *Stabat Mater* with Augusta Choral Society, and a production of *Amahl and the Night Visitors*, for Charleston Southern University and East Cooper Baptist Church, for which she sang the role of The Mother. In February 2004, she sang the role of Katisha in Gilbert and Sullivan's *The Mikado* with the Hilton Head Orchestra, and returned to the HHO in October 2004 for Bernstein's *Jeremiah Symphony*. In November of 2003, she made her debut with the Charleston Symphony Orchestra in Leonard Bernstein's *Kaddish Symphony*. Two more performances with the CSO included Handel's *Messiah*, in December of 2003, the Witch in *Hansel and Gretel* in 2004. Her opera credits include the title role in *The Rape of Lucretia*, the Mother

in *Amahl and the Night Visitors*, Prince Orlofsky in *Die Fledermaus*, Zia Principessa in *Suor Angelica*, Zita in *Gianni Schicchi*, the Sorceress in *Dido and Aeneas*, and Third Lady in *The Magic Flute*.

Her concert repertoire includes Handel's *Messiah*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Bach's *St. John Passion* and Aaron Copland's *In the Beginning*, which she performed with the Charleston Southern University Concert Singers at the Piccolo Spoleto Festival. She will accompany the Concert Singers to England and Scotland this coming May where she will perform the Copland work at Yorkminster Cathedral. She has been a featured soloist with the Carolina Chamber Chorale, Palmetto Opera, South Carolina Opera, Columbia Philharmonic Chorale, Myrtle Beach Master Chorale and the Hilton Head Choral Society. Miss Luiken has been a regional finalist in the Metropolitan Opera auditions, second runner-up in the Mid-Atlantic region of the National Association of Teachers of Singing Artist Auditions, as well as a national finalist in the Shreveport Opera

Singer of the Year Competition, and a prizewinner in the Carolina Opera Guild auditions. She enjoys recital work, and has performed works by Mahler, Brahms, Tchaikovsky, Fauré, Chausson, Debussy, Rossini, Vaughan Williams, Rorem, Walton, and Heggie.

Miss Luiken received her Doctorate in

voice performance from the University of South Carolina, where she was the recipient of the Carol Taussig Fellowship in Opera. A native of Iowa, she now resides in Charleston where she is Assistant Professor of Voice at Charleston Southern University and director of the CSU Lyric Theater program.



Jaeyoon Kim
Tenor

Jaeyoon Kim is completing his doctorate in musical arts in voice performance at the University of South Carolina where

he was the recipient of the Carroll Taussig Opera Fellowship. A native of Seoul, Korea, Kim holds two master's degrees, one in choral conducting from USC and a second in vocal performance from Cincinnati College Conservatory of Music. He also earned an Artist Diploma from the Cleveland Institute of Music where he apprenticed with the Lyric Opera Cleveland and was chosen to participate in the prestigious Cleveland Art Song Festival.

His operatic credits include the principal tenor roles in *La Bohème*, *Gianni Schicchi*, *Così fan tutte*, *Don Pasquale*, *Il viaggio a Reims*, *The Merry Widow*, *The Merry Wives of Windsor*, *The Magic Flute*, *The Consul*, *Amahl and the Night Visitors*, *Monsieur Choufleuri* in

Korea, Ohio, Italy and South Carolina. As an active oratorio soloist, Mr. Kim has also performed in *Messiah*, *Elijah*, *Creation*, *St. Paul*, Mozart's *Requiem*, *Coronation Mass*, Rossini's *Stabat Mater*, Verdi's *Requiem*, Britten's *War Requiem* and many others.

He made his debut on the European stage by performing the role of Ferrando in *Così fan tutte* at the Opera Theatre of Lucca, Italy and later he was invited to perform Beethoven's *Mass in C* and Bizet's *Te Deum* as a tenor soloist in the 2004 Varna International Conducting Workshop, Bulgaria. He also appeared at the South Carolina Education TV for the production of Mozart's *Requiem* as a tenor soloist.

His teachers include Walter Cuttino, George Vassos and Barbara Honn, and he has chosen to sing the master classes for Warren Jones, Elly Ameling, Dalton Baldwin, Sherill Milnes, and Steven Blier. Currently He is a voice faculty at University of North Carolina – Pembroke and also serves as the music director of Korean First Presbyterian Church in Charlotte.



Jacob Will
Bass

Bass-baritone
Jacob Will made his New York Philharmonic debut as soloist in the American Premiere of the *Messa per Rossini*.

He has also appeared with the Berlin Radio Symphony Orchestra, the San Francisco Symphony, the International Bach Festival of Schaffhausen, Switzerland and the Vienna Symphonic Orchestra. Under the baton of Helmuth

Rilling, Mr. Will recorded Cherubini's *Messe solennelle*. He has sung frequently with the Zürich Opera appearing in roles such as Giorgio in *I Puritani*, Mustafa in *L'Italiana in Algeri*, and Colline in *La Bohème*. Other appearances include the New York City Opera as Figaro in *Le Nozze di Figaro*, Vancouver Opera as Oroveso in *Norma*, the Bavarian State Opera as Samuel in *Un Ballo in Maschera* and the San Francisco Opera as Masetto in *Don Giovanni*. Mr. Will is a member of the voice faculty at the University of South Carolina.

Mark A. Leach, Ph.D.
Musicologist

Mark Leach is a musicologist and USC music librarian with scholarly specialties in the Medieval, Renaissance, Baroque, and Classic periods, and is

currently pursuing long-term research on the over fifty string quartets of Haydn's pupil Peter Haensel. As a performer, Leach specializes in lute, theorbo, archlute, baroque guitar, and recorder.

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Making a Gift To the USC Symphony Orchestra

All types of gifts, including stocks, property, trusts, gift annuities, and willed bequests, can be made to the USC Symphony Orchestra. If you are interested in learning more about making a gift to the orchestra, please contact Leslie Wrenn, telephone (803) 576-5897 or e-mail lwrenn@sc.edu.

University of South Carolina Symphony Orchestra

Seventy years ago, Madame de Horvath brought her orchestra of fifty musicians to the University of South Carolina. Since then, the orchestra has doubled in size, and the standards she established continue to rise from year to year.

The University of South Carolina Symphony and Chamber Orchestras are in the best tradition of a great university. Many talented and dedicated young people from all regions of the world work diligently to become members of these polished ensembles. They perform a broad repertoire with enormous skill and brilliance. Many of these young performers will become teachers. A few will pursue careers as professional musicians. Others will enjoy music as an avocation while engaged in other careers. All will leave USC with the satisfaction of having been important components of quality musical organizations.

The Chancel Choir of Union UMC

Suzanne Ringer, *Director of Music*

Joey Rothfuss, *Organist*

Soprano

Kate Boatright
Joy Bouknight
Kay Brown
Jan Buck
Sherry Carroll
Linsey Cichon
Luanne Clements
Katherine Filaseta
Jennifer Gerber
Jean How
Becky Johnson
Heather Kirlough
Terri Leszczyszyn
Nancy Long
Helen McDowell
Jo Mooney
Llora Negro
Nancy Phillips
Anna Bess Tisdale
Pam Roberts
Jill Washabau
Linda Williams
Debbie Wood

Alto

Paige Butler
Tedi Butler
Patricia Cardone
Gail Elfert
Mona Holliday
Renee Hope
Cori Jones
Susan Kirlough
Betty Lorick
Reva Miller
Leigh Oswald
Susanne Pender
Linda Retski
Suzanne Ringer
Joey Rothfuss
Cindy Sommers
Jeannette Stepp
Jonnie Weiss
Emily Whitecotton

Tenor

Lawrence Abernathy
Mike Johnson
Matt Kennell
Steve Leszczyszyn
Fred Parker
Mike Petersen
Jim Ringer
Dean Sommers
Jerry Todd
Steve Weston

Bass

Jim Bowers
Glenn Brannen
Charley Buchanan
Jim Buck
David Butler
Dick Holliday
William Huang
Dave Lambert
Bob McClintock
Bill Rivers
Tom Shirk
Wayne Shuler
Phil Weiss

The Mars Hill College Choir

Joel F. Reed, *Conductor*

Soprano

Andrea Bailey
Chelsey Gaddy
Megan Kelly
Leah Till
Kathryn Strickler
Alison Young
Jackie Lovik
Aimee Bohner
Laura Jackson
Katie Brasche
Hilary Bunch
Elizabeth Head
Melena Whittington
Megan Brand
Allyson Fields
Emily Foster

Alto

Molly Leedom
Sarah Fowler
Ashley Manning
Cassandra Reising
Rebecca Carey
Mandy Sayles
Ashley Long
Melissa Robertson
Christy Daley
Rebecca Sumerel
Jennifer Jones
Erin Brooks
Denise McKillop
Laura Nell Dubisson
Amy Garrison

Tenor

Jacob Robinson
Jeremy Gale
Chris Caggiano
Stephen Darnell
Lucas Johnston
Derrick Everhardt
Demarcus Thompson
Jason Kindel

Bass

Adam Lockamy
Michael Fisher
Kenny Cheek
Mark Stern
Dane Peterson
David Fields
Joshua Hasty
Ben Clymer
Josh Dillingham
Daniel Hensley

York County Choral Society
David M. Lowry, Co-Founder and Director
25th Anniversary Season

Ann Adams	Mike Faris	Donald Moe
Lil Adickes	Barbara Ferrara	Mary Moss
Norm Ballmer	Chris Fischesser	Larry Nipe
Doris Bienz	Laura Gellin	Mary Norton
Patsy Black	Chip Grant	Jim Olson
Gordon Brookfield	Evelyn Harper	Chasta Parker
Bradley Brown	Michael Henthorn	Irene Pointon
Amanda Caines	Jane Hudson	Betty Rawls
Linda Caines	Terry Hudson	Greg Reynolds
Sara Castillo	Linda Hutchison	Larry Richards
Andy Castillo	Priscilla Jennings	Betty Salmond
Bill Castillo	Beth Johns	Linda Shealy
Ann Cody	Pat Johnson	Linda Sutton
Katherine Collier	Susan Kelly	Elaine Thrift
Sharon Collins	Jennifer Landsley	Margaret Tice
Page Connelly	Dan Lawson	Marie Todd
Martha Cowan	Linwood Little	Susan Vogel
Dave Cowan	Nina Lynch	Steve Vogel
Jeff Culp	Anne McCulloch	Al Ward
Faye Daniel	John McCulloch	Ed West
Michael Davis	Aileen McGowan	Carrot Williams
Bill Davis	Miriam Mick	Wendy Wingard-Gay
Veta Evans		

Mozart Requiem Singers from
St. Martin's-In-The-Fields Episcopal Church
Columbia, SC
English G. Morris, Jr., Minister of Music and Organist

Soprano	Alto	Tenor
Amanda Hines	Margie Hicks	Lonnie Rosier
Jami Steele	Harriet Morris	
Monica Yates	Peyton Wooldridge	
Sara Yates		

Mt. Hebron UMC Requiem Participants

Tom Brunson, Conductor

Soprano

Mary Brunson
Lexie Chaham
Laurin Chatham
Juliana Ott
Lannie Rogerson
Jenni Smith
Jennifer Thompson
Joellen Woods

Alto

Carolyn Chitwood
Kathy Pearson

Bass

Tom Brunson
Marshall Buff
Andy Gowan
Bob Thompson
Gene Trussell

Trenholm Road United Methodist Church Sanctuary Choir

Paula Wilson, Conductor

Soprano

Denise Barker
Jennifer Boone
B. Jackson
Ruth Kennemore
Judy Krummich
Margaret McElveen
Bea Phillips
Katie Shannon
Chantelle Stewart
Marcia Leigh Stokes
Jennifer Walker
Lou Warth
Ann Wilson

Alto

Beth Corley
Jan Fary
Heather Janney
Jane Lawther
Margie Richardson
Christine Pool
Kate Swanson
Mary Lance Williams
Paula Wilson

Tenor

Daryl Byrd
Steven Hillard
Karl Weeks
Tony Wintzer

Bass

Josh Alexander
Kyle Collins
Britt Cooper
Paul DeFinis
Scott Garrison
Walter Graham
Matt Harper
C.J. Johnson
Stephen Taylor

First Presbyterian Church Chancel Choir

Larry Wyatt, *Conductor*

Soprano

Melissa Arnold
Beth Brooks
Elizabeth Nance-Coker
Kathy Folks
Tracy Folks
Bonnie Lynch
Christina Massey
Laura Nevitt
Alice Philp
Charis Strange
Emily Woodard

Alto

Miller Dunbar
Judi Hiller
Heidi Hobus
Susan Jennings
Ginny Kent
Holly Miller
Lenora Morrow
Jane Nevitt
Rhoda Paschal
Robin Price
Mary Stonecypher
Laura Swaim
Susan Wyatt

Tenor

Bryan Haskins
David Kurlowich
Ben Wisdom
Richard Veale

Bass

Will Armstrong
Michael Brooks
Jim Glasser
Tom Groetzinger
James Melchers
Lee Nevitt
Harold Reynolds
David Shealy
Ron Smith
Jacob Will

Festival Chorus

Larry Wyatt, *Conductor*

Carol Krueger, *Conductor*

Neena Agrawal
Patricia Ahearn
William Amador
Matthew Archer
Melissa Arnold
Christopher Barnes
Ashley Briggs
Daniel Burk
Linda Caughman
Amy Charbonneau
Rita Czako
Miller Dunbar
Charlie Duncan

Ricks Floyd
Jessica Gibbons
Brian Glosch
Scott Justice
Becky Krynski
Emma Lilley
Renee Madden
Caroline Martin
Patrick Mitchell
Christina Moore
Lenora Morrow
Laura Nevitt
Elizabeth Nykos

Sarah Rand
Bianca Raso
Kai Revels
Sean Riley
Amy Riser
Brys Sepulveda
Sonja Sepulveda
Joseph Timms
Jeff Wall
Kathryn Ward
Gary Whitford
Michelle Wood

USC Symphony Orchestra
Donald Portnoy, Conductor/Music Director
Neil Casey, Assistant Conductor

Violin I

Essena Setaro,
Concertmaster
Jessica Robinson,
Assistant Concertmaster
Andrea Krafft
Stacy Wiley
Julie Anne Wilson
Kevin Rogers
Courtney Jackson
Bryan Rawls
Danielle Herrera
Elizabeth Jiminez

Violin II

Rachelle Whitcomb,
Principal
Sarah Barrett
Jonathan DePriest
Sarah Clark
Allison Gallimore
Taryn Lounsbury
Taylor Cuthbertson
Mary Nobile
Matt Peebles
Max Blankenship
Kirby Jordan

Viola

Alvoy Bryan, Jr., *Principal*
Lindsey Tripp
Chris Neely
Debbie Apple
Andrae Raffield
Andy Moeller
Laura Martin

Cello

Dusan Vukajlovic,
Principal
Sarah Jackson
Pedro Ludwig
Justin Vaughn
Chris Gratton
Aubrey Gray
Kristian Ring
Daniel Maalouf
Natalie Shaw
Laura Cleverdon
Sara Duncan
Krista Ehasz

Bass

Michael Baier, *Principal*
Jay Coker
Henry Anderson
Alicia Hinz
Evan Garner

Flute

James Miller, *Principal*
Mary Real

Oboe

Charles Courtney,
Principal
Lindsey Price

Clarinet

Michael Morris, *Principal*
Denise Glover

Bassoon

Patrick Herring, *Principal*
Jared Hendrickson

Horn

Stewart Livingston,
Principal
Shayna Allen, *Asst.*
Patrick Clayton
Jesse Garcia
Hanna Polk

Trumpet

Joel Baroody, *Principal*
Jerry Davis

Trombone

Katie Thigpen, *Principal*
William Timmons
Russ Zokaites

Timpani

Evan Simmons

Percussion

Daniel York

Personnel Manager

Matthew Busse

Stage Manager

Matthew Busse

Librarian

Kim Sullivan

Publicity

Rowena Paranal

Administrative Manager

Charlene Hazin