



CHARLESTON  
**ACADEMY**  
OF  
**MUSIC**

**STUDENT / PARENT HANDBOOK**  
**2010 ~ 2011**

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**The Charleston Academy of Music** is a non-profit organization whose mission is to empower students to become achievers by providing superior professional music instruction and performance opportunities.

**Charleston Academy of Music** admits students of any gender, age, race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies, admission policies, scholarship and loan programs and any other school administered programs.

**Charleston Academy of Music** is committed to the goal of providing an environment free of discrimination, harassment or abuse of any kind for students, and Staff. Sexual harassment and/or harassment of students or employees (whether faculty or members of the staff or administration) based on gender, age, race, color, religion, national origin or disability are prohibited as defined by law.

## CURRICULUM

CAM's distinguished faculty offer a comprehensive musical curriculum that includes private lessons, music theory courses, and chamber music coaching. We believe that these are all essential to a refined, well-rounded musical education. Through this comprehensive musical curriculum, our students will not only learn to master their instruments but will also develop adequate practice discipline, memorization skills, and performance etiquette.

Every student is approached as a unique individual with distinct strengths, needs, and ambitions. Whether they are young musicians who are beginning to develop future musical careers or a settled adult who wishes to recapture the enchanting sensations of their musical pasts, CAM's objective is to provide a welcoming and nurturing atmosphere for any person wanting to share in the many joys and benefits of this ever-present art form. We believe in constant and open communication between parents, faculty, and students. We believe in working together to encourage our students to develop self-esteem and confidence through our programs, which are designed to make positive changes in a child's mind, body, and spirit.

### **Beginning Suzuki Violin Class –**

Children ages 4 and 5 can enroll, and the class requires the attendance of their parent(s). These classes help stimulate the musical ideas of the participants and offer a shared creative experience for parent and child. The children learn to have good posture, and observe and learn from their peers. There are 28 sessions per semester, and the class will be limited to 5 children and their parent(s). This is a fun and engaging way for children to begin learning the violin.

### **Beginners Guitar Class –**

Children in 3<sup>rd</sup> and 4<sup>th</sup> grades can enroll. Students will learn to correctly hold and play the guitar and will learn the "classical" guitar technique. The class setting will allow students to become comfortable performing in front of others, and allow them to learn from each other. Each class will have 4 to 6 beginner guitar students.

### **Young Beginner –**

This program is for students ages 5 and up who are just starting to play the instrument.

#### This program involves:

- Private lessons: 1/2 hour per week for 15 weeks
- Performance class: 6 times per semester

### **Intermediate –**

This program is intended for those students who have already attained the knowledge and abilities to move beyond the *Young Beginner* level.

#### The program involves:

- Private lessons: 45 minutes per week for 15 weeks
- Performance class: 6 times per semester

### **Advanced –**

This program is intended for those students who are ready for a more rigorous and challenging level of musical instruction beyond the *Intermediate* level.

#### The program involves:

- Private lessons: 1 hour per week for 15 weeks
- Theory class: 12 weeks per semester upon instructor's recommendation
- Performance class: 6 times per semester

## **Honors Program –**

The *Honors Program* provides scholarships for exceptionally accomplished students in need of financial assistance. These students receive instruction in chamber music, music theory, and private lessons. They participate in master classes with renowned musicians and have the opportunity to perform in a variety of recitals.

Scholarships for the *Honors Program* are awarded based on financial need and academic merit. CAM accepts applications throughout the year and will schedule auditions accordingly. This program has been made possible by the generosity of the Jerry and Anita Zucker Family Endowment Fund, the Joanna Foundation, and private donors.

This program involves:

- Private lessons
- Theory class
- Performance/Master class: 1 hour class, 6 times per semester
- Participation in chamber music ensembles
- Various performance opportunities in churches, private homes, venues, etc.

## **Adults –**

Music lessons are also open to adults of all ages and levels of proficiency. This program can serve as a starting point for some, a continuation for others, and offers everyone an opportunity to grow both as musical performers and arts community participants. Our attentive faculty at CAM is fully aware of the unique situations adults often find themselves in when undertaking such instruction while balancing the rest of their life and will work with the individual to best suit their schedules.

This program involves:

- Private lessons: 1 hour lesson weekly, or as arranged with teacher
- *Music Café* monthly each semester

**\*\*The following classes are included with the private instruction:**

**Performance Classes –** for all students

**Strings Workshops –** level determined by instructor

- Suzuki
- Beginners
- Intermediate

**Guitar Ensembles –** level determined by instructor

- Beginners
- Advanced

**Theory Classes –** level determined by instructor

- Intermediate
- Advanced

**Chamber Music Classes –**

This program is offered to *Advanced* and *Honors Program* students as a way of enhancing their musical experience. It places students selected for the program in small ensembles. Students are nominated by their private teacher and are then required to perform a live audition. The ensembles are formed at the start of each semester, based on the compatible skill levels of the students, and

are coached by a member of the faculty.

This program involves:

- Rehearsals, Coachings, and Masterclasses

### **Music Café –**

This adult program meets once a month and brings adult students together in an intimate social setting, providing them with a fun-filled opportunity to perform for each other. They are able to meet people with similar interests and as well as great leaders of the community who are involved with the arts. Attendance is limited to ages 21 and up.

### **MUSIC LESSONS POLICY**

1. A CAM Program Package includes 15 private lessons per semester for any instrument.

**A. Schedule for Satellite Schools** - Each Satellite School has its own registration form with the number of lessons offered. Please use this form if your child takes lessons at a Satellite School.

2. Teachers and Parents are both responsible for keeping attendance records (including specific dates). This includes lessons given, make-up lessons, excused, and unexcused missed lessons.

**A. Missed Lessons** – a “missed lesson” is a lesson missed by a student without advance notice to his/her instructor. Missed lessons will not be rescheduled and no refunds will be given for students who did not receive 15 lessons.

**B. Make-up lessons** – a make-up lesson may be arranged with the instructor for planned absences. In order for an instructor to make up or reschedule a lesson, we require that you contact the instructor directly with at least 48 hours notice. If this occurs more than twice a semester your instructor may suggest that you change your regular lesson time.

Make-up lessons are only given during the regular Fall and Spring semester timelines:

- **Fall 2010** – August 23<sup>rd</sup> ~ December 20<sup>th</sup>
  - **Spring 2011** – January 10<sup>th</sup> ~ May 23<sup>rd</sup>
- \* *No make-up lessons will be given after December 22<sup>nd</sup> for example*

**C. The only exception to an unplanned absence is illness or family emergency.** This remains at the instructor’s discretion. If your child is ill you should call your instructor first thing in the morning and, if they have another available time within a week of the lesson, attempt to reschedule.

**D. It is the responsibility of both the teacher and student to give/receive 15 lessons DURING THE ALOTED FALL & SPRING SEMESTER TIMELINE (Summer 2011 season will be more flexible):**

- Fall 10 will run from 8/23 ~ 12/20
- Spring 11 will run from 1/10 ~ 5/23
- Late Students who register for Fall on or after the 2nd week of September 2010 and for Spring on or after the 1<sup>st</sup> week of February 2011 (Spring) will have their number of lessons and tuition fee prorated.

3. Once your child has completed all 15 scheduled lessons for which they have registered for the semester, you may register for additional lessons before the next semester begins.

To arrange additional lessons:

- Discuss with your instructor of additional lessons
- Then notify the office

4. **Performance Classes for all instruments** will meet as follows:

- Fall 2010: September 13 & 28  
October 11 & 26  
November 8 & 22  
\* All classes will be at 4:30 in CAM's Recital Hall
- Spring 2011: TBA closer to semester

All students should attend at least one performance class per semester if they wish to perform at **Student Recitals**. An accompanist will be available for students, but students must let their instructor and/or the CAM office know **a week before** the class. Students are always welcome and encouraged to attend more Performance Classes in order to observe and learn from their peers.

5. Students must come prepared to each lesson every week. This means that he/she must have all his/her books, an assignment notebook, and any other materials assigned by the teacher. They are to have practiced all the assigned pieces at least the standard amount (\*see Practicing section) and have completed the assigned theory work for that week.

6. Students are absolutely not permitted to handle any musical equipment OTHER THAN that which the teacher has already given permission to handle. Students must also refrain from handling any of the teacher's personal property.

7. Students should use the bathroom and **wash their hands** before coming into each lesson. Only exceptions will be made for extreme emergencies.

8. Students may not bring any food or drink into their lessons, unless given specific permission by their teacher.

## TUITION

**Registration fee** - \$15 per semester

Additional family member - \$15 per year

(These non-refundable registration fees are paid in full upon enrollment to CAM)

<b>Program Fees Per Semester</b>	
1/2 hour Lessons	\$460
45 minute Lessons	\$700
1 hour Lessons	\$880
Honors Program**	\$1440
<b>Fees for Other Programs Per Semester</b>	
Beginning Suzuki Violin Class	\$350
Beginning Guitar Class	\$300

\*\*Entrance for Advanced students by teacher recommendation and by audition

Payment for all applicable fees and tuition is due before the start of lessons.

Below are three payment options offered by CAM. If a student is unable to make full payment by the beginning of the semester, the Payment Plan (3) option may be selected, as described below:

1. Early payment-in-full.

\*A 4% discount will be applied for students who pre-register and pay two semesters tuition in full.

2. Payment-in-full at start of semester. (No processing fee)

3. Payment Plan.

**\*There will be a \$5 processing fee added to each installment payments**

Pay the tuition over the course of the semester:

- 1/2 tuition due before the first lesson.
- 1/4 tuition due by week 5 of the semester.
- 1/4 tuition due by week 10 of the semester.

### **Returned Check Fee**

A \$25 fee will be charged for checks denied and returned by a bank.

### **Late Payment Fee**

The Charleston Academy of Music reserves the right to charge a weekly penalty fee of \$25 if a payment for the student's current balance has not been received by its due date.

## **Refund Policy**

### Refund Schedule:

- Requests postmarked prior to first lesson/class will receive 100% tuition refund (less registration fee and materials fee where applicable).
- Requests postmarked prior to the second lesson/class receive 75% tuition refund (less registration fee and materials fee where applicable).
- Requests postmarked prior to the third lesson/class receive 50% tuition refund (less registration fee and materials fee where applicable).
- NO REFUNDS AFTER the third Fall/Spring lesson/class.

Tuition refunds will be issued if placement cannot be made or if a course is canceled by the school. The tuition is refunded in FULL and the registration fee is refunded if that course/lesson is the only course for which the student registered.

A Parent or a student is responsible for notifying the Office with changes in billing and account information (name change, mailing address, phone number, e-mail address, etc.) or if materials do not arrive. Students are responsible for meeting all published deadlines regardless of any inefficiency of mail delivery.

## ACADEMIC SCHEDULE

### FALL 2010:

- Semester Begins – August 23<sup>rd</sup>
- Semester Ends – December 20<sup>th</sup>

### SPRING 2011:

- Semester Begins – January 10<sup>th</sup>
- Semester Ends – May 23<sup>rd</sup>

### RECITALS:

#### **FALL 2010**

- **The Little Mozart Circus** - Saturday, September 11<sup>th</sup> @ 8:30 A.M. – 2:00 P.M. at Marion Square
- **Student Recital** - Sunday, October 10<sup>th</sup> @ 4:00 P.M. at First Scots Presbyterian Church, 53 Meeting Street
- **Honors Recital** - Sunday, December 5<sup>th</sup> @ 4:00 P.M. at Sunrise Presbyterian Church, 3222 Middle Street, Sullivan's Island

#### **SPRING 2011**

- **CDS Student Recital** - TBA
- **Student Recital** - Thursday, March 10<sup>th</sup> @ 6:00 P.M. at College of Charleston, Recital Hall
- **Honors Recital** - Sunday, May 8<sup>th</sup> @ 4:00 P.M. at Bishop Gadsden
- **Piccolo Spoleto Recital** – TBA

*For specific academic dates please see calendar on website [www.charlestonmusic.org](http://www.charlestonmusic.org).*

## **BUILDING POLICIES**

**189 Rutledge Avenue**

### **Charleston Academy of Music (CAM)**

Telephone and Fax: (843) 805-7794

E-mail: cam746@yahoo.com

Mailing Address: PO Box 22364

Charleston, SC 29413-2364

189 Rutledge Avenue

Charleston, SC 29403

(Enter the building that has 191 sign and take the elevator to the second floor)

#### **Waiting Room Guidelines:**

1. Parents are responsible for their children in the waiting room.
2. In order to be respectful of teachers and students in lessons, as well as for the downstairs offices, please refrain from making excessive noise in the waiting room, including making calls on your cell phone. If a phone is absolutely necessary, please find an empty room or use the area by the elevator to talk.
3. Office Supplies are for office use only. Please ask someone for paper, pencils, tape, etc.
4. Wireless internet access is also available if you wish to use your laptop. Please ask for password if you do not know.
5. You are welcome to use cups for water in the kitchen. Please wash your dishes and non-perishable cups when you are finished.
6. Tables and chairs are available to be used for studying if students arrive early for lessons.

#### **189 Rutledge Parking Guidelines:**

***\*Monday – Friday After 3:30 PM*** the paved lot at 189 Rutledge is available to all faculty, parents, and students.

***\*Monday – Friday Prior to 3:30 PM*** students, parents, and additional faculty (beyond the 2 allotted spaces) need to park in the residential parking on the street, at a meter, or in a nearby parking garage. Parents who prefer to wait in their cars during their child's lessons should park on the street.

Residential Parking is **free** for 1 hour on Rutledge Ave., Morris St. & Radcliffe St.

There are several meters on Rutledge Ave. – a quarter will get you 20 minutes.

There is 1 nearby parking garage available to the public, the new Ashley-Rutledge MUSC parking garage, located at the former site of Charleston High School. The hourly rate is \$1.50 and only cash is accepted.

## PRACTICE GUIDELINES

\*Students can only become as successful as their practicing\*

\*Practicing regularly is a discipline\*

Not many students truly enjoy each and every practice time, but everyone does enjoy being able to make beautiful music with ease and pleasure. Practice is the only passage to this stage. One must also strive to make each practice more enjoyable than the last.

### How Much:

1. Quality always comes above Quantity. Students must practice enough to achieve the set goals.
2. Daily practice should become a habit.
3. The length of weekly lesson should be the length of daily practice.
4. Takes Breaks – it is advisable to schedule some short breaks, especially for longer practice times.

### When:

1. The same time every day works best for creating a habitual discipline.
2. Students must not feel overly tired. This does not allow for adequate concentration and may even cause more damage than good.
3. Some popular suggestions include a time right after school or just before dinner.

### Where:

1. Students should practice in a quiet room with no distraction.
2. No interruptions are also preferable – no phone, siblings, etc.
3. The practice room should be well lit for reading.
4. All instruments should be kept in tune. For piano students, a good bench is necessary, and a good footstool should be used if needed for dangling feet.
5. Hand should be cleaned with warm water, fingernails should be kept short, and comfortable sleeves should be worn while practicing.

### Supervision:

Music can be an abstract and unfamiliar language to learn at first, and it's a tall order to learn it alone. Young beginners especially need supervision during lessons and breaks to keep them on time and on task.

1. Parents should help them so they may help themselves.
2. Parents should help them figure things out on their own, rather than just telling them what to do.
3. Do not just play for them.
4. Always remember to watch posture, hand position, wrists, shoulders, etc.
5. Make sure they follow the teachers set goals. Review any applicable notes made by the teacher, both in their music and in their notebooks.

### How:

1. Practicing should be a way to study and understand the music, and to train our fingers, arms, and body to recreate the music at will.
2. Practice should be “the purposeful repetition of accuracy.” It should not be a time to simply correct mistakes. However, keep in mind that any mistake that goes uncorrected for a significant amount of time takes at least double the time to erase and re-learn correctly.
3. Practicing music is just like practicing any kind of physical activity or sport, such as swimming, soccer, basketball, tennis, etc. It needs to be repeated over and over again in order to achieve improvement.
4. Practice should make the music easier and easier to play as time goes along.

5. Practice should be planned out:

- a. Analyze the piece for parts that are alike and different, so you know how much or little there is to work out.
- b. Practice the rhythm until it is quite secure.
- c. Practice and study the overall structure of the piece until it is secure.
- d. Practice slowly enough to be accurate.
- e. Are you listening? Constantly remind yourself to listen to what you are playing and not simply get caught up in the notes on the page.

Parents:

1. Please be positive, encouraging, persistent, and understanding.
2. Provide the opportunity to listen to good music at home, in the car, and at concerts. It is especially advisable that, when possible and available, to listen to recordings of the pieces that are being learned at the time.

Results:

Some results of proper practicing include discipline, concentration, coordination, poise, and confidence.

Proper practicing technique will help the student to enjoy and appreciate the music even more. It also helps to develop and create yet another member of a knowledgeable and musically literate community audience.

## PERFORMANCE GUIDELINES

### **Student Recitals**

There are two student recitals, two Honors Recital, and Piccolo Spoleto Recital scheduled for the year. These are open to students at all levels that are ready to perform their piece(s) in front of an audience. Students must have performed in Performance Class in order to play in a recital. Recital Dates are listed in Academic Schedule (pg.9).

1. Students that are performing in recitals must arrive at least 30 minutes prior to the start of recital and plan on staying from beginning to end. It is disruptive to other performers and audience members to arrive late or leave early during a performance.
2. Dress for student recitals excludes jeans and t-shirts. Students should be dressed for the occasion. This sets precedence for behavior and stage presence. Playing in a recital is an accomplishment and students should be proud of this.
3. Children that accompany students and families to lessons, performance classes, and recitals must be under the supervision of their parents at all times. They are not to be running around or participating in any other disruptive or possibly dangerous activities.
4. Recital programs will not exceed 60 minutes.
5. If parents & students are unable to stay for duration of a performance class (1 hour) or for the preparation and duration of a recital (1 hour & 30 minutes) then they should not come and plan to attend the next scheduled recital.

### **Ensemble Rules**

All students participating in Chamber Music Ensembles should please keep the following in mind:

1. Be on time to rehearsals and performances.
2. Be consistent in coming to all schedules rehearsals and performances.
3. Good Posture habits are just as important when sitting as when standing.
4. Please follow all Building/Room Policies as stated above.

Please make sure to always bring the following to Ensemble practice:

1. Your instrument.
2. All of your music including the required books for your class.
3. Your music stand, whether you think you'll need it or not, just in case.
4. A pencil.

## How SMW Sheet Music works

### To purchase music from the SMW Sheet Music book shelf:

- On the clipboard found in the shelf, write your name (and your child's name if applicable), the title and price of the book that is being purchased from the shelf. Please be specific about the book's title because there are often multiple editions of the same book.
- Please pay at the time the book is taken off of the shelf. Cash or check (payable to SMW Sheet Music) may be left in the envelope located in the clipboard which is on the shelf.
- If payment cannot be made at the time the book is taken, you will receive an invoice in the mail for the item that was purchased.

### To order music that is not in stock:

- Email Susan McAdoo with as much specific information as possible. Include: full title, composer/editor, edition and/or any other relevant information.

### Frequently asked questions:

#### How much is a book?

- The final price of every book includes cover price, tax and \$1.00 for shipping/handling. The price is located on the upper right corner of the first page of each book.

#### Why \$1.00 extra?

- This covers the cost of shipping and handling. Also, it pays for the postage if an invoice is mailed.

#### What forms of payment are accepted?

- SMW Music Sheet accepts cash or checks payable to SMW Sheet Music. Additionally, book payment may be added to CAM's tuition bill. Credit card payments are not accepted.

#### Are books returnable?

- No, not unless the book is still completely new and unused (no pencil marks, etc).

#### Can I just photocopy one of the pieces?

- No, photocopying is not allowed.

#### Does SMW Sheet Music sell strings, stands, cases, tuners, or other related items?

- No, just basic metronomes and flash cards. Please contact me directly to inquire about special orders.

#### Can I purchase books anywhere else?

- Of course, SMW Sheet Music is at CAM for your convenience, but there are several stores nearby in N. Charleston, West Ashley and Mt. Pleasant that might carry the items that you need. Also, you can find retailers on-line

#### Who do I contact if I have a question, concern or special orders?

- Susan McAdoo - [semcadoo@yahoo.com](mailto:semcadoo@yahoo.com) or 843 822-4264.

## FACULTY

### PIANO

**Enrique Graf**, Born in Montevideo Uruguay, studied under Leon Fleisher at the Peabody Conservatory of Johns Hopkins University on full scholarship. Since Joining the College of Charleston as Artist- in- Residence twenty years ago, Mr. Graf has played a pivotal role in the cultural life of the city. He has created a nationally know piano program, established and directed recital series such as the International Piano Series, and has often performed as a soloist with the Charleston Symphony Orchestra. Mr. Graf has appeared in major hall throughout the United States, such as Carnegie Recital Hall, Lincoln Center and Kennedy Center, and as a soloist with orchestras all over the world. His recording with the CSO was a pick of the month by Sunday London Times, and was awarded five stars in the Classic CDs publication.

**Susan McAdoo** earned a master's degree in piano performance from Westminster Choir College and a bachelor's degree from The University of North Carolina at Chapel Hill. Before moving to Charleston, Susan served as Piano Instructor at Campbell University for four years. She was also on the piano faculty at UNC-Chapel Hill and music schools in New Jersey. Recent appearances include chamber and solo performances in Piccolo Spoleto, concerto performances at North Carolina's annual Mozart Festival, chamber recitals as a member of the Morges Duo, as well as solo faculty recitals. Additionally, Susan has participated twice in an international chamber music festival in Switzerland and has toured South Korea as the accompanist to the Campbell Choir.

**Irina Pevzner**, a native of Ukraine, received bachelor's degrees from Jazep Medin Music College in Riga, Latvia, and Mansfield University of Pennsylvania. Her specialties include piano performance, music history and theory, as well as music education. She continued her studies at Carnegie Mellon University with internationally acclaimed pianist Enrique Graf. There she obtained master's degree in piano performance and the Certificate in Piano Pedagogy. In 2005 she received the Artist Certificate from College of Charleston. Irina Pevzner is currently engaged in her doctoral studies in piano performance at the University of South Carolina, where she is studying with Dr. Marina Lomazov. Irina has performed throughout Latvia, Ukraine, Spain and throughout the east coast of the United States. She has performed during Piccolo Spoleto, Monday Night Concert Series, Chamber Music Charleston, and the International Piano Series in Charleston, SC. In addition to her performing career, Irina is a faculty member at the College of Charleston.

**Chee Hang See**, a native of Singapore, has studied piano since the tender age of four. Under the tutelage of Ms. June Wong in Singapore, he has achieved piano performing and accompaniment diplomas from the Associated Board of the Royal Schools of Music, UK, and Trinity College London, UK, with high scores. He has performed extensively as a soloist, accompanist and also chamber pianist in Singapore, and on many occasions collaborated with the orchestra from the Music and Drama Company of the Singapore Armed Forces and the Anglo-Chinese School (Independent) Philharmonic Orchestra. He has also participated in performances and masterclasses at the Royal Academy of Music, UK, and Birmingham Conservatory, UK. Besides the piano, Chee Hang also performs on the *erhu*, a Chinese fiddle. Chee Hang is currently studying under Enrique Graf at the College of Charleston as a Piano Performance Major. He has recently won third prize in the *LaGrange Symphony Orchestra's Young Artists Competition* and took second prize in the *Dr. Sharyn Edwards Piano Festival and Competition* in Southeastern Community College, NC.

**Eunjoo Yun**, founder and Executive Director of CAM and a Faculty in the Music Department at the College of Charleston. Ms. Yun has received awards for her performance from South Carolina Arts Commission, College of Charleston, Jewish Community Competition, Southeastern Piano Competition, Brevard Concerto Competition, IBLA International Piano Competition, MTNA State Competition (SC), Beethoven competition, Corpus Christi and the Kingsville International Competition, and Stravinsky International Competition. She has played recitals in Maryland,

Virginia, Georgia, Tennessee, North and South Carolina, as well as in Italy, Spain, and Uruguay in South America. In Charleston, she performed in the Piccolo Spoleto Festival, the International Piano Series, the First Night Series, in Drayton Hall and the Sottile Theatre. Her students have received awards from the Amati Music Festival, Charleston Symphony Orchestra, MTNA State Competition (SC), South Carolina Governor's School for the Arts and Humanities and The Guild of the Greenville Symphony Piano Competition.

**Pedro Uceda**, Peruvian pianist keeps an active concert career as a soloist and chamber musician, having performed at important venues in his country and abroad, such as L'Eglise de la Madeleine in Paris, Lycée Frederic Chopin in Nancy, La Casa de América in Madrid, La Casa del Cordón in Burgos, the Instituto Cultural Peruano Norteamericano, the Centro Cultural of La Pontificia Universidad Católica del Peru, Alliance Française and Istituto Italiano di Cultura in Lima, Peru. Born in Lima in 1981, Pedro studied under the guidance of Pianist Elsa Pulgar-Vidal obtaining his Bachelors Degree from the Private Conservatory of Music of Lima 'Josafat Roel Pineda'. In 2005, Carnegie Mellon University offered him a full-tuition scholarship for his studies in the Masters Degree program in piano performance with Uruguayan-American pianist Enrique Graf. After graduation in 2007 Carnegie Mellon offered him a full-tuition scholarship in the Performance Residency Diploma program which he completed in 2009. He has also been an assistant accompanist for the voice and instrumental departments and faculty member of the prep-school and pre-college programs in the same institution. He is currently enrolled in the Artist Diploma program at the College Of Charleston. Pedro has been invited to collaborate at international festivals such as the Piccolo Spoleto Festival in Charleston, Encuentro de Música de Cámara Perú-Mexico in Lima, Nancy Voix Du Monde in France, the Festival Musical de Alava, Spain, and the IX Jornadas Internacionales de Musica Coral in Burgos.

## VIOLIN

**Yuriy Bekker** is Concertmaster of the Charleston Symphony Orchestra. He received a Graduate Performance Diploma from the Peabody Conservatory in Baltimore and Bachelor's and Master's degrees from Indiana University's School of Music. He has studied with Herbert Greenberg, Nelli Shkolnikova, Ilya Kaler, Atar Arad, Emile Naoumoff, and Janos Starker. He has collaborated with Herbert Greenberg, Claudio Bohorquez, Alexander Kerr, Sara Chang, and Gil Shaham in both chamber concerts and symphonic settings. He served as concertmaster of the Peabody Symphony, and has been a frequent guest concertmaster with various orchestras in the New York City and Baltimore areas. Mr. Bekker has also played with the Houston Symphony, the Houston Grand Opera and Ballet Orchestras, the Louisville Orchestra, and the New World Symphony. He was a recipient of a Hadar Foundation Grant, and a fellowship at the Aspen Music Festival. He has performed in festivals worldwide including the Festival Orchestra of the European Music Festival, the Pacific Music Festival (Japan), Spoleto USA, and other festivals in Holland and Switzerland. He has performed at the Kennedy Center with the Indiana String Quartet and, recently, with the Degas String Quartet in Chicago.

**Tomas Jakubek** started his violin studies at the age of seven in his native country of Slovakia. He studied violin at the Conservatory in Zilina, then at the Janacek Academy of Music in Brno (Czech Republic) where he received his Masters Degree in violin performance. He also studied at the Lithuanian Academy of Music in Vilnius as an exchange student, under Jurgis Dvarionas. He has participated in master classes in Slovakia, Czech Republic, Austria and Germany. Mr. Jakubek is currently studying under Lee-Chin Siow in the two-year Artist Certificate Program, and is the concertmaster of the College of Charleston orchestra, under the direction of Lorenzo Muti. Besides his studies, he performs as a substitute violinist with the Charleston Symphony Orchestra as well as with the Hilton Head Symphony Orchestra. He has played in various concerts on four continents with the following European Orchestras: Junge Philharmonie Wien, Europa Philharmonie Magdeburg, Czech Chamber Orchestra Prague, Czech Philharmony of Brno.

**Kay Wheeler**, who teaches both violin and viola, is an Early Childhood Suzuki Specialist. She began playing violin at six and has studied with James Caesar, Alan Grishman, and Roger Shermont. She has participated in a Master Class with Isaac Stern. Mrs. Wheeler graduated cum laude in Music Education with a major in violin from University of New Hampshire. In 1978 she received The American String Teachers Workshop Scholarship Award with Paul Rolland. From there she began her Suzuki teaching studies with Helen Brunner of London, the Reunings at Cornell University, Louise Wear in New Hampshire, Shinichi Suzuki in a Philadelphia workshop, and has been a registered Suzuki teacher since 1980. She has taught violin lessons at Ashley Hall. In addition to teaching and performing, Mrs. Wheeler has served as an administrator for the Strawberry Banke Chamber Music Festival and director of the Portsmouth, NH, Suzuki Program and Student Orchestra.

## **CELLO**

**Yun Hao Jiang**, born in Shanghai, China, began his cello studies at the Shanghai Conservatory and continued his studies at the Municipal School of Music in Montevideo, Uruguay, with Professor Pedro Laniella. Mr. Jiang was principal cellist of the National Youth Orchestra for several seasons as well as a member of the Montevideo Philharmonic Orchestra. He has been coached in cello by William Molinas, Claudio Baraviera, Owen Carmen, Steven Doane, and Hans Jensen. Yun Hao was awarded the Juvenalis Award in 1999 and won First Prizes in the Jeunesses Musicales Competition in 2002 for cello soloist and chamber music ensemble.

**Natalia Khoma** has performed as a soloist with such leading ensembles as the Berlin Radio Orchestra, Belgrade Philharmonic Orchestra, Budapest Philharmonic Orchestra, Ukrainian State Symphony Orchestra, Moscow Radio Orchestra, Chamber Ensemble of New York City Symphony Orchestra, Franz Liszt Chamber Orchestra, Johannesburg Philharmonic Orchestra, Charleston Symphony Orchestra and has had solo recitals and performed in Tchaikovsky Hall, Merkin Hall and Weill Recital Hall Jordan Hall and Tsai Performance Center, Krannert Center, Wharton Center, Schauspielhaus, Palais des Beaux Arts, Amphitheatre Richelieu de la Sorbonne, Salons de Boffrand de la Presidence du Senat, Linder Auditorium, Baxter Theatre Centre Concert Hall, Grand Halls of the Franz Liszt Music Academy and Oslo Music Academy among many others. In addition to her performing activities, Natalia Khoma is a Professor of cello at College of Charleston and co-director of Charleston Music Fest. She is an organizer of the Children and Music Foundation, which provides music training, instruments and financial aid to young and gifted Ukrainian music students in need.

## **GUITAR**

**Marco Sartor** is a top prize winner in numerous international competitions including First Prizes in the Schadt String Competition, Texas Guitar Competition, and recently the JoAnn Falletta International Guitar Concerto Competition. He has performed extensively throughout the United States, including appearances at Piccolo Spoleto Festival, with the Allentown Symphony Orchestra and recent performances of Joaquín Rodrigo's Aranjuez Concerto in Pittsburgh and Washington, PA. Marco has also performed and was featured in radio and television broadcasts throughout Spain, Germany, Mexico, Argentina and Uruguay to both critical and public acclaim. In addition to his solo career he is involved in duo projects with guitarist Marc Regnier and countertenor José Lemos. Marco Sartor received degrees from the College of Charleston and Carnegie Mellon University. He studied with Robert Ravera, Mario Paysee and Eduardo Fernández in Uruguay and Marc Regnier and James Ferla in the USA. As an increasingly sought-after teacher, he has been invited to give master-classes in Uruguay, Argentina, and a number of universities and conservatories in the USA. He has started the guitar programs at the Carnegie Mellon Music Preparatory School in Pittsburgh, PA and at the Charleston Academy of Music in Charleston, SC, where he currently teaches. Future plans include solo appearances

with the Buffalo Symphony Orchestra and the Virginia Symphony Orchestra, recordings under the Fleur de Son and Carnegie Mellon labels, plus an additional recording project and concerts with Marc Regnier.

**Fernando Troche** was born in Uruguay, Fernando began his musical studies at the San Martin Conservatory in Buenos Aires, Argentina, where he studied classical guitar with Osvaldo Vassarotto. He continued his studies at the University of Music in Uruguay with Amilcar Rodriguez Indá and Mauro Marasco, also taking jazz training with composer Ángel Varela Rey. Mr. Troche was teaching young students in Colonia, Uruguay between 2003 and 2005. He has participated in several master classes with Eduardo Fernandez, Marco Sartor and Eduardo Gilardoni among others. He founded the “Arkhangel Trio” with tenor Martin Nusspaumer and pianist Santiago Bonifacio and “Trio-Fusion” with bassist Alejandro Carbajal and percussionist Rodrigo Villanueva in Uruguay. He also played in diverse chamber settings in cities such as Porto Alegre (Brazil), Punta del Este, Montevideo and Colonia (Uruguay), Buenos Aires (Argentina), Baton Rouge, LA, San Francisco, CA, and Charleston, SC (USA).

### **VOICE**

**Jennifer Goldsmith Morlan**, soprano, is a Maryland native now calling Charleston home. After receiving her Bachelor of Music degree in Voice Performance from Shenandoah University, studying with Soprano Aimé Sposato, she was invited to perform the role of Pamina in Mozart's The Magic Flute, debuting at Chemnitz Stadhalle, and Mittelsächsische Theater at Theater Döbeln and Freiberg, Germany. Jennifer continued her Master of Music studies with Patricia Craig at New England Conservatory, singing the roles of Virtù in L'incoronazione di Poppea, and Terentia in Captain Lovelock. Mrs. Morlan's concert credits include Porgy and Bess in concert with Mittelsächsische Philharmonie and The Baltimore Symphony Orchestra, Britten's Hymn to St. Cecilia and Ceremony of Carols, Mozart's Regina Coeli, Stravinsky Mass, Poulenc Gloria, Schubert Mass in G, Vivaldi Magnificat, and Mahler's Symphony no. 4 with Kammermusik Players in Winchester Virginia. Jennifer appears on stage and in concert in the Charleston area.