“Con Brio” Volume 2

A publication of the MUSIC DEPARTMENT of FURMAN University Greenville, South Carolina
"Con Brio" indeed! The Italian musical instruction that translates “with spirit/vitality,” seems to me the most apt of descriptions for the vibrant whirl of creative activity that is Furman Music. This annual publication is an important part of our ongoing effort to spread the good news of Furman’s unique musical life to prospective students and their parents, music teachers, alumni, friends, and members of the surrounding community.

In this issue, you read about the 14 music students who are spending fall term in Tuscany as our new study abroad program gets underway in Arezzo. You’ll find out about Furman Singers performing with Keith Lockhart and the Boston Pops this fall, the Furman Symphony Orchestra, combined choirs and faculty soloists presenting Carl Orff’s “Carmina Burana,” in an invitational concert at the southeast regional Music Educators National Conference in Charleston; and Furman grad and Metropolitan Opera mezzo-soprano Betty Bishop performing in a Peace Center concert with the Furman Symphony Orchestra as a part of our ongoing “Furman Downtown” concert series.

While they by no means cover the full scope of our musical activities, we hope that you will enjoy these profiles and features, and we hope, too, that you will see them as invitations to learn more by visiting our beautiful campus, meeting our students and faculty, and by taking a “virtual” tour on our interactive Web site (www.music@furman.com). Music at Furman has long been and continues to be characterized by dedicated faculty, gifted students, excellent facilities, and a constant stretching and redefining of the term, “Con Brio.” We hope you will come take part, whether as a student or an audience member, in the spirited essence of Furman Music.

William Thomas, Chair
Music Department
Furman University
STAR

“Gorgeous.” “Luminous.” “With utter panache.” That’s the way the national media has described mezzo-soprano Elizabeth Bishop’s voice and performances. She has performed with the Metropolitan Opera as Venus in Tannhäuser, with the Washington National Opera as Eboli in Don Carlo, and as Mère Marie in Dialogues of the Carmelites with Deutsche Oper Berlin and the Palm Beach Opera. If you caught the world premiere of The Dangerous Liaisons on PBS, you saw her perform the role of Emilie. The credits are definitely impressive. But if you talk with Betsy Bishop—no more than 30 seconds—you realize this successful singer has two endearing characteristics: She doesn’t take herself too seriously, and she hasn’t abandoned her Southern roots.

Ask her about her most memorable performances and you get this answer: “There have been so many for so many different reasons. As far as the ‘Go who, I can’t believe this’ probably the opening night of Dangerous Liaisons in Washington. And I sang Venus in Tannhäuser at the Met last year. That was just unbelievable.”

http://www.dc-opera.org/

This successful singer has two endearing characteristics: She doesn’t take herself too seriously, and she hasn’t abandoned her Southern roots.

Ask her about what she’s doing right now, and you’ll wonder when she takes time to breathe. “Now I’m on vacation,” she says. “I’m doing various and sundry concerts, working on Blueborders’ Castle... I’m about to sing Zita for the Washington Opera in Gianni Schicchi, Puccini’s only comic opera (a deathbed scene is played for laughng which I sang at Furman Opera Theater. Haven’t done it since.”

Then I’m back to the Met to cover Eboli in Don Carlo and then doing Adaligia in Portland and Friga in Die Walküre in Washington. I did concerts in between — Verdi Requiem— I’m singing with the Atlanta Symphony, Octavian in Der Rosenkavalier. And in the spring I’m going to do a Mahler symphony in Winston-Salem (N.C.) with Robert Moody (fellow Furman alum of 1989), who has just taken over the symphony.”

Spring brings another connection with Furman as she performs at the Peace Center for the Performing Arts in Greenville with the Furman Symphony Orchestra. Ask her about her family and she’ll tell you she lives with her husband Ken Weiss, music administrator of the Washington Opera, and their four-year-old daughter Katie in Reston, Virginia, and they are “happy as pigs in mud.” That happiness, according to Bishop, comes from “striking a decent balance between work and family.”

A native of Greenville, Bishop went through the public school system and immersed herself in musical experiences—violin, clarinet, chorus, string ensembles. She attended Greenville’s Fine Arts Center in violin and voice, then came to Furman on a violin scholarship as well as a Daniel Voice Scholarship. She was far more trained in violin than voice at that point, since “you can do that at a younger age.”

By her junior year, she realized that a choice had to be made and, not surprisingly, she chose voice. Not one to limit herself, however, she double-majored in music and political science. When at Furman, she spent a summer in Strobel, outside of Salzburg—studying not music, but German and politics.

After graduating from Furman in 1989, Bishop arrived at Julliard School of Music. Her first reaction was anything but positive: “I sat down the first day of grad school and my first thought was ‘I have made a terrible mistake. I’m back in school.'” I clumsy my way through Furman, got out and was so proud of myself, and two months later my butt was back in a chair.”

That feeling of having made a mistake faded quickly as she settled in and found out that, strangely enough, her studies in political science and history and science gave her a leg up on her classmates. “In a liberal arts education, you learn how to learn,” she says. “And learning to learn one subject translates into other subjects. Learning how to research topics in political science helped me to research other areas.”

That research prepared Bishop for the opera roles she would face. “To make sense of an opera role and bring something to it, you have to know how opera fits into history and understand a lot about different time periods. It really sets you apart if you can show up in performances and rehearsals with something to say.”

In addition to “learning how to learn,” Bishop says that the music education she received at Furman was excellent, with “top notch” professors. “It was a wonderful preparatory step for me. I don’t think I would have done so well had I gone to a different school.”

Life since Julliard has not always been easy, and Bishop says it wasn’t just her musical abilities that helped her through it. “I always could sing. That I never really doubted. I’m a tough little cow, and that I really never doubted either,” she says with a laugh. “You have to have both. When I looked back at the things young singers have to do to make it in the business, I’m surprised I had it in me. You live through some really rough stuff to get started. And up until when you start getting paid, you never really know.”
Have you done everything you’ve wanted to do in 4 years?

Rebecca: Even more.

Sarah Z: I don’t think I could have done any more. I would have killed myself. Really, I did a lot.

Sarah H: I think now that I’m a senior I can look back and see how much more we could have done, programs we could have gotten going, especially in the composition department. There are so many more opportunities. I think there are a lot of things I would like to come back and put into place.

Did you do everything you wanted to do your first year?

Ben: I did a lot more than I expected. I had a lot more performance opportunities than I expected. I love playing in the Hartness Quartet. I’ve been able to play weddings and different gigs...different performances, like Sarah’s composition recital.

Meredith: I also joined the admissions ambassadors, because, as they say, we love Furman just a little too much. And I love to walk backwards.

For the seniors:

Where are you headed next year?

Sarah H: I’m going to MSU to get a master’s in composition.

Josh: I’m going to Boston University, the College of Fine Arts, to get my master’s in performance.

Rebecca: I’m going to Easley, S.C., to teach music at Liberty Elementary School, and I’m getting married.

Freshmen: Imagine yourselves in three years. Where do you think you’ll be headed?

CT: I would like to tour the world singing. The Music Department has a study abroad program to Italy. Maybe if I go on the trip, I will see what is out there in the world musically.

Robert: I’ll be applying to grad school. I don’t know exactly what area...composition, piano performance.

Meredith: Probably grad school.

What advice would you give students trying to decide where to go next year?

Meredith: Come visit and see if Furman feels right. As Josh said, you’ll walk on campus and know if this is where you want to be. If you fall in love with the department, then apply. And even if you think you love something, but think it won’t pay the bills, follow your heart.

Josh: As someone who was heavily dependent on financial aid and scholarship money, I tell my students to stay on top of the whole process and not be afraid, within reason, to borrow money. It’s a worthwhile investment. People go into debt for much less worthy things than a great education and the experiences you’ll have at Furman.

Robert: I would also encourage a potential student to get to know some of the faculty as you’re making your decision. That’ll give you an idea if this is the place for you.

Has any faculty member had a big influence on you?

Sarah H: Trudy Fuller was the first person to tell me that I should consider music as a full-time career. She has been an invaluable mentor and teacher. She kept me sane through my years at Furman, and never let me just slide by on a minimum amount of effort. She has taught me so much about being a performing musician.

Robert: Dr. Persoon has encouraged me to take advantage of all the resources available at Furman. He has encouraged me to do a lot of exploration within and outside of the music world.

CT: Mrs. Gertsch, my music theory professor, has been influential to me this year. She graduated from Furman with a music degree, and has helped me and others with our live at Furman.

Rebecca: My voice teacher, Bruce Schoonmaker, and my music education teacher, Kathy Cochran, have both been instrumental in my decision to major in music education. And they’ve both been wonderful mentors, teachers and friends.
The first time Anita Burroughs-Price saw a harp was in the fourth grade. "They would bring in the 4th graders to listen to the Greenville Symphony every year," she said. "It was on the McAlister Auditorium stage at Furman. I begged my mom the next night to let me hear it!"

She attended Furman to study music, and was Furman's first harp major. She earned her master's degree at Yale, did further study as a Rotary Scholar at London's Royal College of Music, and is now a faculty member at Furman, her Locked only steps away from where she first heard the instrument. She is also principal harpist for the North Carolina Symphony in Raleigh.

It's obvious she is a busy woman. But that description doesn't nearly begin to cover her life, her teaching or her music.

No Strings Attached
Burroughs-Price was recently featured in the Raleigh Observer and on the Hallmark Channel, not at all for her musical prowess as for her humanitarian efforts. In addition to her classical performances, she takes her harp and rare harpiczoo to comfort others. "Sometimes it's people near the end of their lives," she says, "sometimes it's just after a bad surgery. Sometimes it's premature babies."

She first began doing this as a volunteer for friends, and it broadened to include people referred to her by doctors, nurses, ministers and friends. Sometimes it's 15 hours a month; sometimes it's a week. "I play Amazing Grace. 'This is My Father's World.' 'The Tennessee Waltz' — whatever would be of comfort. When people are close to dying, but can still move their arms, I have seen them dancing to this music."

Recently she says there was a small girl whose dad was in his final days. "I was going over there three times a week or so and finally I just left my harp there rather than transport it back and forth. The mother told me that the daughter would strain on it... and finally told her father, 'Daddy it will be okay for you to go to heaven, because I know you'll like the music there.'"

Unlike many other musicians who perform these types of services, Burroughs-Price does so at no cost. "This is something I want to give back to people without any financial concern whatsoever," she says.

And give back she does! After Hurricane Katrina, a number of those displaced by the storm ended up in a shelter in the Raleigh area. Burroughs-Price showed up at the shelter with her harp, regaling them with blues, Grenław, and favorites such as "When the Saints Go Marching In."

"If someone tells me they don't want to hear a harp, I simply say, 'If you're going to die, you might as well be comfortable.'"

To hear an audio clip, visit Anita's Web pages at www.anitaharp.com. She added, "I was going back to a community that invested greatly in me."

As an artist at Furman, Burroughs-Price participated in a study abroad program in France and studied with the world-renowned Catherine Michel at the Paris Opera. Understandably, it was difficult to find an instrument for her to use while she was there, but faculty members worked until they made it happen.

Flash forward to Burroughs-Price teaching at Furman and Erin Knight as her student. This fall, Erin is going to Lake each with a student of Catherine Michel. And Burroughs-Price and others have helped Erin find a harp. "A number of us worked together," says Burroughs-Price, "and we went through about 15 different stores trying to find someone to rent a harp to a student for three months. And we did it!"

"Standing Tall," Furman Award Winner of Excellence in Music, Studio Aunt Award, Furman Award for Honors and Merit, Furman College Symphony, Student Musician of the Year Award. Performer with NC Symphony, CCPA, and Furman College Symphony. Author of "Standing Tall" and "The Power of Music."
This fall, a group of fourteen music majors—three vocalists and eleven instrumentalists—are bound for Tuscany. They will spend the fall term studying in Furman’s newest residential Study Abroad program, based in the picturesque town of Arezzo in Eastern Tuscany.

The Villa Gedola, a sixteenth-century building which overlooks olive trees, a Roman aqueduct and the old city, will be their home. For the last few years it has housed the Accademia dell’Arte. The Accademia offers residential programs to American students in Dance and Theater, emphasizing the traditional Italian Commedia dell’Arte. These programs will operate side by side with the Furman program, and will offer opportunities for cross-disciplinary projects.

Students will live in bright, airy, dormitory-style double rooms with en-suite bathrooms, and share delicious Italian family-style meals in the Villa’s dining room. The Villa and adjoining buildings also contain five large classrooms, a dance studio, practice and rehearsal rooms, a theater space, student lounges, laundry facilities and administrative offices.

Music history and conducting courses will be taught by Furman faculty members Christopher Hutton, William Thomas and Gary Malvern, and students will take private applied music lessons from local specialist teachers, and study Italian with a native speaker.

The students and faculty members will present chamber music and solo recitals in several beautiful local venues. Weekends provide plenty of opportunities to explore Arezzo and some of the nearby Tuscan towns such as Cortona, Siena, Assisi and Pisa, as well as longer excursions to Florence, Rome, Venice and Milan.

For more about the trip to Tuscany, go to <www.musicatfurman.com> and click on “Why Furman?”
Taking off . . . clear skies ahead ahead.

Les Hicken kindled my interest in music education & modeled the successful integration of education & performance in a career.

When trombonist Chris Smith came to Furman in the fall of 2002 from Irwin, South Carolina, it wasn’t exactly a new experience. As a member of the Carolina Youth Symphony in high school, he came to Furman almost every week and played under the baton of Les Hicken, Furman’s director of bands. All-State Band also brought him to campus. His senior year in high school, he studied trombone with Mark Britt, Furman’s low brass professor. When it came time to apply to college, it was an easy choice for Chris, but it wasn’t just for music.

“I applied early admission to Furman, and I chose to do so because Furman offered a small conservatory atmosphere embedded within a larger university,” he says. “Furman offered me the opportunity to study music in depth while also catering to my interests in other academic disciplines. After doing research, I found that other conservatories offered a similar type of interdisciplinary study, but it required travel between the conservatory and university campuses.”

**Profound influences**

Chris never dreamed that the two professors from his high school experience would have such a profound influence on him. Mark Britt “has tried his best to push me in the right direction. His guidance and teaching have allowed me to grow as a musician and a trombonist.” And Les Hicken, says Chris, “not only sparked and fostered my interest in music education, but has also been one of my role models. He has been able to successfully combine my two music interests — education and performance — to create a successful career, and this is something I truly admire.”

It’s obvious when you talk with Hicken and Britt that they know Chris well and expect great things of him. Hicken calls Chris “the most intelligent and talented student that I have worked with in many years,” while Britt describes him as “a musician of depth, intuition and intelligence” with “a relentless work ethic.”

When he began to explore graduate schools, Chris met with Hicken and Britt. He decided on a group of eight to ten schools that he researched over the summer, then narrowed the list down to four before beginning the application process in the fall. “I decided to audition in person at every school rather than send in a recorded audition so that I could meet the faculties and see the facilities. So, for four weekends out of winter term I traveled to New York, Connecticut, Texas and Indiana, auditioning at four very different graduate schools. I must say that though the graduate school audition experience was very stressful, it was an extremely educational experience. It gave me a great insight as to what is in store for me as a professional trombonist.”

It may have been stressful, and it may have been educational, but it was also extremely successful. He was offered (and accepted a full-study fellowship to pursue his master of music in trombone performance at Indiana University.

**A Wonderful Problem**

And after all, Chris says his entire family has asked that question. But he’s not at all to talk about possibilities. Eventually he wants to pursue a doctorate in performance. In the meantime, there are other avenues to pursue: “I would love to play in one of the top military bands, such as the Army Field Band or the President’s Own Marine Band,” he says. “However, entry into these ensembles is very competitive. In short, directly after graduate school I would like to try my hand at performing professionally, which brings me to a wonderful problem,” says Smith, who completed his bachelor’s degree in music education.

“Though I obviously love to play, I also love to teach, particularly in public schools,” he said. He recently completed his teaching internship at Florence Chapel Middle School in Duncan, South Carolina, and loved the experience. Chris had figured out that eventually he can do both by teaching trombone at the university level, following in the footsteps of his two mentors at Furman.

To hear music performances by students at Furman, visit <www.musicatfurman.com> and click on the MP3 link.
For audio and video clips, visit <http://facweb.furman.edu/~dkoppelman/>.

Daniel Koppelman

What do you get when you take a college student majoring in pre-med and combine a love of gadgets, a talent for math and an ever-broadening interest in music? You get Daniel Koppelman and his career in music technology.

For Koppelman, music technology brought together music and gadgets and numbers. “It’s a natural niche for me as a musician,” he says. “I love to work with things that are new and evolving.”

Pre-med morphed into music, and Koppelman went from UC-Berkeley to UC-San Diego to San Francisco State, where he got his undergraduate degree in piano performance. His master’s at Indiana University followed not long afterwards, and then he headed back to UC-San Diego where he combined his interests in contemporary music, rhythm, and computers and completed his doctorate.

The many sides of music technology

Koppelman explains that music technology takes many forms: the commercial side of recording and production; computer-aided instruction; music notation software as well as burning CDs, editing addition tapes. Then, his face lighting up, he says, “there is a small part: using technology in live performance in a creative way, doing things you just can’t do with acoustic instruments. My background as a performer makes this the most interesting part for me.”

For Koppelman, music technology is “like one big multifaceted instrument, which expands what you can do in real time, live in front of an audience.” And he does perform in front of a live audience on a regular basis. In addition to solo appearances, he and his wife, Ruth Neville, comprise duo tunedako, performing a repertoire that ranges from “traditional literature for two pianos and piano four-hands to interactive works for piano, electronics, and computer.”

Technology & Furman

All music majors run into Koppelman in his Introduction to Music Technology course. In that class, in addition to introducing digital audio, MIDI, notation, and multimedia applications, he teaches about binary numbers and how computers process information. At that point, he jokes, he often sees students fall into two different types: “those who love math and those who, uh, don’t.”

His advanced courses are entirely different. They are filled with students whom he calls “the geeks, but in a good way,” those who like working with computers and electronics, solving puzzles and experimenting. “If you like that,” he says, “and love sound, then music technology is for you.”

A smaller pond

Koppelman hails from fairly large educational institutions. And yet he seems to have settled in quite well at Furman, which he describes as “smaller than my high school.” He says that an experience in his first week set the tone for his professional life at Furman. “I was walking across campus and saw (President) David Shi. At these other places, you could go years and not see the president, so I was wondering if he would even remember who I was. To my surprise, he said to me, ‘Hi, Dan. I listened to your CD last night.’ And I thought, ‘Wow, I could really like it here.’”

(continues on next page)
Koppelman (continued from previous page)

He likes his students as well, and he characterizes them as “creative, talented, interested and interesting.” This year, he has eight students focusing on music technology, students who are “really enthusiastic, to the point of fighting over time in the advanced studio.” These students have discovered what Koppelman did in his combination of music, math and gadgets: “It’s one way of being a real 21st-century musician.”

In 2005, Koppelman was one of two Furman professors selected to receive a prestigious ‘Career Enhancement’ grant, funded by the Mellon Foundation. In addition to funding lectures and performances as far afield as Paris and Odessa (Ukraine), this award enabled him to commission four new compositions, which were premiered as part of a week-long “live sampling festival”—involving faculty colleagues, students, guest composers, and a visiting artist from Amsterdam—at Furman in May.

Koppelman recently released Escapement, a 2-disc CD/DVD set of 21st-century music for piano and electronics, which documents work he did while on sabbatical in 2003.

Like so many freshmen at Furman, John Clanton wandered through a series of academic disciplines before deciding to do what always came easy—music. “I’d always loved music, but had this strange idea that since it came so easy to me, then I should major in something that was more difficult for me.”

Clanton’s father was an Army chaplain, which meant he spent much of his childhood moving around. He always felt at home on his grandparents’ farm outside of Turbeville, SC, and when his family moved to Columbus, SC for his high school years, he knew he didn’t want to leave the state for college. Both his parents had attended Furman, so this became the likely choice.

As a freshman at Furman, Clanton was taking science courses, wondering if he should go pre-med, discovering the pleasures of Professor Bill Laver’s history courses, all the while the music department waited unexplored. When he “saw the light” at end of sophomore year and began a music major, he found himself in a great position to set the foundations for his career in music. “The Furman music department may be the best kept secret in the country,” Clanton says. “Theory, history, performance (at Furman)—that helped me excel during my time at Eastman.”

Eastman School of Music, where he studied with Donald Hunsberger and conducted the Eastman Wind Ensemble, is where Clanton earned a master of music degree in conducting. This set the stage for his rise through the ranks of the military’s finest music institutions.

Clanton attended Furman on an Army ROTC scholarship which obligated him to serve four years in the military. He stayed in an extra year, than spent two years as a civilian. But he couldn’t stay away. “I decided to come back into the military as I realized it gave me the best opportunity at the time to conduct some of the country’s finest musicians. Twenty-two years later and I’m still at it. I can hardly believe it.”

Clanton conducts his career in the same daff manner in which he conducts the U.S. Army Chorus. The chorus, celebrating its 50th anniversary this August, has been recognized for its musical excellence since its inception. Established as the vocal counterpart of the U.S. Army Band, this all-male ensemble performs regularly at events in the White House and at functions hosted by the State Department and the Department of Defense. In 2004, they were invited to sing at the private
She’s been fairly formidable on the stage herself, having appeared with such major American opera companies as the Houston Grand Opera and the Lyric Opera of Chicago. And she’s been a major influence for some formidable voices such as Betsy Bishop (see page 2).

Tough Coach
Tender Mentor

When Trudy Fuller is teaching voice students at Furman, she pulls parallels from a lot of different areas: athletics, acting, literature, history, even archaeology. Singing, she says, is more than just “Stand and Deliver.”

For Fuller, it’s a combination of the necessary abdominal strength and flexibility, the proper technique to avoid injury, the extremes way outside of speaking voice range. It’s a constant discovery in finding out the nature of a student’s voice, and then encouraging that student to not only sing, but play the part. And, in the literature, the history, the knowledge of what’s gone on before.

When all those things come together for someone, “that person can be formidable on the stage,” she says.

And she should know. She’s been fairly formidable on the stage herself, having appeared with such major American opera companies as the Houston Grand Opera and the Lyric Opera of Chicago. And she’s been a major influence for some formidable voices such as mezzo-soprano Betsy Bishop, profiled on page two.

A graduate of the University of Arizona where she earned a doctoral of music arts in vocal performance, Fuller grew up playing piano, flute and saxophone. Her formal vocal training began at the University of Northern Colorado, where she received her bachelor’s and master’s degrees. She also studied in Chicago at the Center for American Artists, where she trained for opera. In addition to voice, she says, ballet movement, fencing and personal coaching rounded out her studies.

Fuller has been at Furman since 1983. In 2003, she received the Alice G. Furman, Jr., and Janie Earle Furman Award for Meritorious Teaching. She’s clearly telling the truth when she says, “I love acting. I love singing. I love music.” But her eyes light up when she talks about the students she teaches.

“You get to know them,” she says. “You see them weekly, more than weekly. You see them grow. They come in undeclined. And there are so many opportunities at Furman... recitals, concerts. The faculty here helps them decide where their niche is.”

The scores of successful graduates who have studied with her and the fortunate voice students who make up her current studio share the good fortune that Trudy Fuller found her own niche at Furman.

faculties/faculty-profile
A 19 as a teenager, when Steven Walter asked for a guitar, his dad thought it was just another phase, and he told him that if we wanted one, he'd have to build it himself.

He had no idea what he had started.

Walter and a friend, whose father was an amateur cabinet maker, set out to build a classical guitar. His friend's guitar was meticulous, but never completed. “I got mine done,” he says, “but it was like Picasso’s guitar—asymmetrical. But it worked. It was mine.”

And that guitar was the first of many. “I’d build one, play that one, build another one, sell that. I did that all the way through college and my first year of grad school.” His second year at Boston Conservatory, his parents gave him a concert-quality instrument and he quit building for the next six years, finishing his master’s degree and beginning his doctoral studies at Florida State.

At Florida State, he found himself one of 50 guitar majors and none of them knew how to fix guitars. “So I began repairing,” he says. “I learned a lot about what made really fine instruments. Plus it paid for my rent and my wife’s engagement ring.”

Repairing instruments got him back into building them, and after his 16th or 17th, he realized the ones he was building were as good or better than the one he was playing. He’s been playing his own ever since, and building more, four at a time.

Walter has been at Furman since 1997, teaching music appreciation and music history in addition to giving guitar lessons, building guitars and performing. Teaching at Furman, he says, is fun and challenging. “Furman isn’t a school where you have to stay a few days ahead of the students; here, you have to stay a few years ahead.” He characterizes music majors at Furman as “a pretty driven group,” undergraduates who perform at a high level.

Master craftsman, gifted teacher, acclaimed performer. What gives him the most satisfaction? That all depends on when you ask the question. Summer, he works on building guitars, up to his elbows in wood shavings. In the fall, teaching is more consuming, and guitar building gets put on hold till Christmas break. Most of his concerts are in the winter and spring, when he’s not building guitars, since that process results in needed fingermarks, problematic for a concert guitarist.

Most days, though, he’ll tell you it’s a combination of all three, punctuated by the challenge of raising two children, now four and two. That has added a new dimension to his life and to his music, particularly preparing for concerts. “The level of concentration to memorize an hour or more of music is really challenging with the freneticism of small children in your life,” he says. For more about Steven Walter and the guitars he builds, go to www.stevenwalterguitars.com.

### The Accomplished Steven Walter

Walter and a friend, whose father was an amateur cabinet maker, set out to build a classical guitar. His friend’s guitar was meticulous, but never completed. “I got mine done,” he says, “but it was like Picasso’s guitar—asymmetrical. But it worked. It was mine.”

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**Accomplished Steven Walter**

For more about Steven Walter and the guitars he builds, go to www.stevenwalterguitars.com.
**Furman University**

From its position as a top-ranked independent, coeducational liberal arts college of 2,800 students, Furman takes great pride in its beautiful 250-acre campus, its gifted student body, its distinguished and active faculty, and in the many notable accomplishments of its alumni. Furman emphasizes engaged learning, a hands-on, problem-solving and collaborative educational philosophy that encourages students to put into practice theories and methods learned from texts and lectures. All Furman’s programs are designed to develop the whole person—intellectually, physically, socially, emotionally and spiritually.

**Campus**

Furman’s 250-acre campus with lakes, 36 major buildings including a 400,000-square-foot science wing, more than 80,000 square feet of scientific equipment, computer science and mathematics building, high-tech social sciences building, 2,000-seat auditorium, music complex with recital hall and technology lab, theatre, visual arts building, infirmary, classroom building with fitness center, student center, residence halls, tennis center, gymnastics center, and chapel. Also, 16,000-seat football stadium, athletic fields, tennis center, soccer stadium, multipurpose arena, and 18-hole golf course.

**Location**

Columbia, South Carolina (metropolitan population 400,000), five miles north of downtown.

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**Students** and international students from 66 states and 31 foreign countries.

**Faculty** 200 full-time, 9 full professors.

**Student-to-faculty ratio**: 1:11

**Honor Societies** Pi Beta Kappa, Omicron Delta Kappa, Pi Eta Sigma, and numerous departmental honors.

**Music Department**

Shaped in a tradition of excellence and committed to cutting-edge musical innovation, Furman’s music department boasts a renowned faculty who perform, compose, perform and teach. The department’s 20-plus performing ensembles and 60 students and faculty present more than 200 open-to-the-public concerts each year. Concerts range from individual recitals by students and faculty to a variety of chamber music, jazz ensembles and electro-acoustic media, choirs, bands, operas and musical theater and orchestra. The music programs at Furman, while providing degree programs for aspiring performers, composers and music teachers, also offer in-depth musical experiences to Furman students or music majors.

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**Furman to host Daniel Piano Competition for Young Artists**

What could be more inspiring and motivating for a dedicated piano student than a weekend of performances, master classes and the possibility of winning $3,000? March 16-18, 2007, Furman will host the first Daniel Piano Competition for Young Artists—a competition to recognize and reward outstanding high school piano students. Funded in part by the Daniel Music Endowment, the weekend will feature semifinal and final rounds as well as performances, presentations and master classes by guest Russian virtuoso Marina Kobrinitskaya, distinguished American pianists Richard Cass and Robert Blocker, and the Furman piano faculty for further information and application, go to www.musicatfuranman.com/danielcompetition.html.

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**Symphony Orchestra and Choirs invited to perform at Music Educators National Conference**

The Furman Symphony Orchestra, The Furman Men’s and Women’s Chorales, The Furman Singers and faculty soloists have been invited to perform in Charleston, S.C., at the Southeast Regional Music Educators National Conference in February. They will be presenting Carl Orff’s “Carmina Burana.”

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**Singers to travel and perform with Boston Pops**

The Furman Singers will be traveling and performing with the Boston Pops on their Christmas tour this year. Covering six cities in ten days, the tour includes a December 1 concert in Greenville, that will take place in Timmons Arena on the Furman campus. The Boston Pops is directed by Keith Lockhart, a 1981 alumnus of Furman.

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**Experience music at Furman—go to [www.musicatfuranman.com](http://www.musicatfuranman.com) & click on mp3 and video clips.**