Title:
Commissioning Six New Compositions for Cello and Piano to Celebrate the 30th Anniversary of the Jesselson/Fugo Duo

Amount Requested:
$10,130

Principal Investigators:
Dr. Robert Jesselson, Carolina Distinguished Professor, School of Music, 777-2033
Dr. Charles Fugo, Professor, School of Music, 777-7374

Composer Collaborators:
Dr. Reginald Bain, Professor, School of Music, 777—8183
Dr. Samuel Douglas, Professor, School of Music, 777—2744
Dr. Gordon “Dick” Goodwin, Professor Emeritus, School of Music, 799-8235
Dr. Tayloe Harding, Dean, School of Music, 777-4336
Professor Bert Ligon, Professor, School of Music, 777-6565
Dr. John Fitz Rogers, Associate Professor, School of Music, 777-5753

Artist Collaborator:
Blake Morgan, Adjunct Professor of Drawing and Painting, 777-7087

Narrative:
Background:
The Jesselson/Fugo Duo will be celebrating its 30th anniversary in 2011. Since its formation in 1981, the Duo has performed the rich literature for cello and piano for audiences throughout the Southeast. With performances at music festivals (Piccolo Spoleto, Coastal Carolina), universities (USC, College of Charleston, Clemson, University of Georgia, Furman, University of North Carolina, Louisiana State University) and through community organizations, the Jesselson/Fugo Duo has played throughout South Carolina, Georgia, North Carolina, Alabama, Mississippi, Texas, Louisiana, Tennessee, Virginia, New Jersey, and New York. Included in their repertoire are virtually all the major works for cello and piano, including sonatas by Beethoven, Brahms, Chopin, Faure, Saint Saens, Franck, Strauss, Mendelssohn, Grieg, Schubert, Boccherini, Valentini, and Rachmaninoff. Other major works for cello and piano include the Tchaikovsky Rococo Variations, Chopin Polonaise Brillante, and Bruch Kol Nidre, as well as numerous virtuosic showpieces by Popper, Cassado, Nin, Paganini and others. With special emphasis on the Romantic repertoire, the Duo also performs much music from the Baroque period, as well as 20th century composers such as Stravinsky, Shostakovich, Barber, Carter, Messiaen, Poulenc, Debussy, and Prokofieff.

Objective:
To celebrate the thirtieth anniversary of the Jesselson/Fugo Duo, this proposal envisions the creation of six new compositions for cello and piano, and the presentation of these new compositions in a series of recitals by the Duo. This proposal will also enable the recording of these new compositions and the release of a CD. As part of the publicity surrounding these events, this grant will also include the commission of a painting of the Duo which will be used in the publicity posters and on the cover of the CD, and which will ultimately hang in the School of Music.

Specific Objectives:
- Commissions of six new 10-minute compositions for cello and piano by School of Music composition faculty
- Performances of two recitals by the Jesselson/Fugo Duo at USC, with each recital featuring three of the new compositions as part of the program
- Additional recitals to be scheduled at other venues around the state and region
- Professional recording of these pieces by the USC recording engineer in the USC Recital Hall, creating a CD to be released in 2012
- Commission of a painting of the Jesselson/Fugo Duo by USC Art Department artist Blake Morgan2, to be used as artwork on the CD and in publicity posters for the concerts. The artwork will then hang in the School of Music building.
- Publicity for the School of Music and its faculty, with the recital, posters, CD and painting.
Significance:

Dr. Robert Jesselson and Dr. Charles Fugo have been performing together as an ensemble for 30 years. In the world of classical music, where chamber music groups remain together for relatively short periods of time, this is by itself significant. During this time, the Jesselson/Fugo Duo has also explored most of the existing literature for cello and piano, in the process contributing significantly to the musical life of the university and the local community, as well as the state and region.

This grant proposal will not only celebrate the longevity of the Jesselson/Fugo duo, but it will add to the existing body of literature for cello and piano. The six composers will be commissioned to write pieces for this ensemble, and the CD recording will help to disseminate this new literature. By involving six distinguished USC faculty composers, this proposal will make an important contribution to the repertoire and it will also serve to promote the School of Music and its distinguished faculty. The commissioned artwork, which will be used for the CD and in the publicity posters, will join other original art related to music and musicians on the walls of the School of Music, thus enhancing the building and becoming a permanent part of the history of the School.

This proposal involves work by nine faculty members in the School of Music and the Department of Art, and the staff recording engineer at the School of Music.

Timeline:

Summer, 2011 - creation of the six compositions and the artwork
Early Fall, 2011 – creation of publicity material, using artwork for the cover
Fall, 2011 and Spring, 2012 - performances of the new compositions at USC by the Jesselson/Fugo Duo
Spring, 2012 - recording of CD, to be released Summer 2012
2011, 2112 – additional performances of the new compositions at venues TBD

Outcomes:

This proposal will result in the creation of six new compositions, a CD recording, a new work of art, and several public performances by the Jesselson/Fugo Duo:

- six new 10-minute compositions for cello and piano by School of Music composition faculty
- two performances at USC by the Jesselson/Fugo Duo (each coupled with a major sonata on the first half of the program)
- additional performances around the state and region, to be determined
- the release of a CD recording of the new compositions
- a piece of artwork by created by Department of Art faculty member

**Supporting Documents:**

**Biographical Sketches of Principal Investigators:**

**ROBERT JESSELSON, cello**  
Robert Jesselson is Carolina Distinguished Professor at the University of South Carolina where he teaches cello and plays in the American Arts Trio. Dr. Jesselson has performed in recital and with orchestras in Europe, Asia, South America, and the United States, and has participated in the Music Festivals at Nice, Granada, Santiago, Aspen, Spoleto and the Grand Teton. His performance degrees are from the Staatliche Hochschule fuer Musik in Freiburg, West Germany, from the Eastman School of Music, and the DMA from Rutgers where he studied with cellist Bernard Greenhouse. In 1983 Dr. Jesselson was in China for a six-month residency, one of the first Western cellists to visit that country. For 15 years he was the director of the USC String Project, building the program into one of the largest and most prominent string education programs in the country. His pioneering work on this program was recognized in an article in the New York Times in December, 2003. Dr. Jesselson was the national President of ASTA, the American String Teacher Association, from 2000-2002. During his tenure as president he initiated the National Studio Teachers Forums (2000 and 2002), and started the National String Project Consortium (with sites at 30 universities and grants of $2.2 million). He is the recipient of the 1989 S.C. Arts Commission Artist Fellowship, the 1992 Verner Award, the 1995 Mungo
Teaching Award, and the 2002 Cantey Award for Outstanding Faculty. Dr. Jesselson was the cello teacher at the S.C. Governor’s School for the Arts for 17 years. In December, 2001 he led a delegation of string players and teachers to Cuba to begin professional contact with Cuban musicians. In 2004 he taught for a semester at Sookmyung University in Korea. This summer Dr. Jesselson will again be teaching cello at the Green Mountain Music Festival in Vermont, where he has taught since 2004.

CHARLES FUGO, piano
Charles Fugo is currently Professor of Piano at the University of South Carolina School of Music, where he teaches applied piano and coaches chamber music. He received his baccalaureate degree at Oberlin Conservatory, with additional study at the Akademie des Mozarteums, Salzburg, Austria, and his MM and DM Performance degrees at Indiana University, where he was also awarded the Performer’s Certificate. During his study at Indiana he was named a state winner in the National Federation of Music Clubs Young Artist Division. His principal teachers include Abbey Simon, Jorge Bolet, and Joseph Schwartz, with additional study under Winfried Wolf, Sidney Foster, and Robin McCabe and chamber music coaching under Menahem Pressler of the Beaux Arts Trio. The recipient of the 2008 Cantey Outstanding Faculty Award given by the School of Music, he was also a staff member of the Anderson Piano Performance Camp and the summer honors program of the South Carolina Governor’s School for the Arts and Humanities, serving in the latter capacity for thirteen years. He was also official accompanist for the Josef Hofmann Competition, held in Aiken, South Carolina, over a five-year period. For over ten years he was sponsored by the South Carolina Arts Commission (Stage South Community Tour) as a member of both the Jesselson/Fugo Duo and the American Arts Trio. He has played collaborative recitals at New York City’s Weill Recital Hall at Carnegie Hall, and with violist Lenny Schranze he has recorded the complete music for viola and piano by Robert Schumann for Centaur Records. He has also appeared with the South Carolina Philharmonic, the South Carolina Chamber Orchestra, and the Florence (SC), Charleston (SC) and Temple (TX) Symphony Orchestras. He has performed throughout the Southeast as well as in other areas of the United States, and has appeared on several statewide programs on South Carolina Educational Radio and Television as both soloist and chamber musician.

References:

This project will involve the creation of six new compositions by the distinguished composition faculty at USC. All six of the composers, and the artist, have agreed to participate in this project. Below are brief biographies of the six composers and the artist:

Dr. Reginald Bain, a composer and theorist with a specialty in computer music, holds degrees from the University of Notre Dame (B.S., 1985) and Northwestern
University (M.M., 1986; D.M., 1991) where he studied with Gary Greenberg, Gary Kendall, M. William Karlins and Alan Stout. In 1986, he was awarded a Salter Fellowship in Composition to study at the University of Southern California in Los Angeles where his teachers included Robert Linn, David Raksin, and Leonard Stein. Dr. Bain has composed a wide variety of instrumental, choral and vocal music that has been performed by leading artists across the U.S., Europe and Asia. He has also written extensively for the theatre, composing original songs and incidental music for plays by Bertolt Brecht, June Havoc, Molière, Sean O’Casey, and Sophocles, among others, and William Shakespeare’s As You Like It, King Lear, Macbeth, Midsummer Night’s Dream, Othello, and Twelfth Night. An accomplished electroacoustic composer, his works employ a wide array of algorithmic and real-time interactive techniques implemented in computer music composition environments such as Csound, Max/MSP and SuperCollider.

**Dr. Samuel Douglas** is the composer of works for various musical media including orchestra, band, chorus, and chamber music. He has written music for movies, theatrical productions, and three operas. One of these operas, *Mr. Scrooge*, was produced for television and distributed nationally through the Public Broadcasting System. His chamber music has been written for a wide variety of vocal and instrumental forces including electronic sound. He is the recipient of ASCAP Awards in composition for 1990 and 1991. Dr. Douglas has been active as a performer and composer in the field of commercial music. One of his principal endeavors in this area is a long association with Bits 'N Pieces Puppet Company of Tampa, Florida. With Bits 'N Pieces he has written and produced the music for six puppet shows which have toured nationally. He holds degrees in music education and music composition from McNeese State College and Louisiana State University.

**Dr. Gordon Goodwin** holds a doctorate in composition from the University of Texas where he taught theory and composition and ran the jazz program for nine years. In 1973 he moved to the University of South Carolina to head the Theory-Composition-History area and to conduct the University Orchestra. His compositions in virtually every idiom from jingle to opera, jazz band to orchestra, have been performed across the United States and abroad. Dr. Goodwin is active as a performer (fifteen foreign and numerous domestic tours with his jazz quintet and big band) and as a recording studio composer/performer/producer, and a Yamaha Trumpet Artist. He is Distinguished Professor Emeritus at the University of South Carolina and the recipient of the 2001 Elizabeth O’Neill Verner Individual Artist Award, the highest honor given in the arts by the State of South Carolina.

**Dr. Tayloe Harding**’s works have received performances throughout the United States, Canada and on six continents. He has received grants for new works and premieres from Meet the Composer, the National Endowment for the Arts, Lila Wallace-Readers’ Digest Foundation, Philip Morris, Inc., and a variety of state and local agencies in Florida, Georgia, Virginia, Wisconsin, Illinois, Kentucky,
Minnesota, and North Dakota. Commissions for his new works have been received from Thamyris, the Atlanta Winds, the African-American Philharmonic Orchestra, the Atlanta Community Orchestra, the Fernbank Museum of Natural History, the Chicago Saxophone Quartet, the Gainesville (FL) Civic Orchestra, Chorus and Ballet, and from numerous individuals and Universities. A member of ASCAP, his works are published by Mareba Music and Collected Editions, Ltd. A current immediate Past-President of the College Music Society, Dr. Harding has been active in many national and international organizations, but most recently the Society of Composers, Inc. and the National Associations of Schools of Music.

Professor Bert Ligon is director of jazz studies at the University of South Carolina. He received his Bachelor of Music and his Master of Music in jazz piano performance and arranging from the University of North Texas. He toured with the Maynard Ferguson Orchestra, and has performed with Chris Potter, Red Rodney, Randy Brecker, Marion McPartland, Mel Torme, Dianne Reeves, and others. Ligon has published three books, *Jazz Theory Resources Vol. 1 & 2, Connecting Chords with Linear Harmony, and Comprehensive Technique for the Jazz Musician*, and has published several original compositions for big band, jazz string, and steel drum ensembles. He composed extensively in the Radio/TV/film industry, receiving many awards including national PBS awards and an EMMY nomination. Ligon has been president of the South Carolina IAJE and chair of the jazz committee of the South Carolina Band Directors Association, and has presented several clinics and concerts at IAJE, ASTA, and SCMEA conferences. He has taught jazz improvisation, guitar, piano, conducted jazz string orchestras at Suzuki Institutes and the 2003 Mark O'Connor Fiddle conference.

Dr. John Fitz Rogers has composed a wide range of chamber and orchestral music, and his work is recognized by audiences, critics, and colleagues alike for its emotional directness, lyricism, and imagination. In recent years his music has been programmed throughout the United States and abroad by important ensembles and venues such as the Louisville Orchestra, Charleston Symphony, American Composers Orchestra, MATA Festival, Ensemble Sospeso, World Saxophone Congress, Rockport Chamber Music Festival, XVII Festival del Centro Historico de la Ciudad de Mexico, Synchronia, 21st Century Chamber Orchestra of Poland, Composers, Inc., Lionheart, Philips Collection Concert Series, Bumbershoot Festival, Furious Band, artsEdge Festival, National Flute Association, Portland International Guitar Festival, the Syracuse Society for New Music, and Bent Frequency, as well as many universities. Rogers has received many commissions, including those from the Albany Symphony, Tulsa Philharmonic, New York Youth Symphony, Dogs of Desire, the American Composers Forum and the Jerome Foundation, Music at the Anthology and the Mary Flagler Cary Charitable Trust, Furious Band, the Ambassador Duo, and the Dale Warland Singers, as well as a joint commission by the Capitol Quartet, New Century Saxophone Quartet, and San Francisco Saxophone Quartet. He has
also received numerous grants and prizes, among them awards from ASCAP, the Massachusetts Cultural Council, the American Music Center, MacDowell Colony, and the Heckscher Foundation International Composition Prize for his orchestral work “Symphony of Cities.” His recordings include “Transit” and “Push” (both on Gale Recordings), “A Savage Calculus” on Equilibrium Records, and the Albany Symphony’s performance of “Verge” on Albany Records. Rogers holds degrees in music from Cornell University, the Yale School of Music, and Oberlin College; his teachers include Steven Stucky, Roberto Sierra, Martin Bresnick, and Jacob Druckman. He has served on the faculties of Cornell University and the Longy School of Music, as composer-in-residence for the Conductor’s Institute of South Carolina and the Southeastern Piano Festival, and as visiting faculty for the Composition Intensive Program at the Yellow Barn Chamber Music Festival. Rogers currently teaches at the University of South Carolina School of Music, where he founded and directs the contemporary music series and ensemble, “Southern Exposure.” His work is published by Base Two Music Publishing.

Blake Morgan is Adjunct Professor of Drawing and Painting at USC. He was born in South East Texas. He attended East Central University in Ada, Oklahoma where he received a B.A. in Studio Art. In 2007 he received an M.F.A. in painting from the University of South Carolina. Currently, he teaches painting and drawing at USC and is working on a series of large-scale narrative paintings.

**Budget:**

Compositions by 6 composers: $1000 each = $6,000
Commissioned Painting for Poster and CD = $1,000
Publicity: Posters – 100 posters @ $5 each = $500
Recording and CD = $2,230
CD copies (100 @ $4 per copy) = $400

Total: $10,130