

NEWS

THE FINE ARTS CENTER
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FALL 2008

Director's Comments

Education is the building of the person. To educe means to draw out or evoke that which is latent; education then means drawing out of the person's latent capacities for understanding and living, not stuffing a (passive) person full of preconceived knowledge.

— Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art*

The building of a person. That's what going to school is about—this building, this educating, this drawing out of "that which is latent." It's not, as Nachmanovitch says, "stuffing" a person full of preconceived knowledge. I'm afraid there's a lot of stuffing going on in our nation's schools, not a lot of person building. Later he says, "Education must teach, reach, and vibrate the whole person rather than merely transfer knowledge. To do this, to build a

person, to make the whole person vibrate, takes a teacher who has more than knowledge, who has more than the methods and techniques taught in a college of education. In addition to all that one knows about what he or she is teaching, it takes a person who has chosen teaching because of a passion for "people building," whether it is science or the arts. A teacher who, in listening to students, in reading students, in observing students, is able to uncover and reach those students and make them vibrate with the excitement not only for learning, but for their potential, with whom they are becoming.

Those passionate teachers are in every classroom in this building: those passionate teachers who can educate, can open eyes, doors, to the realization of a student's full potential, to the possibilities that exist for them if they can but trust their imaginations, trust their ability to make connections between seemingly disparate bodies of knowledge and arrive at a new understanding of their world and their place in it. That's education that will be with them forever, education that continues to grow and will never stop.

The fact that the students are here, in a school specializing in the arts, a school that daily asks for an investment of themselves, that requires that their answer to the questions posed in their studios be an individual answer, an answer that comes not from a book but from their "selves," often deep within their "selves," education that challenges that emerging understanding of that self, enriches that self, builds that self each day and produces a self more capable of meeting the rapid changes that will come their way in what promises to be an uncertain future. That's education, that's building a person, a self, a self to be proud of.

We've built a lot of unique persons here—a lot of "selves"—and, now, in 2008 we begin again. But, make no mistake, when we help them to an understanding of themselves, we grow, too. We must or we fail our students. We cannot afford the slow and imperceptible calcification of our own selves, the calcification that comes from settled ways, from comfortable perspectives. That leads to atrophy. Atrophy and art do not mix.

Time to start, to begin. Time to reach, teach and vibrate. Love it when school starts!



A handwritten signature in black ink, appearing to read "Ray".

New Director of Creative Writing Sarah Blackman

Daughter of archeologists, the much-traveled Sarah Blackman received her B.A. in English with a minor in Creative Writing from Washington College, and her M.F.A. in Creative Writing (Fiction) from the University of Alabama in Tuscaloosa, where she has taught since 2003, first as a Graduate Teaching Assistant, and then as an Instructor. She was a founding member of the Tuscaloosa Inter-High School Summer Institute, a creative writing program designed to foster and encourage interest in the literary arts among area high school students.

Her personal publication history reflects her multi-genre interests. In 2006, she won both *Fugue Magazine's* Fifth Annual Fiction Contest and *American Poetry Journal's* American Poet's Prize, and in 2007 was awarded *The National Poetry Review's* Laureate Prize for Poetry. Her poetry and fiction have been published or are forthcoming in a variety of nationally respected journals and anthologies, including *The Best New American Voices, 2006; The Gettysburg Review; The Greensboro Review; Third Coast; and The Pinch*. Recently, she branched out into creative non-fiction, and published a solicited piece in *Oxford-American Magazine's* "The Best of the South" issue. In addition, her short story collection, *What A Horse Knows About Love and Forgiveness*, is under consideration at a number of presses, and she is at work on a novel. She is also the assistant prose editor at *DIAGRAM*, a nationally prominent online literary magazine, and has edited and adjudicated for various contests and publications, such as the Third Annual Calvino Contest at the University of Louisville and the *Black Warrior Review*.

She has been nominated for an AWP Journal Intro Award, and was a semi-finalist in Nimrod's 2004 Katherine Ann Porter International fiction award and a three-time finalist for Glimmertrain's fiction open. In June of 2004, she participated in the Summer Literary Seminar in St. Petersburg, Russia, on a fellowship from *Fence Magazine*.

Ms. Blackman writes, "Two essential principles govern my approach to teaching in general, and specifically structure my writing classes. First, I encourage my students to think of their education in terms of process, not solely product. Second, I believe that both writing and scholarly reading are crafts—specific skill sets that can be applied individually but must be universally learned." She looks forward to steering the Creative Writing program into new territory.

New ARMES Strings and Beginning Music Theory Instructor Eleonore Shultz

When she was 10, Greer native Eleonore Shultz first participated in the summer camp of the ARMES program with Lucie Fink. At the time, she had chosen ceramics as her major, with strings as one of her minors. On the first day of camp, however, Ms. Fink asked the class if anyone could play a piece. The young Ms. Shultz stood up and attempted to play "Twinkle, Twinkle, Little Star," a performance that she does not now consider to have been her best. Nonetheless, Ms. Fink invited her to attend her ARMES after-school classes starting in the fall. She was a student in the first year of Ms. Fink's ARMES Strings classes, and continued all the way through the high school chamber music program with John Ravnan at FAC while attending Riverside High. As a senior, she was the first violinist to be the South Carolina All-State Soloist.

Ms. Shultz received her undergraduate degree from the Eastman School of Music with a double major in Music Education and Viola Performance. Afterward, she also attended Ohio State University, earning two Masters degrees, an MA in Music Education and an MM in Viola Performance. Since then, she has lived in South Carolina, New York, and Ohio.

For the past three years, Ms. Shultz has served as the principal violist with the Central Ohio Symphony Orchestra while teaching in New Albany, Ohio, in both middle and high school orchestras. In fact, she created the high school orchestral program there, and for the past two years, her orchestra has received Superior Ratings and Best Overall Instrumental Ensemble festival awards. Throughout her travels, she has not lost touch with her South Carolina roots: she has taught viola with the Furman Band and Orchestra summer camp since 2003. She has also taught early childhood music classes, and started her own program in Ohio. Accomplished in both chamber music and orchestral work, and holding memberships in the American Suzuki Association, the American Strings Teachers Association (where she has served as President, Secretary, and Treasurer of her student chapter), and the Music Educators National Conference (where she served as Vice-President of her student chapter), Ms. Shultz has much to offer the Fine Arts Center and the South Carolina music community.

Jan Woodward traveled to the American Dance Festival to see performances by Lar Lubovitch, Martha Graham, Keigwin + Company, Battleworks, Paul Taylor and the Aspen Santa Fe Ballet companies. Brian McGinnis, who performs with the Lar Lubovitch Dance Company, conducted a dance residency again this year at the Fine Arts Center the last week of August. Jan also taught ballet for a week in the summer Explore the Arts program. She also taught a class to teachers on how to use movement with visual art for the Greenville County Museum of Art.



Brian McGinnis & Jan Woodward at the American Dance Festival on the Duke campus where Brian performed with the Lar Lubovitch Dance Company.

This summer, clay teacher **Glenda Guion** exhibited 34 ceramic wall relief sculptures at the Pickens County Museum during July and August. The exhibit was a 20-year retrospective of works completed since her first one-person show there in 1988. Her artwork will also be on exhibit in the Alumni Exhibition at Middle Tennessee State University in Murfreesboro, TN, during the month of September.



Wonder what the teachers did all summer? The Visual Arts Faculty participated in the annual Faculty Show in the Sheffield Wood Gallery from August 19 to 29. Highlights included the small handmade pots with delicate glazes by Ceramics instructor **Glenda Guion**, created while she was in New Mexico on her Surdna grant. The other artists participating were **Greg Flint** and **Rebecca Stockham** of the ARMES program, **Jim Campbell** of Drawing/Printmaking, **Debbie Cooke** of Photography, **Donna Shank-Major** of Design, and **Katy Cassell** of Metals.

In the spring of 2008, American countertenor **David Daniels** asked Fine Arts Center voice teacher **Michael Rice** to teach him the new opera role he was going to debut in Santa Fe this summer (Handel's *Radamisto*). His plan was to come to Greenville in early June for the necessary rehearsals. However, when Daniels realized that he had to go to Los Angeles to judge the José Iturbi International Voice Competition, he knew he would not have time to squeeze in the coachings he needed. Instead, he invited Rice to join him in California for a week in late June. The hard work apparently paid off: Daniels remarked that his opening night in Santa Fe was his best ever, and the reviews have been ecstatic. [Coincidentally, David Daniels' understudy at Santa Fe was John Gaston, former Fine Arts Center voice student who has recently been on the rosters of the Metropolitan Opera, the Chicago Lyric Opera and the Florida Grand Opera.] Daniels' new CD of Sacred Arias and Cantatas by J.S. Bach, another collaborative effort with Michael Rice, will be released this fall on Virgin Classics. Check out www.danielssings.com to read more about this acclaimed singer and to see a list of his recordings, many of which have received Grammy nominations. There are also many fine performances by Daniels on YouTube with recent additions of interviews and recording sessions related to the new Bach CD.



While taking it easy at LA's Hotel BelAir one evening, Rice and Daniels got a surprise visit from one of their neighbors: Robin Williams! The three enjoyed a nice chat and more than a few laughs. The next night, Paris Hilton and about a dozen family members were having dinner at the hotel. Doing some independent trekking the next day, Rice visited the tiny, tucked-away Westwood Cemetery where, among others, are the burial places of Marilyn Monroe, Dean Martin, Burt Lancaster, Natalie Wood, Truman Capote, Mel Tormé, Don Knotts ("I had a moment of silence for Barney Fife"), Eva Gabor, Peggy Lee, Helen Hayes, Carroll O'Connor, and Fanny Brice.

Michael Rice enjoys time in LA with Estonian countertenor Ivo Posti (l) and American countertenor David Daniels (r).

Glenda Guion Receives Fellowship

Clay teacher Glenda Guion was selected to receive a \$4,800 Fellowship from the Surdna Arts Teachers Fellowship Program. The Fine Arts Center, where Ms. Guion has taught for 20 years, also has been awarded a complementary grant of \$1,500 to support post-fellowship activities in the school.

This summer, Ms. Guion traveled to New Mexico and spent eight days driving over 1300 miles visiting Native American pueblos and Mesa Verde to study culture and pottery styles. She then spent a second week taking a traditional pottery workshop in Taos, NM, with **Emma and Deloris Lewis**, the daughters of Native American potter Lucy Lewis. The workshop involved making small pottery from clay dug from an ancient cave on the Acoma reservation. The pieces were formed using the tradition of pinching the clay; no tools other than the artist's hand and a rib made from a gourd were used. After the pots were dry, they were burnished, and designs were then painted with a brush made from chewing a blade of yucca. The paints were made from grinding rocks found on the reservation with a mixture of boiled wild spinach. After the pots were completed and dried, they were fired outdoors in traditional dung firing.

"I was very honored to have been awarded this Fellowship. It allowed me to plan my own area of study and to explore a part of our country that interests me for both the pottery and the Native American culture. This experience will help me continue to inspire arts students in the Greenville area," said Ms. Guion. *(For photos from Ms. Guion's travels, see Page 5.)*

The Surdna Arts Teachers Fellowship Program (SATF), a venture of the Surdna Foundation's Arts Program, announced the Fellowship recipients for the eighth round of its national awards in June. Sixteen outstanding teachers representing 14 specialized public arts high schools from around the country were selected from an initial pool of 57 applicants. The teachers excel in a broad spectrum of visual, performing, and literary arts.

Award recipients were evaluated by a peer review panel based on demonstrated excellence both as artists and teachers. All permanently assigned, full- and part-time arts faculty in specialized, public arts high schools were eligible to submit applications.

"We're thrilled to be able to offer these Fellowships to teachers of the arts. By focusing on their own creative work and interacting with professional artists and colleagues, these teachers are exposed to new ideas and practices that they can carry back to the classroom. After eight rounds of Fellowships—and 160 Fellows—we've witnessed the transformative effect of the Fellowship experience on both the individuals and the schools," said Ellen B. Rudolph, Program Director for Arts, Surdna Foundation.

About the Surdna Foundation

The Surdna Foundation, a national family foundation established in 1917, helps support organizations in five program areas: Environment, Community Revitalization, Effective Citizenry, the Nonprofit Sector, and Arts. Additional information can be found on the Foundation's website at: www.surdna.org.

The Surdna Foundation's Arts program aims, in various ways, to strengthen the artistic abilities of teens. The goal of the Surdna Arts Teachers Fellowship Program is to support the artistic revitalization of their arts teachers. Surdna's goal is to help them increase their effectiveness as they guide and train young people for careers or advanced study.



Glenda Guion and Emma & Deloris Lewis



Acoma Pueblo



Acoma pottery by Emma and Deloris Lewis



Anasazi pottery, 500-1000 AD



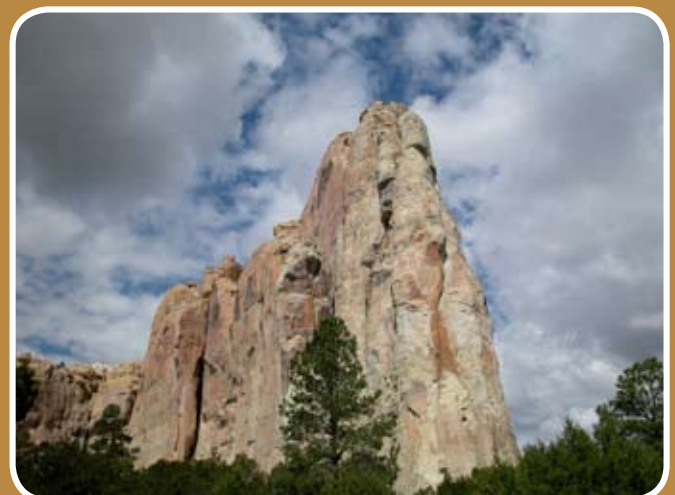
Loading pottery for the dung firing



Removing pottery from the dung firing



Mesa Verde



El Morro, New Mexico

Ben Sutherland (Music Theory, '89) is currently working as an Audio Preservation Engineer at Safe Sound Archive in Philadelphia, where he treats and digitizes fragile and deteriorating audio collections. He has worked with a diverse array of recordings, including the Boston Symphony Orchestra, the June in Buffalo contemporary music collection, and the Hogan Jazz Archive at Tulane University. For the past year he has also been collaborating as copyist and orchestrator for an opera by composer Jan Hamer.

Visual Arts alumnus and recent visiting artist **Sean Anderson** has accepted a professorship in Dubai. Sean spent a week at the Fine Arts Center this past spring talking with students about his life, experiences, travels, and photography.



Kimilee Bryant's new CD, *My Favorite Things*, was released on August 16. The program features the soprano in repertoire ranging from early classical songs and arias to Broadway hits. Michael Rice is a guest pianist on the disc. In the summer of 2008, Ms. Bryant returned to *Phantom of the Opera* at New York's Majestic Theatre, but now in the comedy diva role of Carlotta ("still a big sing, but a lot heavier costumes and more make-up"). Kimilee had previously sung the role of Christine Daae on Broadway and in Switzerland. Her web site is www.kimileebryant.com.

Bob Moody, voice and strings alumnus, is conductor of both the Winston-Salem (NC) and Portland (Maine) Symphony Orchestras. A highlight of the upcoming season with the latter group will be a performance of Richard Strauss' *Four Last Songs* featuring soprano Renée Fleming. Bob's web site is www.rammaestro.com.

Jennifer Becker (Dance 2006) attended the summer Bates Dance Festival in Lewiston, Maine. Jennifer also spent a week this summer at the Fine Arts Center teaching seven dance students two pieces of her choreography, which is part of her junior dance project at Columbia College.

Kevin Boseman (Dance 1990) will make his Broadway debut this fall in the revival of Peter Shaffer's play *Equus*, starring Daniel Radcliffe and Richard Griffiths. Kevin has spent the past four and an half years touring with the National Tour of *The Lion King*. He is a former member of the Martha Graham Dance Company and Principal Dancer with the world renowned Alvin Ailey American Dance Theater.

(Todd) Fulton Burns (Dance 1988) has accepted a tenure-track position beginning this fall at the University of South Alabama in the Drama Department. He will also have an article published this fall in *The Cutting Edge*, the Society of American Fight Directors titled "...And Scene." It provides a process for effectively selecting hard-to-find acting scenes for stage combat.

Morgan Bauserman (Dance 2006) was sophomore class president at the College of Charleston this past year.

Alex Zaglin (Dance 2007) attended the AMDC (Amy Marshall Dance Company) summer intensive in New York City this summer.

Amanda Porter (Dance) attended the Perry-Mansfield summer dance intensive in Colorado this summer. She studied with Linda Kent, the summer dance director, who is currently on the faculty at Juilliard and danced with the Paul Taylor and Alvin Ailey dance companies. Amanda was chosen to learn part of the duet section of Paul Taylor's dance *Roses*.

Dance students **Sara Harris** and **Lauren Miller** assisted Jan Woodward and Jeana Nitsche in the summer Explore the Arts program during the first week of summer. They also created and performed a dance lecture/demonstration for the all of the students in Explore the Arts. **Gianni Monteleon** joined Sara and Lauren to performed the same lecture demonstration for the students in the Mountains and Lakes Pickens summer arts program the following week.

Several Strings Chamber Music students attended prestigious summer programs. **Kevin Tompkins** and **Sarah Rogers** participated in the Quartet Program directed by Charles Castleman of the Eastman School of Music. **Dianna Joiner** returned to the Brevard Music Festival led by Keith Lockhart, conductor of the Utah Symphony and the Boston Pops Orchestra. **Samuel Johnson** performed at the Killington Music Festival in Vermont. **Marjy Bushur** and **Beth Uhimchuk** studied at Indiana University's Summer String Academy led by renowned pedagogue Mimi Zweig. **Erin Sumpter** studied composition in programs at the Cleveland Institute of Music and Illinois Wesleyan University.

This summer, visual arts students **Kyle Sanders** and **Eli Robertson** participated in the ArtLab summer program at the Kansas City Art Institute. Students are accepted into the four-week program based on portfolio reviews, academics, and recommendations. As high school students, Kyle and Eli each received three college credits.

Fine Arts Center pianist and Strings Chamber Music student **Caroline Robinson** (Wade Hampton High School) spent her summer studying her principal instrument, the organ, in workshops around the United States. Caroline participated in the American Organists Guild National Convention, held June 22-26 in Minneapolis-Saint Paul. From July 6-11, Caroline participated in master classes and workshops at the Pipe Organ Encounter-Advanced held at the University of Nebraska-Lincoln, where she was a student of organist Wilma Jenson.

July 13-25, Caroline lived in Philadelphia and participated, as one of six young organists from across the United States, in the High School Organ Program sponsored by the Kimmel Center for the Performing Arts and the Friends of the Wanamaker Organ. While there, she studied with Allan Morrison of the Curtis Institute, playing the Dobson organ situated in the Kimmel Center's Verizon Hall, and with Peter Richard Conte, the Principal Organist of the Wanamaker Organ. (The Wanamaker Grand Court Organ is the largest operational pipe organ in the world, and is located within the seven-story court at Macy's Center City, formerly Wanamaker's department store). Caroline and colleagues performed concluding recitals on both the Dobson and the Wanamaker and were recorded for broadcast over Philadelphia public radio stations.

Here in Greenville, Caroline is an organ student of Furman University's Dr. Charles Tompkins and studies piano with North Greenville University's Fabio Parrini.



Caroline at Dobson



Wanamaker Organ

Film/Video Summer Vacation News

This summer **Danny Drescher** took first place in the teen division of the SC State Bodybuilding Championships and was crowned Mr. Teen SC.

Luke Delello spent the summer interning at local video production company Jackson-Dawson.

Leslie Bruce spent a month in Oregon with an organization called Moondance, backpacking, sea kayaking, rock climbing and repelling.

Jeremy Camp spent a week at the New York Film Academy in Los Angeles where he shot a short film on Universal Studio's back lot.

Danielle Calle spent two months in Colombia, South America, with her family.

Noah Smith interned as a videographer and editor for a local company called Drum Creative.

Tanglewood

Adam Maalouf

When I first found out that I would be spending my summer in Tanglewood, I wasn't sure what to think. The orchestra program was six weeks. I was frightened because I had never been so far from home for so long. But at the same time I was excited for the same reasons.

My initial fears disappeared within an hour of my arrival at the airport. Several other Tanglewood students arrived at the same time, and two of them even ended up being my good friends during my stay. The people at Tanglewood and in the town of Lenox, Massachusetts were incredibly nice and laid back (probably due to the 75 degree weather and the beautiful mountain scenery).

I was one of six percussionists selected from around the country. While I was there, I participated in the Young Artists Orchestra. We performed a new program every 2 weeks with an extra performance of Stravinsky's *The Rite of Spring* in the Hatch Shell in Boston, where the BSO normally performs. I also played in different ensembles and performed works by the composition students. After a day of rehearsing and practicing, we would spend our evenings at the BSO and TMC (Tanglewood Music Center) orchestra concerts which occurred almost nightly. The concerts featured artists as diverse as Yo Yo Ma and James Taylor.

My only negative experience at Tanglewood was when I was written up for practicing past quiet hours. The experience however did make me realize a passion for classical music. Overall, I had a phenomenal time and I would go back if I received another opportunity.

College Day, October 3, 2008

The Fine Arts Center's College Day is scheduled for Friday, October 3, 2008. The College Day has been an excellent opportunity for students to learn more about general college admissions requirements and college programs available in their arts disciplines.

We have invited representatives from more than 100 colleges and universities, and we are expecting more than 70 representatives to attend our program. All participants will have an opportunity to ask questions concerning their interests in arts education and careers during two sessions on October 3. The morning session will begin promptly at 9:15 a.m., and the afternoon session will begin at 1:15 p.m. Parents are encouraged to accompany students whenever possible.

Please mark your calendars for October 3, 2008, and plan to participate in this College Day event.

Dr. Keller Freeman Delivers Graduation Speech

Dr. Keller Freeman is one of those people whose imagination, enthusiasm for life, intelligence, energy, and humanity touches all she has met. You will find all of her in this printing of her remarks to our graduates on May 20, 2008. Twenty-five years ago, she and five other Greenville women established the Emrys Foundation, an organization that sponsors the exhibition, performance, and publication of work by area visual artists, musicians, dancers, actors, composers, filmmakers, and writers. A poet, a writer of fiction, an expert on Iwo Jima (she was a consultant to A&E on its special on the "Heroes of Iwo Jima"), a teacher, mother and grandmother (two of her grandchildren have "flourished," as she says, at The Fine Arts Center) we are proud that she is a close friend of this school.

Greenville Fine Arts Center May 2008

Thank you, Jim. Let the hugging begin. Roy is with us.

Pablo Casals, that master of the cello — some say almost as talented as Anna Owensby — once remarked that he believed "Music will save the world." I hope Casals is right. But for the next 14 minutes tonight we might consider a more modest proposition: Music and its sister arts can save, if not the world, at least, occasionally, our own lives.

Here at the Fine Arts Center's graduation, you might suppose I mean that art can save your life by preparing you for a fulfilling career as novelist, vocalist, or graphics designer; that art can take you off your parents' pay roll while rescuing you from a dreary job as lawyer, pharmacist, or accountant.

No. I don't mean graduating from the Fine Arts Center, or even from Julliard or the Yale Drama School, will guarantee that you'll be rich, famous, and happy.

So how can art save Chase Carpenter's life if, after Harvard, he ends up in some dental school, his guitar — despite Steve Watson's best efforts — gathering dust in a broom closet?

It is my conviction that art can save his life, your life, anybody's life, even if you are tone deaf, color blind, uncoordinated, or unable to compose a shopping list.

I first stumbled on this conviction 57 years ago. I was 16 and in love. Not what parents used to dismiss as puppy love, but the Romeo-and-Juliet-I'll-die-if-I-don't-get-a-daily-dose-of-him kind of love.

He was a year older than I. After a blissful summer hiking the Blue Ridge mountains and square dancing at the old Caesar's Head hotel, he went off to college at Stanford. Palo Alto, California, was an impossibly long way from Asheville, North Carolina. All the sunlight drained out of my life. I wrote over-blown poetry and daily letters — letters I couldn't mail to him because in the 1950's the boy had to write first, to phone first, to make all the first moves. And he didn't.

One Saturday afternoon I moped into the living room where my father was listening to a radio broadcast of a Metropolitan Opera production: Puccini's *Madama Butterfly*. That heartbreaking aria, "Un Bel Di" — "One Fine Day" — poured out of the radio and engulfed me. Here was all my yearning expressed by a soprano singing the story of an abandoned Japanese geisha girl. She was singing my song.

Through some alchemy I've never been able to analyze, hearing the painful love of this fictional Japanese girl translated into music managed to ease my own misery. So all that autumn I played my way through my father's collection of opera recordings. That music contained enough love and loss to drown in. What it did, however, was wash me clean of my own unhappiness and reveal new dimensions of that powerful emotion — love.

By Christmas vacation when he came home from Stanford, expecting to pick up where we'd left off, I had moved on. Opera had given me the vision of a kind of love I knew that Stanford boy would never be up to.

Of course it needn't be an operatic aria that saves your life, that helps you make it through the night. Down at the Watson-



Wood studio on Cleveland Street, Matt Dingedine and several students Steve Watson probably thought were practicing away, paused to contribute some of their stories about how art had saved their lives. They shared their strategies for surviving those times when you're feeling low-down blue. Recommendations included a heavy dose of Thelonius Monk, especially his piece "Around Midnight," and Billie Holiday singing just about anything, with "Here's That Rainy Day" at the top of the chart.

And if — as song writer Harold Arlen puts it — your world is a hopeless jumble, you can get away from it all and fly with Judy Garland "Somewhere Over the Rainbow."

For those of us lucky enough to grow up in the South, there's the redeeming tradition of African-American spirituals. Instead of escaping to a better land over the rainbow, we can cross over the river Jordan to a promised place of peace.

In those tumultuous years when our house was inhabited by four dangerously creative teenagers and peace was in short supply, I'd often find myself late at night cramming a load of clothes into the Maytag washer and mumbling "Nobody knows the trouble I've seen; nobody knows my sorrow." It took a while before I could sing "Glory! Hallelujah!" with any real conviction.

Last weekend one of my grandsons (who is, I hope, paying his father back for all those nights we waited up) contributed to my art-saving-life research. He told me about an Icelandic group, Sigur Ros, whose songs, he's found, have a way of thawing the listener out, of releasing us from the numbness of routine and expanding our boundaries when our lives seem to have shrunk to something stale, flat, and unpalatable. "Star Alfur" is a piece he particularly recommends. A friend of his contributed another name, "To Build a Home," played by the Cinematic Orchestra and guaranteed to clarify that incoherent fog of feelings that sometimes hovers over our landscape.

For my friend and role-model, a vigorous woman in her late 80s whizzing around in her electric wheelchair, it was playing Chopin that saved her from bitterness after her divorce. "It took three years, but Chopin finally drew all the poison," she explained.

Now in case Claire Bateman and Jim Campbell are getting restless with all this talk about music (while Gary Robinson sits smugly on stage) when there are so many examples of literature and visual art that can save our lives, let me share this response from a friend who, by her own admission, could never have been accepted to the Fine Arts Center. She can't draw, paint, play any musical instrument, take a decent photograph of any subject, not even her dog, or dance to any music since the Shag hit Myrtle Beach 50 years ago. She is a nurse who has done shifts in emergency rooms, intensive care units, cancer clinics, and a maximum security prison.

"Every day," she told me on a recent walk by Reedy River Falls, "literature saves my life. I read biographies, histories, mysteries — anything in print but poetry." (Sorry, Claire.) "The books I read are my magic carpet, carrying me away from the pain and despair that are the environment I work in."

Then she surprised me by remarking that it was a painting, not a book, that had saved her time and time again. "More than 40 years ago, when I was a student nurse," she said, "I ended up at a yard sale in search of cheap dishes for my new apartment. My eye was caught by a picture, a very amateurish watercolor of a tumbled-down barn in a deserted field. The scene was stormy, with lumps of clouds in a cold blue sky. The painting had a lonely, isolated feeling, one I've had occasion to identify with over the years. I paid the \$2 asking price. It has hung on a wall in every place I've lived since that day, reconciling me to the fact that much of our living and dying is done alone — and yet connected in a strange community of solitary souls."

My 7-year-old granddaughter Olivia arrived at a similar conclusion: that art can console us by reflecting our pain. She explained it to me this way: "If something bad happens, like a hawk swoops down in your back yard and grabs your pet rabbit, you feel pretty scared and sad. Then it helps to look at sad pictures, ones with a lot of dark blue and droopy shapes, like weeping willow trees. You can make your own pictures, too. Use lots of blue and some black, but no yellow."

It is my conviction that art can save his life, your life, anybody's life, even if you are tone deaf, color blind, uncoordinated, or unable to compose a shopping list.

I hope Olivia, like her current favorite artist, Pablo Picasso, will move beyond her Blue Period. But since life provides an abundance of hawks, and we are all as vulnerable as rabbits, it's a good idea to pack some blue in your survival kit.

Not many of the people I've interviewed about their lifesaving experience with art have shared examples of how art has helped them to celebrate, although that is certainly an important function art performs. Can you imagine a wedding without triumphant processional music: a Purcell trumpet voluntary or anything by Handel? And what are those unrecyclable bridesmaids' dresses and frou-frou bridal gowns but costumes? A wedding is the ultimate production. Try envisioning a silent parade down Main Street with no uniformed band and no high-kicking majorettes. Or a Junior-Senior prom minus corsages, tuxedos, and slinky party dresses. A prom with no orchestra, and no dancing. Think how bare this graduation ceremony would be without the string ensembles, the singing, all the visual effects, the presentations and the processions?

When Greenville's Emrys Foundation planned its 25th anniversary, we knew we wanted a gala party — something between a Radiohead concert and a Greek christening. So we looked to your Fine Arts Center to help us celebrate. Jim Campbell's students designed fabulous posters. Kristen Pandolfi's explosive print, "Emrys in Full Flower," lit up our invitations, note cards, and CD covers for the music composed by Jon Grier and recorded by the ever-tolerant Eddie Howard and his Music Engineering class. Jan Woodward's dancers, elegant in rainbow costumes, choreographed a performance set to Jon's music and staged in a large gallery at the Greenville County Museum of Art on April Fool's Day. Peggy Hunt and Teri Parker-Lewis (dancing for two with her soon-to-be-born baby) were glamorous, humorous birds in a piece they'd created to a new composition by Greenville native Sally Wyche Coenen. It was glorious!

You don't have to wait for a 25th anniversary to experience the tidal wave of delight that art, and perhaps especially the performing arts, can provide. When my daughter-in-law Mary Freeman starred in the Greenville Little Theater's production of *My Fair Lady*, I attended four performances, just to see her do that dazzling number, "I Could Have Danced All Night." It made my heart take flight, as dance always does. So tell Jan Woodward, and Teri Parker-Lewis, Gary Robinson and Jon Grier, Steve Watson, and that incomparable voice coach, Michael Rice, to keep at it — to train more and more of you to sing, to play, to dance, to act. To embody our love and our delight and mirror it back to us.

I wish each of you here tonight, and especially the graduates and their splendid teachers, a life enriched, redeemed, and often saved by art. And what better place to begin than at the Greenville Fine Arts Center?

Keller Cushing Freeman
20 May 2008

Guest artist **Abraham Smith** will be giving a reading from his book *Whim Man Mammon* in the Black Box Theater at the Fine Arts Center from 1:20 until 2:00 on Thursday, October 2nd. Smith hails from Ladysmith, Wisconsin. *Whim Man Mammon*, his first book of poems, was recently published by Action Books, and his journal credits include *American Poetry Review*, *jubilat*, *Northwest Review*, *Denver Quarterly*, *Typo* and *Ninth Letter*, among others. He was a 2004-2005 Writing Fellow at the Fine Arts Work Center in Provincetown, Massachusetts. Currently, he teaches literature and creative writing at the University of Alabama.

Some blurbs of his debut collection:

"If Frank Stanford got up from the dead to slam (and slammed to win), what he would say might well resemble the poems in *Whim Man Mammon*."

— Graham Foust

"Mash Gertrude Stein with agrarian folk and you have the unholy matrimony of Abraham Smith's debut."

— Cathy Park Hong

The Fine Arts Center’s Orchestra-in-Residence, the Young Artist Orchestra, will showcase a new composition by composer and Fine Arts Center alumnus **Alex Wroten** (FAC/Travelers Rest High School 2005). Wroten’s “Zukunftsangst” will be premiered on the YAO’s opening concert on October 16th concert at 8:00 pm at the Peace Center’s Dorothy Gunter Theater.



Alex Wroten began his music studies by studying drums at the age of 6. At age 8, he started taking piano and guitar lessons as well. After experimenting for a few years with writing and recording his own music with multi-track tape recorders and computer software, Alex began to write his music down in traditional notation. In middle school, he wrote pieces for his school’s concert band and a few works for guitar and piano. In high school, Alex grew interested in film soundtrack music and focused his attention on electronic music and synthesis for many film scores. This interest has continued through today.

Alex Wroten’s formal composition studies began in 2004 studying music theory under Dr. Gary Robinson and composition under Dr. Jon Grier at the Greenville County Fine Arts Center. The next year, Alex entered the University of South Carolina School of Music. Currently a senior music composition major, Alex studies composition with both Dr. John Fitz Rogers and Dr. Reginald Bain and classical guitar with Christopher Berg.



At the same October 16 performance, the orchestra will perform Jules Massenet’s *Scenes Alsaciennes* (7th Suite), and YAO Concertmaster **Kevin Tompkins** will perform Mendelssohn’s Violin Concerto in E Minor. Kevin is a member of John Ravnar’s Strings Chamber Music class at the Fine Arts Center, is a senior at Wade Hampton High School, and is a violin student of Dr. Eun-Sun Lee of Wofford College. Kevin, a 2008 winner of the Clemson University Concerto Competition, will play the first movement of the Mendelssohn with the Clemson University Symphony Orchestra, under the baton of Maestro Andrew Levin, on Tuesday, October 9, at the Brooks Center for the Performing Arts in Clemson.

For additional information, visit the orchestra website, www.gcyo.net, and call the Peace Center box office at 864.467.3000 for ticket information.

On Thursday, September 18, Canadian violinist **Karen Gomyo** will perform and give master classes for afternoon students at the Fine Arts Center. Gomyo’s visit, scheduled for 1:30-2:30 pm, is made possible by the Greenville Symphony Orchestra and its Education Director, Dr. Braxton Ballew, and coincides with her Greenville Symphony Orchestra performances of Lalo’s *Symphonie Espagnol* on September 20-21.

Karen Gomyo won the 1997 Young Concert Artists International Auditions just one week after her fifteenth birthday. The following year she became the youngest artist ever to be presented in the Young Concert Artists Series in New York, in a critically-acclaimed debut as recipient of the Summis Auspiciis Prize. Ms. Gomyo will appear this coming season with the St. Louis Symphony, the Houston Symphony, the Toronto Symphony, the Royal Scottish National Orchestra, the City of Birmingham Symphony Orchestra, and the New Jersey Symphony as well as the orchestras of Utah, Winnipeg, Edmonton, Phoenix and more.



Theatre Performance teacher **Teri Parker Lewis** will be on maternity leave for much of the fall semester. Her long-term sub will be **Shannon Robert**. Shannon is new to Greenville. She is married to the new artistic director of the Warehouse Theatre, Paul Savas. They've been here about a year and seem to be settling in nicely. Shannon is a graduate of Florida State's MFA Design Program, working mainly in scenic, prop, and makeup design. She has worked at the Moscow Art Theatre, as well as in New Orleans and New York. She currently teaches an "Acting for Non-Majors" class at Clemson, and her directing credits make her more than ready to tackle our students here. Please welcome her, and come see what she'll be up to with our actors.

Theatre performance calendar for the year:

October 14 @ 7 pm: Greek scenes and audition monologues (first appearance of our new Beginning Ensemble!)

November 22 @ 7 pm & November 23 @ 3 pm: "Metamorphoses" by Mary Zimmerman, presented by the Advanced Ensemble, directed by Shannon Robert

February 14 @ 7 pm: Our first ever Anti-Valentine's Day fund-raiser! Both Ensembles will combine to serve you dinner and make you laugh, all in the hopes of raising a little moolah for our department. 100% at the expense of the love holiday — yuck.

March 24 @ 7 pm: Contemporary scenes and Moliere, presented by both ensembles

April 27-May 2 @ 7 pm: Presentation of Theatre III/IV Independent Projects, and contemporary scenes from the Beginning Ensemble. We'll be having a week long mini-festival of student-produced work this year. Come see what they come up with! (More specific dates to follow.)



Dube

The Metals department will be pleased to host visiting artists **Nathan Dube** and **Corey Ackelmire** this winter, when they will give artists lectures, demonstrations, and jury the upcoming Third National Juried High School Student Metals Exhibition that will be on display in the Sheffield Wood Gallery in February and March. Mr. Dube and Ms. Ackelmire are a married team of metalsmiths originally from Texas and Missouri, and now in Ohio teaching at the University of Akron and Kent State University, respectively. Despite their close relationship, their metal artwork



Ackelmire

couldn't be more different, with Mr. Dube's focusing on the intricate fabrication of moving parts in his toys based on childish pranks, while Ms. Ackelmire investigates the functional object and the history of the craft, especially metal vessels.



Printmaker **Daniel Leary** will be in the Sheffield Wood Gallery of the Fine Arts Center making prints Monday through Friday, September 8-26. The gallery will be converted to a printmaking studio for the month of September, and the public is invited to come watch Mr. Leary create prints for his closing reception in the gallery at 6:30, September 25. Although Mr. Leary is nationally known for his white-ground etchings and other intaglio printing processes, he will be creating a body of new work in the monotype medium.

Individuals are invited to come see Mr. Leary create his work Monday through Friday from 9:00-11:05 am and from 1:15-3:05 pm. We encourage any visiting groups who wish to visit the gallery to call Jim Campbell at 864-355-2558 to arrange a special group discussion/demonstration with Mr. Leary.

Greenville County Youth Orchestras (GCYO), the orchestra program of the School District of Greenville County, proudly announces its 2008-2009 season. GCYO is headed up by the Fine Arts Center's Orchestra-in-Residence, The Young Artist Orchestra, which is directed by FAC music faculty member Dr. Gary Auguste Robinson.

YOUNG ARTIST ORCHESTRA

Young Artist Concert No. 1: "New Traditions"

Dorothy Gunter Theater, Peace Center for the Performing Arts

Thursday, October 16, 2008, 7:30 PM, Admission: \$12.00

For ticket information call 864-467-3000

Program to include:

- Felix Mendelssohn (1809-1847): Violin Concerto in E Minor, Op. 64
Kevin Tompkins, violin
- Alex Wroten (b. 1986): Zukunftsangst (World Premier)
- Jules Massenet (1842-1912): Scenes Alsaciennes (7th Suite)

THE PHILHARMONIC

Middle School Orchestra Festival Concluding Concert

Wade Hampton High School Auditorium

Saturday, November 1, 2008, 4:00 PM

Admission: Free

Program to include:

- Holst/McAlister: "Mars, the Bringer of War" from *The Planets*
- Mozart/Robinson: Sinfonia Concertante (Presto)
Sarah Leonard, violin; Josh Dieringer, viola
- Chopin/Ryden: Polonaise
- Stravinsky/Isaac: Berceuse and Finale from *The Firebird*

COMBINED ORCHESTRAS

(Young Artist Orchestra, The Philharmonic, Sinfonia)

Winter Orchestras Concert

Wade Hampton High School Auditorium

Tuesday, January 27, 2009, 7:30 PM

Admission: \$5.00 at the door

For additional information write to holly.gcyo@gmail.com

Program to include:

Young Artist Orchestra:

- Edvard Grieg (1843 - 1907): Piano Concerto (1st movement)
Lydia Minnick, piano

The Philharmonic:

- Rimsky-Korsakov/Isaac: Procession of the Nobles from *Mlada*
- Wolfgang Amadeus Mozart: Flute Concerto No.2 in D, Allegro aperto
Valerie Hsu, soloist
- Walton/Stone: Crown Imperial Coronation March

Sinfonia

- Selections to be announced



YOUNG ARTIST ORCHESTRA

Young Artist Concert No. 2: "Shoulder-to-Shoulder"

Featuring members of the Greenville Symphony Orchestra

Dorothy Gunter Theater, Peace Center for the Performing Arts

Thursday, January 29, 2009, 7:30, Admission: \$12.00

For ticket information call 864-467-3000

Program to include:

- Edvard Grieg (1843-1907): Piano Concerto in a, Op. 16
Lydia Minnick, piano
- Antonin Dvorak 1841-1904): Symphony No. 8 in G, Op. 88

YOUNG ARTIST ORCHESTRA

Young Artist Concert No. 3: "The Power of Youth"

Dorothy Gunter Theater, Peace Center for the Performing Arts

Tuesday, April 14, 2009, 7:30. Admission: \$12.00

For ticket information call 864-467-3000

Program to include:

- Franz Josef Haydn (1732 – 1809): Cello Concerto in C (HVIIb/1)
Sam Johnson, cello
- Peter Illich Tchaikovsky (1840-1893): Symphony No. 2 In C, Op. 17 (Little Russian)



**GREENVILLE COUNTY
SCHOOLS**
Where enlightening strikes.

The School District of Greenville County
Dr. Phinnize Fisher, Superintendent

Fine Arts Center
Dr. Roy S. Fluhrer, Director
102 Pine Knoll Drive
Greenville, SC 29609

The School District of Greenville County does not discriminate on the basis of age, race, sex, color, handicap, religion, or national origin in its dealings with employees, students, the general public, applicants for employment, educational programs, activities, or access to its facilities.

COMBINED ORCHESTRAS

(Young Artist Orchestra, The Philharmonic, Sinfonia, Junior Sinfonia)

Spring Orchestras Concert

Carolina High School Auditorium

Tuesday, April 21, 2009, 7:30 PM. Admission: \$5.00 at the door

For additional information write to holly.gcyo@gmail.com

Program to include:

Young Artist Orchestra

- Peter Illich Tchaikovsky (1840-1893): Symphony No. 2, last movement

The Philharmonic:

- Wagner/Kennedy: *Die Meistersinger* Prelude
- Max Bruch (1838 – 1920): Violin Concerto in g, first movement
Sarah Rogers, violin
- Borodin/Simpson: Polovtsian Dances from *Prince Igor*

Sinfonia

Junior Sinfonia

- Selections to be announced

YOUNG ARTIST ORCHESTRA

Young Artist Concerto No. 4: "Destination: Vienna"

Wednesday, June 24, through Sunday, June 28:

Vienna Trip & Concert

Program to include:

- Franz Josef Haydn (1732 – 1809): Cello Concerto in C (HVIIb/1)
Sam Johnson, cello
- Peter Illich Tchaikovsky (1840-1893): Symphony No. 2 In C, Op. 17 (Little Russian)

FAC Calendar of Events, 2008-2009

<i>September 8-26</i> Dan Leary Residency, Gallery	<i>November 24</i> Visual Art College Visitation Day	<i>March 27-April 23</i> Generation to Generation Show, Gallery
<i>September 18 at 6:30 pm</i> Open House	<i>December 5</i> High School Visitation Day	<i>April 14 at 7:30 pm</i> Young Artist Orchestra Concert, Gunter Theatre
<i>September 18 from 1:30-3:00 pm</i> Karen Gomyo Residency	<i>December 5-February 13</i> FAC Student Show, Gallery	<i>April 17 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall
<i>September 25 at 6:30 pm</i> Dan Leary Closing Reception, Gallery	<i>December 7 at 2:00 pm</i> ARMES Chamber Concert, Recital Hall	<i>April 23 at 6:00 pm</i> Generation to Generation Reception
<i>October 2 at 1:20 pm</i> Abraham Smith, Black Box Theatre	<i>December 10 at 7:30 pm</i> AM Jazz Concert, Recital Hall	<i>April 26 at 2:00 pm</i> ARMES Chamber Concert, Recital Hall
<i>October 3</i> College Day	<i>December 12</i> Middle School Visitation Day, AM Only	<i>April 27-May 2 at 7:00 pm</i> Theatre Performance, Black Box Theatre
<i>October 11</i> Greenville Dance Festival, FAC and WHHS	<i>December 12 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall	<i>May 1-29</i> FAC Juried Student Show, Gallery
<i>October 14-November 26</i> Mark Flowers Residency, Gallery	<i>December 19 at 9:15 am & 1:15 pm</i> Showcases	<i>May 6 at 7:30 pm</i> AM Jazz Concert, Recital Hall
<i>October 14 at 6:30 pm</i> Mark Flowers Opening, Gallery	<i>January 14 at 7:30 pm</i> Brass/Winds/Percussion Recital, Recital Hall	<i>May 7 at 6:30 pm</i> Voice Concert, Recital Hall
<i>October 14 at 7:00 pm</i> Theatre Performance, Black Box Theatre	<i>January 15</i> End 2nd Marking Period	<i>May 8 at 7:00 pm</i> Dance Recital, Recital Hall
<i>October 16 at 7:30 pm</i> Young Artist Orchestra Concert, Gunter Theatre	<i>January 29 at 7:30 pm</i> Young Artist Orchestra Concert, Gunter Theatre	<i>May 10 at 2:00 pm</i> ARMES Chamber Concert, WHHS
<i>October 17 at 7:30 pm</i> Brass/Winds/Percussion Recital, Recital Hall	<i>January 30 from 5:00-9:00 pm</i> ASTA Violin Concert	<i>May 12 at 7:30 pm</i> PM Jazz Concert, Recital Hall
<i>October 23</i> End First Marking Period	<i>January 31 from 9:00 am-5:00 pm</i> ASTA Violin Concert	<i>May 13 at 7:30 pm</i> Brass/Winds/Percussion Recital, Recital Hall
<i>October 24 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall	<i>February 8 at 3:00 pm</i> District Dance Showcase, WHHS	<i>May 14 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall
<i>October 25 from 8:00-11:00 pm</i> Halloween Dance	<i>February 14 at 7:00 pm</i> Theatre Performance, Black Box Theatre	<i>May 15 at 9:15 am & 1:15 pm</i> Showcases
<i>October 26 at 2:00 pm</i> ARMES Chamber Concert, Recital Hall	<i>February 20-March 20</i> National Metals Juried Show, Gallery	<i>May 15 from 8:00-11:00 pm</i> Anti-Prom
<i>October 30 from 5:00-9:00 pm</i> GCYO Orchestra Festival	<i>March 11 at 7:30 pm</i> PM Jazz Concert, Recital Hall	<i>May 15</i> Last Day for Seniors
<i>November 1 from 9:00 am-5:00 pm</i> GCYO Orchestra Festival	<i>March 12 at 7:30 pm</i> Brass/Winds/Percussion Recital, Recital Hall	<i>May 17 at 2:00 pm</i> Awards Day
<i>November 12 at 7:30 pm</i> PM Jazz Concert, Recital Hall	<i>March 13 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall	<i>May 21 at 7:30 pm</i> Graduation, WHHS
<i>November 14 at 7:30 pm</i> Strings Chamber Music Concert, Recital Hall	<i>March 15 at 2:00 pm</i> ARMES Chamber Concert, Recital Hall	<i>May 22</i> Last Day for Underclassmen
<i>November 22 at 7:00 pm</i> Theatre Performance, Black Box Theatre	<i>March 24</i> End 3rd Marking Period	<i>May 29 at 7:30 pm</i> Film/Video Screening, Recital Hall
<i>November 23 at 3:00 pm</i> Theatre Performance, Black Box Theatre	<i>March 26 at 7:00 pm</i> Theatre Performance, Black Box Theatre	<i>June 4</i> End 4th Marking Period