At the USC Thornton School of Music, we celebrate our location in Los Angeles, the nation’s center for creativity and innovation. As the music profession changes, we offer a forward-thinking education that prepares students for careers at the highest level as performers, composers, educators and industry leaders.

Our three exceptional divisions offer cross-genre experiences unique among the country’s top music schools. As a leading research institution, USC offers students a rigorous, broad-based education that enriches their artistic and musical development.

Robert Cutietta
Dean of the USC Thornton School of Music

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Online Extras
Full stories and videos for the features in this viewbook are at music.usc.edu/viewbook

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Part of a growing trend, students across USC Thornton’s Classical Performance & Composition division are forming new chamber ensembles and commissioning classmates, professors and alumni to create and premiere original works across Los Angeles. Two groups, Sakura (shown here) and Hocket, are blossoming in the city’s thriving music scene.

Read more at music.usc.edu/viewbook
One Composer, Two Philharmonic Premieres

Lightning strikes twice for student composer

Julia Adolphe, a doctoral composition student, had her *Dark Sand, Sifting Light* performed by the New York Philharmonic in 2014, a work premiered during USC Thornton’s New Music for Orchestra concert a few months earlier. Now, she has received a commission from the same orchestra for a new viola concerto to be played by principal violist and Thornton alumna, Cynthia Phelps ’78.

See more at music.usc.edu/viewbook

Hitting the Streets of Los Angeles

A groundbreaking mobile opera features USC Thornton faculty, alumni and students

People do many things while stuck in traffic, but sing arias? *Hopscotch*, the celebrated mobile opera by The Industry that unfolded throughout the city, featured an artistic team that is a cross-section of classical and new music in Los Angeles, including more than 20 USC Thornton faculty, alumni and students. Horn players Matt Otto, a DMA candidate, and alumna Tawnee Lynn Pumphrey performed on the rooftop of a Toy District loft 24 times a day. Said Otto: “It’s one of the most complex creative endeavors I’ve ever been involved with.”

Read more at music.usc.edu/viewbook

If you monitor the New York arts press, you will quickly understand that Los Angeles is hot. The coast-to-coast current has changed course: young painters, writers and musicians are flocking here.”

- Mark Swed, Los Angeles Times music critic

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- Mark Swed, Los Angeles Times music critic

87% of recent alumni said they would likely enroll at USC Thornton if they had to do it all over again.

Scholarship Woodwind Quintet (L to R: Sarah Minneman, Anna Lenhart, Stephanie Bell, Sergio Coelho, Emily Schoendorf), outside Disney Hall.

USC Thornton alumni are well represented on the rosters of major American orchestras: New York Philharmonic (4, incl. assistant concertmaster & principal viola), Boston Symphony (1, principal flute), Chicago Symphony (5, incl. principal tuba and assistant principal bassoon), San Francisco Symphony (5, incl. the conductor), Los Angeles Philharmonic (18, incl. principal percussion and timpanist, assistant principal cello and viola), and Los Angeles Chamber Orchestra (16, incl. principal harp, percussion and trumpet, assistant principal viola, and composer in residence).

@USCThorton / music.usc.edu
Each year, 5 student composers have their works premiered by the USC Thornton Symphony in the unique New Music for Orchestra program. These premieres often lead to commissions with major American orchestras.

88% of USC Thornton undergraduates complete their degrees in six years, but most (72%) graduate in four. The national six-year completion rate is 59%.

A Day in the Life of a Classical Guitarist

Have guitar, will tour internationally

An average day at USC Thornton for Mak Grgić is anything but ordinary. The award-winning classical guitarist and doctoral candidate is always on the go, from his class studies to the weekly concert series he curates, Music@Rush Hour, to rehearsals for his current project, Duo Deloro, with flamenco guitarist and faculty member Adam del Monte.

See more at music.usc.edu/viewbook

Bringing Music Behind Bars

Evan Pensis, a senior in the Keyboard Studies department, performed before an Arizona audience that had likely not heard live classical music in years. Pensis played two recitals for 300 inmates at the Arizona State Prison’s facility in Florence. Said Pensis: “Some of the responses that I got were the most powerful things anyone has ever said to me.”

Read more at music.usc.edu/viewbook

We Heard Her Here, First

Soprano Yelena Dyachek ’16 was selected as a winner at the Grand Finals of the Metropolitan Opera National Council Auditions. Several Thornton Vocal Arts alumni, including baritone Joseph Lim ’03 and soprano Angela Meade ’04, have won the competition in past years and gone on to flourishing international careers.

Read more at music.usc.edu/viewbook

Melting the Borders Between Film, Animation and Music

The USC Thornton Symphony and conductor Carl St.Clair traveled to Santa Barbara in September for a stunning multimedia presentation of Modest Mussorgsky’s Pictures at an Exhibition at the historic Granada Theatre, a collaboration with animators from the USC School of Cinematic Arts.

See more at music.usc.edu/viewbook

Why is this Man in a Red Sweater and Sunglasses Singing on Campus?

A Who’s Who of cellists spent 10 days on campus, and 109 of them performed on one stage at Disney Hall.

Student is Loaned Two Legendary Violins

A student of Midori Goto won an international competition and suddenly had a Stradivarius and a Guarneri.

A Springtime Celebration of Composer Morten Lauridsen

The National Medal of Arts winner reflected on his extraordinary career in 10 short videos.

Read these stories and see the videos at music.usc.edu/viewbook

Students (L to R): Victoria Fox, Diana Newman, Anthony Moreno, Amy Lawrence, from the USC Thornton Opera production of Monteverdi’s L’Incoronazione di Poppea

PIATIGORSKY INTERNATIONAL CELLO FESTIVAL RETURNS TO USC

A Who’s Who of cellists spent 10 days on campus, and 109 of them performed on one stage at Disney Hall.

STUDENT IS LOANED TWO LEGENDARY VIOLINS

A student of Midori Goto won an international competition and suddenly had a Stradivarius and a Guarneri.

A SPRINGTIME CELEBRATION OF COMPOSER MORTEN LAURIDSEN

The National Medal of Arts winner reflected on his extraordinary career in 10 short videos.

Read these stories and see the videos at music.usc.edu/viewbook
PLAYING THE STAGE OF LEGENDS

Some musicians go their whole lives without playing the Troubadour, the legendary West Hollywood hall of rock, but every spring seniors in the Popular Music program perform their original music on the same stage where Bob Dylan, James Taylor, Joni Mitchell, the Byrds, Elton John, Carole King and hundreds of others have played.

Read more at music.usc.edu/viewbook
We prepare and expect students to work. I recommended a student to sub for me with a big band, and the leader decided he would keep on calling my student instead of me. I thought that was great. It’s thrilling to see your students excel.”

Peter Erskine, director of Drumset Studies

Digital Music Making in His Dorm Room

A new degree in music production

Today’s producers literally do it all: composing and arranging, performing live and in the studio, audio engineering and mastering. USC Thornton’s new Music Production degree covers all these bases plus the business side of music. Tom Carpenter, part of the inaugural class, got a head start on his career by turning his room into a makeshift studio.

See more at music.usc.edu/viewbook

The Art of the Musical Director

When Karina DePiano came to USC, she didn’t know what a musical director was. Luckily for her, she enrolled in the Popular Music program, one of the industry’s best. Even before graduation, Karina toured as a keyboardist for singers Troye Sivan and Rita Ora. With Patrice Rushen’s guidance, she led bands featuring her classmates while working toward a career as a musical director.

Read more at music.usc.edu/viewbook

Laying Down Tracks in Capitol Records Studio A

In the studio where Sinatra, McCartney and Neil Young recorded, the USC Thornton Jazz Orchestra played a composition by a Thornton scoring student, while students from Thornton technology classes assisted in the control room. It’s one of many examples of strong USC-Hollywood connections.

Read more at music.usc.edu/viewbook

EDM Extravaganzas Start Here

Where do EDM artists such as Skrillex and ZEDD get their light shows, video projections and special effects? They go to Production Club, a design and logistics firm founded by USC alumni. Many of the company principals met when they were students in the Music Industry program. They gave back by inviting current students to see the behind-the-scenes work of creating festival magic.

See more at music.usc.edu/viewbook

Assignment:
Write Your Own Jazz
Peek into any rehearsal room in the Jazz Studies program and you will hear something you’ve never heard before. The emphasis is on original music. Thelonious Monk Institute of Jazz Fellows Jon Hatamiya ’16 (left) and Alex Hahn ’16 in downtown Los Angeles

Ben Bram and Scott Hoying Win Second GRAMMY Awards with Pentatonix

Music industry grad Bram is the arranger for the a cappella super group, which includes former Popular Music student Hoying.

Drummer Ana Barreiro ’15 Uses Jazz to Spotlight Sexual Violence Against Women in Africa

She rounded up USC musicians to compose and record music for YouTube videos on women who survived attacks.

Read these stories and see the videos at music.usc.edu/viewbook

83% of recent USC Thornton graduates expressed confidence that they will have a career in their chosen field.

83%
CREATING A SPACE FOR ARTISTS

It’s called the Eastside Café, but it isn’t a coffee shop. It’s a community gathering space in East Los Angeles hosting classes, exhibitions and music. Every Saturday, graduate student Angela Flores leads a traditional jam session. Through the USC Arts Leadership program, she is working with her community to convert a group of abandoned bungalows near the café into artists’ studios.

See more at music.usc.edu/viewbook
Does a chamber orchestra need a conductor? Clarinetist and Arts Leadership student Benjamin Mitchell doesn’t think so. He founded the Kaleidoscope Chamber Orchestra, a leaderless ensemble, along with other students who were part of an innovative initiative in collaborative and conductorless musicianship spearheaded by the USC Thornton Orchestra program.

See more at music.usc.edu/viewbook

Each year, more than 125 USC Thornton students provide music programming for more than 10,000 students and adults across Los Angeles as part of USC Thornton’s Community Engagement Programs. Students from all three divisions are involved in music classes at 14 schools and performances at 55 community sites. “It’s the most stressful and time-consuming part of my week, but it’s also the most rewarding,” said Vocal Arts student Nuriel Abdenur.

See more at music.usc.edu/viewbook

Ask the Dean

“Why are all the great tenors Italian?” “What’s the difference between a magnificat, a jubilate, a requiem and a mass?”

Each week on Classical KUSC’s “Arts Alive” program, radio listeners from across the world pick the brain of USC Thornton Dean Robert Cutietta. Tune in each week, or listen to the podcast to hear the answers to these questions and more.

Read more at music.usc.edu/viewbook

The Emphasis is on Performing with Feeling

Teaching students to prize passion as well as perfection

For middle school bands and orchestras, festivals too often reward careful, reserved performances, said DMA student Richard Perez (facing page). Technical proficiency is important, but Perez takes pride in students performing in an authentic way, with feeling. His research looks at how playing in a group creates a sense of belonging, thereby elevating a community. “Music is a means of social advancement,” he said.

Read more at music.usc.edu/viewbook

Developing a Vietnamese Children’s Songbook

A thesis turns into a love letter to a family’s cultural homeland

Tina Huynh (left), a doctoral student in Music Teaching & Learning, turned to children’s songs as a reflection of Vietnamese-Americans’ bridge to their language and culture while raising their children so far away. The Vietnamese Children’s Songbook, an illustrated children’s book with a CD of traditional songs, was completed in 2016. What Huynh hopes to highlight with her book is the simple wonder of connecting childhood with history.

She said: “How much more meaning would your life have if you knew where you came from, if you knew the history of your people and the songs of your people?”

Read more at music.usc.edu/viewbook

Wellness for a Long Musical Career

Keck Medicine of USC otolaryngologists, physical therapists and orthopedists keep musicians and singers in peak shape.

Musicology Chair Joanna Demers Gets Raves for Groundbreaking New Book

She delves into 21st century philosophy, art and music with an imagina­tive literary style.

Essentials of Orchestra Management Program Moves from New York to USC Thornton

USC Thornton’s Arts Leadership program hosts the immersive seminar to develop future orchestra leaders.

Read these stories and see the videos at music.usc.edu/viewbook
Collaborate Across Campus

Nearly one-fourth of USC Thornton undergraduates pursue a major or minor in a discipline outside of music, attracted by the offerings at a top research university that include 162 undergraduate majors and 155 minors. The Brain and Creativity Institute at the USC Dornsife School of Letters, Arts and Sciences, where the effects of music on brain development is one area of study, is popular, as is USC’s fabled School of Cinematic Arts, with concentrations in filmmaking, animation, game design and other disciplines. Other students seek out courses at the highly ranked Marshall School of Business, Viterb School of Engineering and 19 other schools and academic units.

Welcome to the (Arts) Neighborhood

Unusual for a research institution, USC boasts six world-class arts schools: music, dance, cinematic arts, dramatic arts, architecture and fine arts/design. Most are adjacent to the USC Thornton buildings, forming a creative arts neighborhood. USC’s extensive program of visiting performers and events, Visions and Voices, brings arts and humanities to the entire campus.

The Trojan Family is Forever

USC Thornton roots run deep at major entertainment and cultural institutions, from the GRAMMY Museum and Hollywood studios in Los Angeles to major orchestras around the world. Strong alumni networks are active worldwide, and help open professional doors for Thornton graduates.
Application Procedures

1. Determine the specific application requirements for your chosen program (details at music.usc.edu/admission).
2. Complete the appropriate USC Application for Admission (available at usc.edu/admission).
3. Complete the supplemental music portions of the USC application, and upload the appropriate media submission(s) (including prescreen material, as required) through the SlideRoom portal (instructions at music.usc.edu/admission).
4. Perform an audition, if required, according to the specific audition requirements of your chosen program (details at music.usc.edu/admission).

For more information, contact:

800-872-2213
uscmusic@thornton.usc.edu

Financial Aid

University-wide
All domestic students are encouraged to apply for need-based financial aid.
Academic scholarships are also available for undergraduate students. For more information, visit usc.edu/financialaid.

USC Thornton School
Applicants to scholarship-eligible programs are automatically considered for music scholarships based upon their application and audition.
Teaching assistantships are available for some graduate programs. Applications can be downloaded at music.usc.edu/admission.

Gainful Employment Disclosures

The United States Department of Education requires that not-for-profit educational institutions disclose certain types of information regarding programs that do not lead to a degree. These federal regulations are designed to provide information about programs leading to gainful employment in a recognized occupation.

In the USC Thornton School of Music, three programs are subject to these federal requirements: (1) the Artist Diploma program; (2) the Graduate Certificate program in Arts Leadership; and (3) the Graduate Certificate program in Music Performance. The required information for these programs is available at music.usc.edu/admission/gainful-employment-disclosures.

Degrees & Majors

Undergraduate Majors include the Bachelor of Music (BM), Bachelor of Arts (BA), and Bachelor of Science (BS) degrees.

Undergraduate Minors include Jazz Studies, Music Industry, Music Production, Music Recording, Musical Studies, Musical Theatre, Popular Music Studies, and Songwriting.

Graduate Programs include the Master of Arts (MA), Master of Music (MM), Graduate Certificate (GCRT), Artist Diploma (ARTD), Doctor of Musical Arts (DMA), and Doctor of Philosophy (PhD).

Classical Performance & Composition
Brass (BA, BM, MM, GCRT, ARTD, DMA)
Choral Music (BA, MM, DMA)
Classical Guitar (BA, BM, MM, GCRT, ARTD, DMA)
Composition (BM, MM, DMA)
Keyboard Collaborative Arts (MM, GCRT, ARTD, DMA)
Organ (BA, BM, MM, GCRT, DMA)
Percussion (BA, BM, MM, GCRT, ARTD, DMA)
Piano (BA, BM, MM, GCRT, ARTD, DMA)
Sacred Music (MM, DMA)
Strings (BA, BM, MM, GCRT, ARTD, DMA)
Vocal Arts (BA, BM, MM, GCRT, DMA)
Woodwinds (BA, BM, MM, GCRT, ARTD, DMA)

Contemporary Music
Jazz Studies, Instrumental (BA, BM, MM, GCRT, DMA)
Jazz Studies, Vocal (BA)
Music Industry (BS)
Music Production (BM)
Popular Music Performance (BM)
Screen Scoring (MM)
Studio/Jazz Guitar (MM, GCRT, DMA)

Scholarly & Professional Studies
Arts Leadership (GCRT, MPA)
Early Music Performance (MA, GCRT, DMA)
Music Teaching & Learning (MM, DMA)
Musicology (PhD)
USC Thornton Faculty

Classical Performance & Composition
Choral & Sacred Music
Alvin Brightbill
Suzi Digby
Cristian Grases
Mary Scheibe
Jo-Michael Scheibe, chair
Tram Sparks
Nick Stimpfel
Ladd Thomas

Classical Guitar
Brian Head, chair
William Kanengiser
Pepe Romero

Composition
Composition
Donald Crockett, chair
Sean Friar
Stephen Hartke

Theory & Analysis
Bill Biensch
Neal Desby
Sarah Gibson
Brian Head
Veronica Krausas
Robert S. Moore
Jeffrey Panda
Jonathan Patterson
Christopher Rizé
Mark Weiser

Strings
Violin
Lina Bahn
Margaret Batjer
Martin Chalifour
Glenn Dicterow
Midori Goto
Bing Wang

Viola
Che-Yen Chen
Karen Dreyfus

Cello
Ralph Kirshbaum, chair
Andrew Shulman

Double Bass
David Allen Moore

Harp
JoAnn Turovsky

Chamber Music
Karen Dreyfus, director

Orchestral Repertoire
Ben Hong

Trombone Marching Band
Arthur C. Bartner

Contemporary Music

Jazz Studies
Bass
Alphonso Johnson
Edwin Livingston
Darren Otes" Oleckiewicz

Jazz Composition
Jason Goldman
Vince Mendoza
Bob Mintzer

Jazz History
Thom Mason

Percussion

Jazz History
Thom Mason

Popular Music

Screen Scoring
Jongic Bonetemp
Chris Brooks
Bruce Broughton
Jon Burlingame
Daniel Carlin, chair
Sean Dougall
Laura Karpman
Patrick Kirst
Richard Mollovy
Eric Schmidt
Rick Schmunk
Gary Schyman
Lawrence Shragge
Chris Young

Studio/Jazz Guitar
Adam del Monte
Bruce Forman
Pat Kelley
Timothy Kebza
Frank Potenza, chair
Richard Smith
Nick Stubbs
Steve Trovato

Scholarly & Professional Studies
Arts Leadership
Helene Anderson
Kenneth Foster, chair
Dana Gioia
Maria Rosario Jackson

Early Music
Lucinda Carver
Lot Demeyer
Susan Feldman
Rochelle Fox
Cheryl Ann Fulton
Adam Knight Gilbert, director
Roshan Gilbert
Charles Koster
William Speck
Jason Yoshiida

Music Teaching & Learning
Robert Colletta, dean
Susan Helfter, chair
Beatrix Ilii
Peter Webster, vice dean

Musicology
Bruce Alan Brown
Andrew Cashner
Joanna Demers, chair
Adam Knight Gilbert
Roshan Gilbert
Dana Gioia
Leah Morrison
Sean Nye
Tim Page
Scott Spencer
Lisa Vest

Conducting
Lucinda Carver, vice dean
Sharon Laver
Larry J. Livingston, chair
Michael Powers
H. Robert Reynolds
Carl St. Clair, principal conductor

Keyboard Collaborative Arts
Kevin Fitz-Gerald
Alan L. Smith, director

Keyboard Studies
Bernadene Blaha
Lucinda Carver, vice dean
Kevin Fitz-Gerald
Stewart Gordon
Jeffrey Kahane
Sung-Hwa Park
Antoinette Perry
Stephen Pierce
Daniel Pollack
Alan L. Smith, chair

Organ
Cherry Rhodes
Ladd Thomas, chair

Saxophone
Jessica Maxfield

Trumpet
Ron McVey
Michael Stever
Kirsty Morrell, chair

Vocal Jazz
Sara Gazarek
Kathleen Grace

Music Industry
Daniel Bell
Jeff Brabec
Todd Brabec
Stacy Brightman
Doug Frank
Michael Garcia
Mark Goldenstein
Dam Kimmohou
Kenneth Lopez, chair
Loren Medina
Vivian Wang
Richard Wolf
Lindsay Wolfington
Paul Young

Music Technology
Andrew Garver
Charles Gutierrez
Richard Mollovy
Jonathan Patterson
Richard Schmunk, chair

Popular Music
Andry Albad
Jeffrey Allen
Robert Anderson
Ariana Balic
Ndugu Chandel
Sean Holt
Alphonso Johnson
Tim Kozba
Melissa Manchester
David Poe
Patrice Rushen, chair
Chris Sampson, vice dean
Richard Smith
Andrae Stolpe
Steve Trovato

Front cover: Chelsea Shapé, master’s student in viola performance, in the LA Arts District. Angel wings mural by Colette Miller.
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Professor Lucinda Carver coaching chamber music.
Popular Music students playing on a rooftop east of downtown Los Angeles