

# SCORE

UNIVERSITY OF MIAMI  
SCHOOL OF MUSIC

[www.music.miami.edu](http://www.music.miami.edu)  
SUMMER 2003



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*Festival Miami*



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## DEAN'S MESSAGE



William Hipp

While you may be assured that my message in this issue of SCORE will not be a retrospective one, I find it to be personally and professionally both fascinating and remarkable that I have just concluded my 20th year as Dean of the School of Music. The many strategic advances made by the School during this period are primarily the result of our fine faculty and administration working closely together in the interest of qualitative growth in every realm of its activity.

An ongoing self-actualized series of curricular revisions and new programmatic initiatives has resulted in the School's maintaining a forefront position nationally. Increased selectivity with regard to both undergraduate and graduate admission has served to further strengthen the artistic and intellectual profile of our student body overall. During the past academic year, four of the School's major ensembles presented stellar performances at national and state conferences: the Percussion Ensemble at PASIC in Columbus, Ohio; the Wind Ensemble at CBDNA in Minneapolis; the Chorale at ACDA in New York; and the Concert Jazz Band at FMEA in Tampa. Ensembles and individual students in the Studio Music and Jazz program received a remarkable total of thirteen Downbeat magazine awards, as announced in its June 2003 edition. To put this in perspective, no other college/university jazz program garnered more than five awards.

I am delighted to report that construction for the new Marta and Austin Weeks Music Library and Technology Center, described in the previous edition of SCORE, will commence during the current summer. As of this writing, preliminary site work has been all but completed, and occupancy is anticipated by August of 2004.

In the pages that follow, you will be introduced to two excellent new faculty members who will come on board in the fall semester. Their experience, expertise, and stature will contribute significantly to the programs that they will be joining, as well as to the School of Music overall. The coming fall will also celebrate the 20th season of Festival Miami, a festival that is unique in all of higher education in terms of its extraordinary quality, scope, and role as a significant community outreach effort.

Music programs in higher education are facing increasing challenges that are going to force new strategic thinking about the education and training of students who are passionately committed to making their livelihood in a music-related field. Many symphony orchestras are either in dire financial straits or have ceased operations entirely, the record industry remains in disarray, state and local financial pressures too often result in the elimination of teachers in the arts, and fewer students are being attracted to the teaching profession due to poor working conditions and non-competitive salaries. Although no one to date seems to have been able to develop an overall strategy to effectively meet these challenges, it seems obvious that music schools must initiate programs and curricula that prepare students as broadly as possible to take advantage of the multiple career opportunities that continue to exist in the music industry – an industry that still remains economically powerful internationally.

When the UM School of Music established degree programs in music business and in music engineering about thirty years ago, a number of "elitists" labeled them with disdain as "paramusical" programs. In the intervening years, these programs at UM became models for many of the institutions that have since initiated similar programs. No doubt other institutions will find new opportunities and directions for students seeking music careers that we, in turn, will emulate. The point is that every sector of music in our society has been undergoing change for quite some time relative to cultural influences, technological advances, and changing economic conditions. One of the important constants in this milieu is that the arts and all they represent are a fundamental human need which we are dedicated to serve.

As always, deepest thanks to those whose generosity has helped to continue to build and sustain the work of this fine school.

William Hipp  
Dean  
Patricia L. Frost Professor of Music



**T**he twentieth season of Festival Miami will be presented from September 20 to October 25, 2003, featuring twenty-four concerts encompassing a wide variety of artists and programming. Guest artists from South America, Asia, Europe and North America combine with UM's stellar faculty and major performing ensembles to create a memorable anniversary season that includes a number of U.S., Florida, and Miami premieres and debuts. Well over 250 performers will participate.

Festival Miami was established in 1984 to enrich the cultural life of Southeast Florida by providing a high caliber international music festival at affordable prices for residents and visitors alike. As the School of Music's premiere outreach program, Festival Miami has become well known for its tradition of combining three distinct elements in its programming: stellar international guest artists, the School of Music's widely known artist-faculty and award winning student ensembles, and an educational component that offers a series of open rehearsals, master classes, lectures, youth concerts and free concerts. Festival Miami would not be possible without the generous support of individuals, corporations, and foundations, as well as city, county, and state governmental agencies.

***Don't Miss A Beat!***

## GALA OPENING NIGHT!

**September 20**  
Saturday, 8 p.m.

**The University of Miami Symphony Orchestra, Thomas Sleeper**, conductor, with Van Cliburn International Piano Competition medalist **Tian Ying**, performing Rachmaninoff's *Piano Concerto No.3*. Also programmed is the **Florida Premiere** of **Alba Rosa Vietor's Primavera Lombard** and the Mussorgsky/Ravel *Pictures at an Exhibition*. Presented in collaboration with the Miami Civic Music Association.

\$40 Concert and VIP Reception • \$25 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**



## FESTIVAL BRAZIL PART I: ARNALDO COHEN

**September 21**  
Sunday, 4 p.m.

Winner of the Busoni International Piano Competition, virtuoso performer and international recording artist, Brazilian-born **Arnaldo Cohen** presents a solo piano recital of works by Bach/Busoni, Liszt, Braga, Guarnierei, Chopin, Gnattali, Nepomuceno, Dutra, Levy, Oswald and Nazareth.

\$20 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**

## HAPPY BIRTHDAY NED ROREM!

**September 23**  
Tuesday, 8 p.m.

Join in celebrating legendary composer **Ned Rorem's** 80th year and enjoy performances of his *Quartet #2*, *Songs From An Unknown Past*, *Bright Music*, *Mountain Song*, *The Silver Swan*, *Alleluia* and *Ariel: 5 Poems of Sylvia Plath*. Artists include the Bergonzi String Quartet, the University of Miami Chamber Choir, flutist Christine Nield-Capote, soprano Jana Young, and pianists Tian Ying and Russell Young.

\$15 Adults/\$10 Senior Citizens/\$8 Students

## FESTIVAL BRAZIL PART II: CLAUDIA VILLELA

**September 25**  
Thursday, 8 p.m.

The internationally acclaimed Brazilian-born jazz singer **Claudia Villela** leads her trio in performances ranging from sensuous to sizzling. Hailed as "The greatest expression of Brazilian Jazz music in the U.S.," Villela is joined by Ricardo Peixoto, guitarist, Dan Robbins, bassist, and Paul van Wageningen, percussion.

\$15 Adults/\$10 Senior Citizens/\$8 Students



## BERGONZI STRING QUARTET

**September 30**  
Tuesday, 8 p.m.

A Festival favorite, University of Miami School of Music's resident faculty string quartet featuring Glenn Basham and Scott Flavin, violins; Pamela McConnell, viola; and Ross Harbaugh, cello; performing Mendelssohn's *Quartet in A Minor* and Ginstara's *Quartet #1*. Pianist Tian Ying joins the quartet for the Dvorak *Quintet in A Major*.

\$15 Adults/\$10 Senior Citizens/\$8 Students

## SAX APPEAL

**October 2**  
Thursday, 8 p.m.

Contemporary jazz saxophone legend **David Liebman** will be featured with the award-winning University of Miami Concert Jazz Band, directed by Dante Luciani. Liebman's career spans three decades and more than three hundred recordings to his credit.

\$20 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**

## CHOPIN GOES JAZZ!

**October 3**  
Friday, 8 p.m.

Direct from Poland and making their **Florida Debut**, the **Andrzej Jagodzinski Jazz Trio** featuring Adam Cegielski, bassist, and Czeslaw Bartkowski, percussion. In a **U.S. Premiere** performance of their "Chopin and Jazz" program, it's Chopin as you've never heard it! Presented in collaboration with The Chopin Foundation of the United States.

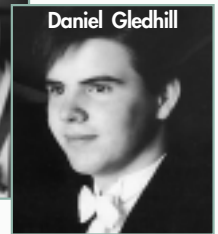
\$15 Adults/\$10 Senior Citizens/\$8 Students  
**All seats reserved**

## SIBLING REVELRY

**October 4**  
Saturday, 3 p.m.

Brothers **Dustin and Daniel Gledhill** play duo and piano four-hands together for the first time. Their program includes Chopin *Ballades No.1 in G minor*, and *No.4 in F minor*, Ravel's *Rapsodie Espagnole*, Faure's *Dolly Suite* and the Rachmaninov *Suite No.2*. Presented in collaboration with The Chopin Foundation of the United States.

**Free Admission**



## SCENES FROM CHOPIN'S LIFE

**October 4**  
Saturday, 8 p.m.

Pianist **Kevin Kenner**, winner of the International Chopin Competition, presents scenes from Chopin's life in a multimedia, illustrated recital with narration by Christopher Bishop. Presented in collaboration with The Chopin Foundation of the United States.

\$20 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**

## LONE STARS SHINING

**October 7**  
Tuesday, 8 p.m.

**Dallas Brass**, one of America's stellar brass quintets, presents their unique blend of traditional brass instruments and percussion. An exciting evening of classical, jazz and original music, this program will energize and entertain you.

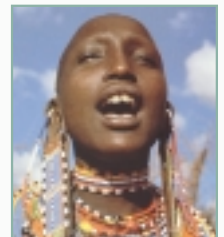
\$20 Adults/\$15 Senior Citizens/\$10 Students

## A LEGENDARY AFRICAN JOURNEY

**October 10 & 11**  
Friday & Saturday  
8 p.m.

Festival Miami is proud to present the **Miami Premiere** performance of 8 p.m. **African Sanctus**, an unorthodox, aural and visual setting of the Latin Mass integrated with authentic traditional African Music collected by **David Fanshawe** on his legendary journey up the Nile. Ghanaian master drummer, **Sowah Mensah** and heralded soprano **Marvis Martin** will share the stage with composer and ethnomusicologist David Fanshawe, the Miami Children's Chorus and the UM Chorale, under the direction of Jo-Michael Scheibe.

\$20 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**



## COME TO THE CABARET

**October 12**  
Sunday, 3 p.m.

Cabaret is enjoying a surge in popularity. A duo of New York's finest, Liz Callaway and Jason Graae sing Broadway hits by Gershwin, Porter, Bernstein, Berlin and Herman, with Musical Director Alex Rybeck, piano. Presented in collaboration with the American Society of Composer's, Authors and Publishers (ASCAP).

\$20 Adults/\$15 Senior Citizens/\$10 Students  
**All seats reserved**

## PREVAILING WINDS

**October 13**  
Monday, 8 p.m.

The University of Miami Wind Ensemble, conducted by Gary Green, in a **World Premiere** performance of Thomas Sleeper's *Concerto for Trumpet and Wind Ensemble*. Also being performed is Michael Daugherty's *Rosa Parks Boulevard* and Andrew Rindfleisch's *The Light Fantastic*. Craig Morris, former Principal Trumpet in The Chicago Symphony and new University of Miami faculty member makes his **Miami Debut** as a soloist.

\$15 Adults/\$10 Senior Citizens/\$8 Students



## AMERNET STRING QUARTET

**October 14**  
Tuesday 8 p.m.

Making their **Miami Debut**, this brilliant quartet, winner of the Gold Prize at the International String Competition of Tokyo, performs Mozart's *Quartet in C Major*, the Brahms *Quartet in C minor* and the Giannini *Piano Quintet* with Paul Posnak, piano.

\$15 Adults/\$10 Senior Citizens/\$8 Students



## KLEZMER KRAZINESS

**October 16**  
Thursday, 8 p.m.

The **Klezmer Conservatory Band**, America's foremost Klezmer and Yiddish repertory ensemble, performs your favorite Klezmer classics, along with exciting original compositions. This wild and crazy bunch from Boston will have you singing, clapping, stepping and dancing through the isles, carried by their whirling melodies.

\$20 Adults/\$15 Senior Citizens/\$10 Students

## CUBAN KEYS - ZENAIDA MANFUGAS AND MAURICIO VALLINA

**October 17**  
Friday 8 p.m.

Back by popular demand, legendary Afro-Cuban pianist **Zenaida Manfugas** makes a return engagement to Festival Miami, joining forces with fellow pianist and EMI recording artist, **Mauricio Vallina**, for a very special evening. Presented in collaboration with the University of Miami Institute for Cuban and Cuban-American Studies.

\$20 Adults/\$15 Senior Citizens/\$10 Students

**All seats reserved**

## A FAMILY CONCERT: BROTHERS & SISTERS IN HARMONY

**October 18**  
Saturday, 3 p.m.

Brother and sister **Gary and Ellen Bukstel** were born to sing. Their innate vocal and guitar talent will have you singing, laughing, clapping, and learning about rhythm and harmony together. This energetic fun-filled program encourages participation by the young and young at heart.

\$5 Adults/\$2 Children age 16 and under  
Adults must be accompanied by children

## CUBAN JAZZ WITH IMPACT

**October 19**  
Sunday 8 p.m.

One of today's most important figures in Cuban jazz, Grammy award-winning pianist **Gonzalo Rubalcaba** weaves strands of Cuban and American jazz. Born in Havana, Cuba, his musical heritage continually influences his rhythmic, exciting creations, transforming the daily routines of our lives into something more beautiful and significant.

\$20 Adults/\$15 Senior Citizens/\$10 Students

**All seats reserved**



## EMERGING YOUNG COMPOSERS

**October 20**  
Monday 8 p.m.

New music by University of Miami composition students.

**Location:** Victor E. Clarke Recital Hall in the L. Austin Weeks Center for Recording and Performance.

**Free Admission**

## THE VOICES OF JAZZ

**October 21**  
Tuesday, 8 p.m.

The award-winning **University of Miami Jazz Vocal - I Ensemble**, directed by Larry Lapin with special guest artists.

\$20 Adults/\$15 Senior Citizens/\$10 Students



## PERSUASIVE PERCUSSION FROM ISRAEL

**October 22**  
Wednesday, 8 p.m.

Making their **U.S. Debut** appearance, the dynamic percussion duo **PercaDu** features Tomer Yariv & Adi Morag performing original compositions and arrangements of jazz, classical and contemporary music. The duo's performance encompasses all facets of the art of percussion with an astonishing degree of virtuosity.

\$15 Adults/\$10 Senior Citizens/\$8 Students



## A NEW DYNASTY

**October 23**  
Thursday, 8 p.m.

Famed pipa artist **Zhang HongYan** makes her **Florida Debut** appearance, bringing this ancient Chinese stringed instrument from Asia to the United States. Her solo recital repertoire will include Hua Yanjun's *Big Waves Washing in the Sand*, Wang Huiran's *Dance Music of Yi Nationality*, and Chen Yi's *Points*, as well as traditional Chinese folk music.

\$15 Adults/\$10 Senior Citizens/\$8 Students

## VIVA EL FLAMENCO!

**October 24**  
Friday, 8 p.m.

Direct from Spain, this exciting Flamenco troupe features Cuban and South American influences on this popular dance form, returns to **Festival Miami** for an encore performance. **Rafael Campallo** and **Choni Perez**, dancers, **Tino Van der Sman** and **Manuel de la Luz**, guitars, **Sonia Miranda** and **Javier Rivera**, singers, and **Antonio Molina**, rhythmic accompaniment. Presented in Collaboration with the Friends of Flamenco Foundation.

\$20 Adults/\$15 Senior Citizens/\$10 Students

## GRAND FINALE!

**October 25**  
Saturday, 8 p.m.

Festival Miami concludes its Gala 20th Anniversary Season with the **University of Miami Symphony Orchestra**, **Thomas Sleeper**, conductor, performing the Berlioz *Symphonie Fantastique*. Guest soloists for the evening are **Zhang HongYan**, international prize-winning pipa artist performing the pipa concerto *King Chu Doffs His Armour* and **Sandra Lopez**, UM alumna and Metropolitan Opera soprano, performing Strauss lieder *Cacile*, *Morgen*, *Ruhe meine Seele*, *Meinem Kinde* and *Zueignung*.

\$40 Concert and VIP Reception

\$25 Adults/\$15 Senior Citizens/\$10 Students

**All seats reserved**

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PROGRAMS, ARTISTS AND DATES SUBJECT TO CHANGE WITHOUT NOTICE

This program is sponsored in part by the State of Florida, Florida Department of State, Division of Cultural Affairs; the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Office, the Miami-Dade County Tourist Development Council, the Mayor and the Miami-Dade Board of County Commissioners; and the City of Coral Gables.

Additional support is provided by the Ann and Gordon Getty Foundation, the Louis Leibowitz Charitable Foundation, the Lady Suzanna P. Tweed and Carleton Tweed Charitable Foundation, and corporate and individual contributions.

Due to printing deadlines, we regret that some logos or sponsors may be omitted.

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## STAMPS FAMILY DISTINGUISHED VISITORS SERIES LAUNCHED IN SCHOOL OF MUSIC

The University of Miami School of Music celebrated the inaugural season of the Stamps Family Charitable Foundation Distinguished Visitors Series during February through March 2003. The Stamps Series was made possible with the support of a \$500,000 gift from Roe and Penny Stamps.

“Due to the Stamps’ extraordinary vision and generosity, this series will bring to both our students and the community at large an annual array of significant artists, scholars, and leaders in the music industry,” said William Hipp, Dean.

The inaugural series included pianist Lorin Hollander; electronics industry pioneer Sidney Harman; Chicago Symphony principal trumpet Adolph “Bud” Herseth, violinist and concert master Leon Spierer; and new generation of award-winning song writers from musical theatre and cabaret, including Craig Carnelia, Marcy Heisler, Zina Goldrich, and Andrew Lipps. The Stamps Family Distinguished Visitor Series events were free and open to the public. In addition to public performances, the visiting artists presented master classes and lectures for University of Miami students and faculty.

Lorin Hollander, hailed by music critics as one of the truly electrifying personalities of the concert stage presented a recital of works by Brahms, Schubert, and Mussorgsky, and a lecture on “Music, Creativity, Healing, and the Spirit.” Adolph Herseth, quite possibly the most dazzling player on his instrument in the world today, presented master classes to trumpet students and an informal lecture about his 50-year tenure as principal trumpet with the Chicago Symphony Orchestra. Sidney Harman, recipient of the prestigious Electronics Industries Alliance Medal of Honor for 2002 for his outstanding contribution to the advancement of the electronics industry, presented a lecture to University of Miami students and faculty on “Entrepreneurs in the Music Industry.” Violinist Leon Spierer, past concertmaster of the Stockholm Royal Philharmonic and the Berlin Philharmonic Orchestra, held master classes for students and led the University of Miami Symphony Orchestra as its guest conductor in works by Schubert, Beethoven/Mahler, and Vieuxtemps. The Stamps Series culminated with *The Great American Songbook: The Next Generation*, presented in collaboration with the American Society of Composers, Authors and Publishers. Lyricist and composer Craig Carnelia, lyricist Marcy Heisler and composer Zina Goldrich, and composer Andrew Lipps led a symposium on the craft of writing music and lyrics, and the art of collaboration, and performed in a special concert, *Making the Music*.



Sidney Harman



Roe Stamps is joined by Dean Hipp and high-fidelity industry pioneer and entrepreneur Sidney Harman (center) at inaugural lecture of Stamps Family Charitable Foundation Distinguished Visitors Series



The School of Music's premiere ensembles, including the Chorale, Concert Jazz Band, Percussion Ensemble, and Wind Ensemble, were in the national spotlight during the 2003-2004 academic year.



The University of Miami Chorale, under the baton of Jo-Michael Scheibe, performed at the American Choral Directors Association (ACDA) 2003 National Convention in New York City in February. Before their appearance at ACDA, the Chorale sang in venues in Pompano Beach (FL), Baltimore (MD), Washington (DC), Lansdale (PA), at Avery Fisher Hall in Lincoln Center and Riverside Church in New York. Their program consisted of works by Johann Sebastian Bach,

Maurice Duruflé, Krzysztof Penderecki, Michael Kregler (UM alumnus), Sydney Guillaume, and Eric Whitacre, among others. Noted for its innovative and versatile programming, the University Chorale prides itself in singing literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries. The Chorale has performed with renowned tenors Luciano Pavarotti and Jose Carreras, performed at various regional and national conventions, toured England singing concerts in London and Oxford, recorded with the London Sinfonia, and has recordings with Albany, ANS, and 'Cane Records.

The Concert Jazz Band (CJB), under the direction of Dante Luciani, performed at the 2003 Florida Music Educators Association Clinic-Conference in Tampa (FL) in January. CJB presented two concerts, one at the First General Session and another at an hour-length concert for the association and general public. They performed selections by Jaco Pastorius, Bill Holman, Wayne Shorter, Mike Brecker, Henry Mancini, Maria Schneider, Jim McNeely, and John Fedchock. CJB has long been recognized



as one of the world's finest. The ensemble has received 16 DB awards from *DownBeat Magazine*. During the past several years CJB has performed throughout the United States, Europe, Central America, and the Middle East, and has appeared with many of the top performers in jazz. The Concert Jazz Band has recorded four single albums, two double albums, and three compact discs.





The University of Miami Percussion Ensemble, under the direction of Ney Rosauero, performed at the 2002 Percussive Arts Society International Convention in Columbus (OH) in November. They performed works by the music director and conductor of the ensemble, Ney Rosauero, including *Japanese Overture*, *Toccata and Divertimento*, *Concerto No. 2 for Marimba and Percussion Ensemble*, *Valencia*, and *Fred No Frevo*. Ney Rosauero, associate professor and percussion program director has published over

30 works for percussion. His compositions are very popular worldwide and have been recorded by internationally acclaimed artists, such as Evelyn Glennie and the London Symphony Orchestra.

The University of Miami Wind Ensemble, under the direction of Gary Green, performed for the College Band Directors National Association 2003 National Conference in the Ted Mann Concert Hall on the campus of the University of Minnesota. The ensemble performed *Fanfare Canzonique* by Brian Balmages (UM alumnus), *A Child's Garden of Dreams* by David Maslanka, and *Urban Requiem* by Michael Colgrass. Saxophone soloists in the Colgrass composition were George Weremchuk (soprano), Angela Space (alto), David Pope (tenor), and Lynn Klock (baritone). The Wind Ensemble has commissioned and premiered new works for winds by Charles Campbell, Clarke McCallister, Michael Colgrass, James Syler, Kenneth Fuchs, Ney Rosauero, and Brian Balmages. The Wind Ensemble has released four compact discs on the Albany Records label.



## NEW FACULTY



**Kimberly Daniel de Acha** was appointed assistant professor of vocal performance (voice). She holds a Bachelor of Music degree from the University of Cincinnati College Conservatory of Music and a Master of Music degree from the New England Conservatory. She has performed more than 150 roles in opera, music theatre, and theater, with such groups as the Yale Repertory Theatre, Wolf Trap Farm Park for the Performing Arts, Northshore Music Theatre, National Symphony Orchestra, International Bach Society, Lincoln Center Concerts, and many others. Together with her husband, Rafael de Acha, Kimberly co-founded New Theatre, now in its 15th season in Coral Gables. The recipient of numerous awards, including a Carbonell Award and Membership-for-Life in Phi Kappa Phi - citing outstanding contributions to the arts - she is founder of the Performing Arts Institute, which conducts a musical theatre program for high school students. De Acha is a member of Actors' Equity Association and frequently appears on South Florida stages.



**Craig Morris** was appointed assistant professor of instrumental performance (trumpet), coming to the University of Miami from his position as principal trumpet with the Chicago Symphony Orchestra, where he replaced the legendary Adolph Herseth. A Texas native, Morris was raised in a musical family. His late father, Cecil Morris, a band director and tuba player, was a major musical influence. Morris graduated with a Bachelor of Music in 1990 from the University of Texas and a Master of Music in 1991 from the San Francisco Conservatory of Music. His principal trumpet teachers were Raymond Crisara, James Witt, Glenn Fishthal, and Don Jacoby. Before joining the Chicago Symphony Orchestra, Morris held trumpet positions in the Mid-Texas Symphony (1991-93), Sacramento Symphony (1994-1996), and the San Francisco Symphony (1995-2001). He also enjoys playing chamber music, having been a member of the Dallas Brass, Pinnacle Brass quartet, and the San Francisco Old and New Music Ensemble.

## PROGRAM ENDOWMENTS

**E**ndowments ensure that the School's academic programs have the resources needed to enhance their ongoing activities and to take advantage of new opportunities. For example, endowment income can be used to engage composers, guest artists, and scholars; to fund major national or international appearances by performing groups; and to assist in the purchase of specialized instruments and equipment. Programmatic endowments are established for \$50,000 and above. We gratefully acknowledge our Program Endowed Donors.

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*Ruth L. Schmidt Music Education Endowment*  
*Silverman Music Merchandising Fund*

**Ross Barentyne-Truluck** (accompanying/vocal performance) was the music director and accompanist for the UM Opera Theatre production of scenes from *The Last of Gilbert & Sullivan* at Clarke Recital Hall and at the Naples (FL) Country Club. He accompanied faculty member Esther Jane Hardenbergh on her Artist Faculty Recital at UM and in New York on the Riverside Church Chapel Chamber Music Series.

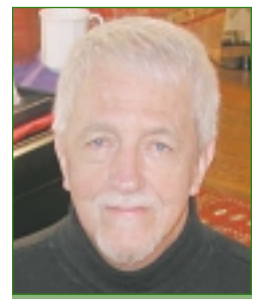
**Nicholas DeCarbo** (music education) was the co-editor for "Research Design, Criticism, and Assessment in Music Education," a major section in *The New Handbook on Research in Music Teaching and Learning*, Oxford University Press. He also had a 1995 published article reprinted in a new publication, *Readings on Diversity, Inclusion, and Music for All*. He continues to produce an annual newsletter for the School of Music, *Score*. DeCarbo is chair on the Professional Resources Committee of the Florida Bandmasters Association (FBA) and is a member of the FBA Clinic Committee. He continues active clinic work in several high schools in Florida, preparing young musicians for festival evaluations. He is the music director and coordinator of the South Florida Honor Band Festival, an event that brings 200 talented students to the UM campus to work with performance faculty and a guest conductor.

**Shannon de l'Etoile** (music therapy) was appointed as coordinator of the Ress Family Hospital Performance Project. Funded by Lewis and Esta Ress of North Miami, the goal of this project is to bring student musicians from the University of Miami into local children's hospitals to provide musically enriching experiences for young hospital patients and their families. Dr. de l'Etoile attended the 4<sup>th</sup> annual conference of the American Music Therapy Association held in Atlanta, Georgia, where she presented "Making the Connection between Research and Clinical Practice" with former student and colleague Edward Roth of Western Michigan University. She also presented the research poster, "The Effect of Melodic and Rhythmic Cueing on Young Children's Speech Intelligibility: A Pilot Study." In January, de l'Etoile participated in the 22<sup>nd</sup> Annual Music Education Day at the University of Miami School of Music. She gave a presentation on "Music for Special Learners" to increase music educators' awareness of specific childhood disabilities and ways to modify musical experiences.

**Fred De Sena** (music theory and composition) and graduate assistant Phillip Odenz have designed and implemented an online music theory placement exam. The site went live on June 7, 2003 and allows incoming freshman to complete a diagnostic theory examination via the Internet and their web browser. The site features online part writing and other notation capability. This site is believed to be the first of its kind in use by a major school of music. De Sena

also had a number of his compositions performed this year. Saxophonist Luis Zuniga, along with Gary Lewis, performed his *Saxophone Duet*, for alto and tenor saxophones. On March 22, 2003 he offered a faculty composition recital at which his *Requiem for the Living*, for mixed chorus and electronic sound, received its first complete performance. Also on the program was *Elegy*, a new work for flute and electronic sound. In February the Civic Chorale of Greater Miami, directed by Robert Gower, performed *Soulful Melodies of Love*, a medley of love songs of the 1970's and 80's arranged by De Sena.

**James Robert Floyd** (piano) has contributed to countless albums, including *The Composer in the Computer Age, Vol. 3*; *O, O, O, O That Shakespearean Rag*; and *The J.B. Floyd Trio at the Catacombs*. The classical and jazz musician's most recent project included a duo-concert with *Late Show with David Letterman* bass player Will Lee, featuring Beatles' songs. Floyd wrote all the arrangements for 16 strings, 16 back-up singers, and a full rhythm section. The performance was presented at last October's Festival Miami. Another recent project was last May's "Interpretations" concert series at New York City's Merkin Hall. Several of the compositions on the program were commissioned works that included a new piece written for the Yamaha Disklavier®, titled *Solos and Sequences II*. Upcoming works from Floyd include the album *A Transporting Transmittance, Music of JB Floyd* on the Mutable Music label, recorded during the Merkin Hall performance that will be out this spring. Also, he is currently working on a commissioned piece entitled, *Concerto for Disklavier© and Chamber Orchestra*.



James Robert Floyd

**Gary Green** (band) was the guest conductor of the Texas Christian University Honor Band, L.J. Hancock Memorial in Pittsburgh (PA), Midland/Odessa (TX) Regional Honor Band, Virginia Region II Honor Band, Eastern Division MENC All-Eastern Honor Band, Vermont All-State Band, Virginia Adult Band, and the Miami-Dade County Honor Band. He was a clinician with the Band of America National Concert Band Festival in Indianapolis (IN). Green traveled with the University of Miami Wind Ensemble to the College Band Directors National Association Convention in Minneapolis (MN) where they performed *FanfareCanzonique* by Brian Balmages, *A Child's Garden of Dreams* by David Maslanka, and *Urban Requiem* by Michael Colgrass. He continues to conduct the Greater Miami Symphonic Band.

**Ross Harbaugh** (cello) completed his third year as president of the Florida Cello Club. This year the club



presented a special cello weekend January 31 and February 1, 2003 co-sponsored by the University of Miami School of Music entitled "Cello a la Mode." This event featured two guests, cellists Yehuda Hanani and Sharon Robinson. Both guests presented master classes at the School of Music and performed solo recitals at the Biltmore Hotel and Gusman Hall, respectively. Each was presented with an honorary membership to the Florida Cello Club. The "Cello a la Mode" event also included a cello choir sight-reading session at Fillmore Hall, and Harbaugh conducted a workshop entitled "Tai Chi for Cellists" on Sunday morning. Harbaugh repeated this workshop in Tempe, Arizona at the 7th American Cello Congress in May. Harbaugh served on the faculty of two festivals, The Pine Mountain Music Festival in northern Michigan and the Sawtooth Cello Festival in Stanley, Idaho.

**William Hipp** (dean) was inducted into Iron Arrow, the University of Miami's oldest and highest ranking honorary society. In November 2003 he will complete his term as the Immediate Past President of the National Association of Schools of Music, having served as either a NASM commissioner or officer for 21 years. He chaired the NASM visiting team to the University of New Orleans and served as a consultant to Delta State University and Salem State College. He was named a member of the board of the American Foundation for Peace.

**Joyce Jordan** (music education) continues to write quarterly research reviews for *Early Childhood Connections*, a journal devoted to advocacy for music and movement for children, birth to 8 years old. Recent research reviews discussed investigations of preschool children's aural recognition of familiar melodies, studies linking musical instruction with motor and cognitive development, vocal development of preschoolers living in rural Africa, and developmentally appropriate practices for the education of young children. She attended an early childhood pedagogy conference in Greensboro (NC), and the annual in-service conference for the Florida Music Education Association in January. She also attended the Florida College Music Educators Association's Fall Workshop in Orlando.

Jordan was also the invited guest of the College of Music at Capital Normal University in Beijing, China. She was one of five Americans presenting at the International Music Education Academic Week, March 10-15. The titles of her presentations were: "A Broad View of the Teacher Training Curriculum in the U.S." and "Early Childhood Music Education: Focusing on the Early Years, Birth to Five."

**Dennis Kam** (music theory and composition) spoke at a composers' forum in October on "Formal Structure as an Expressive Element in Composition" at the University of Hawaii. He had two songs performed at the College Music Society Southern Chapter Meeting at the University of South

Florida, *A Very Valentine* and *Everyone Should Confess That Jesus Christ Is Lord*. Kam is the new President-elect of the chapter. Kam was the featured composer at the Parkside Series for the Arts, Letters & Music at the Parkside Church in Cleveland (OH). Amy Tarantino and members of the Cleveland Orchestra premiered his *Sonata* for piano and string quartet, commissioned for the event. Other works on the program were *String Quartet No. 3*; *Lokahi*, transcribed for violin, cello, and piano; and *Simply*, arranged for two pianos.

**Rachel Lebon** (jazz voice) presented master classes at the Conservatorium von Amsterdam (Holland) and voice research in London (England), and participated in a voice clinic at Queen Mary's Hospital Speech and Hearing Clinic in Sidcup, England. She also presented a summer workshop for the Georgia Chapter of the National Association of Teachers of Singing (NATS) in May. Lebon was guest artist for the Spring Pops Concert of the Miami Symphonic Band as well as director of the Choral Gables Singers at the July 4<sup>th</sup>, 2003 Concert.

**Gary Lindsay** (studio jazz writing) was featured in performance with the Miami Saxophone Quartet in a concert on November 20<sup>th</sup>, 2002 in Gusman Hall on the University of Miami campus. The concert featured four premiers by Gary including an original work for saxophone quartet, bass, and drums entitled *Scenes from the 'Hood*. Chuck Bergeron was featured on bass along with Dave Hardman on drums. Also premiered that evening was a new arrangement of the Thad Jones composition *A Child is Born*. Other new arrangements included a Pat Metheny composition *Sunlight* and the Paul Simon classic *Still Crazy After All These Years*. The last of the premiers was a Latin standard entitled *Mambo Influenciado*, featuring percussionist Richie Bravo.

**Paul Posnak** (piano) is featured on the third CD on the Naxos label's *American Classics Series* performing *The Chamber Music of John Alden Carpenter*, with violinist Sergiu Schwartz and the Vega String Quartet. Posnak appeared as soloist this year with Charlotte Symphony, Miami Chamber Symphony, and the chamber group of Florida Philharmonic. In March he performed several solo recitals in Germany and in the U.S. at St. Petersburg College and the University of Memphis. Posnak performed at the invitation of the Supreme Court at their end-of-the-year gala in Washington, D.C., which was broadcast on National Public Radio.

**Alan D. Reitman** (music therapy) presented an overview of music therapy to the University of Miami's Alumni Association. Dr. Reitman presented a session on music and stress reduction for students during pre-final exams at the UM Wellness Center. The session focused on music-facilitated stress reduction and studying techniques for students



approaching final exams. He and his wife, Michelle, celebrated the birth of their son, Samuel Louis, on September 18, 2002.

**Kenon D. Renfrow**, (keyboard pedagogy) presented workshops for music teachers, church musicians, and homeschoolers throughout the United States during the past year. With nearly 60 educational music titles to his credit, Renfrow's most recent publications include *Stories of the Great Hymns*, a book of hymn histories with arrangements for the intermediate pianist, and *Grand Hymns of the Faith*, a collection of advanced solo piano arrangements of favorite hymns, with a compact disc recording, also by the author. Renfrow also released a full-length sacred solo piano recording during the fall of 2002. He was a member of the program steering committee for the 2002 and 2003 national conventions of Music Teachers National Association, and serves as Minister of Music at the First Baptist at Hillsboro, Coconut Creek (FL).

**Jo-Michael Scheibe** (choral studies) guest conducted four All State choirs this past year including South Carolina, Florida, Alabama, and Louisiana. He appeared as Artist in Residence in June at the Oklahoma Arts Institute at Quartz Mountain. He also continues to be active with the Florida Philharmonic Orchestra preparing such works as Poulenc's *Gloria*, Handel's *Messiah*, Walton's *Belshazzar's Feast*, and other major works. Scheibe continues his work with Walton Music as Associate Editor for choral music. He also maintains his responsibilities as Series Editor of Colla Voce Music Company. This past season Dr. Scheibe conducted the Bach *Magnificat in D* and a production of *Amahl and the Night Visitors* at Coral Gables Congregational Church, where he serves as Director of Music Ministries.

Dr. Scheibe was also recognized in March as the outstanding alumnus by his undergraduate institution, California State University at Long Beach. He was honored at a concert given by the University Choir and Symphony Orchestra at the Karen and Richard Carpenter Performing Arts Center. He is also a proud father of two children, one of which will be attending the University of Miami in the Fall, and who will be singing with Dad.



Ney Rosauero

**Ney Rosauero** (percussion) performed concerts in Japan, Austria, Australia, New Zealand, Brazil, Chile, France, Puerto Rico, and in several cities across the United States. He also performed the world premiere of his *Concerto No. 2 for Marimba and Orchestra* with the University of Miami Percussion Ensemble at the Percussive Arts Society International Convention in Columbus (OH).

**Thomas Sleeper** (orchestra) was named principal guest conductor for the China Wuhan Symphony this past fall after being artistic advisor for the past ten years. He recently appeared with that orchestra in January 2003 with the Gomez-Kromouvitich violin duo. Sleeper also presented advanced conducting master classes at the Shanghai Conservatory. Professor Sleeper created the film score for *One Water*, a 20-minute pilot film for the University of Miami's Modern Media Collaborative. Sleeper conducted and recorded the score with the Greensboro Symphony Orchestra over spring break. The project has a website that includes interviews with the participants - [www.miami.edu/com/water](http://www.miami.edu/com/water). Sleeper will return to Greensboro in the fall to lead that orchestra in a program of American music. Sleeper's *Suite Bergonzi*, for Youth Orchestra, was performed and recorded by the Florida Youth Orchestra this spring. 'Cane Records will release the recording. Albany Records, as recorded by the UMSO with Stefan de Leval Jezierski of the Berlin Philharmonic, will release Sleeper's *Concerto for Horn and Orchestra* this summer. In addition to a fourth opera, Sleeper is currently working on a composition for Gary Green and the UM Wind Ensemble and a new work for a consortium of high school and college bands.

**John Van der Slice** (music theory and composition) attended the Agora Festival and the IRCAM Summer Academy in Paris during June of 2001. His *Solo for Cello* was performed in Birmingham, Alabama, at the SCI Region IV conference at the University of Florida in November. He was on sabbatical leave during the Spring of 2002 and spent four months in Paris where he again attended the Agora Festival, wrote *Solo for Piano* and researched material for a book on the development of contemporary art music. *Specters*, for orchestra, was premiered in September 2002 during the opening concert of Festival Miami. *Lullaby*, for flute, clarinet, timpani, piano and string orchestra, was written that fall and premiered in April at the University of Miami. *Lullaby* received its European premiere in May in Sofia, Bulgaria and *Specters* will receive its European premiere by the Sofia Philharmonic during the 2003-04 season. A CD recording of *Specters* is to be issued by Albany at the end of this year.

**Fred Wickstrom**, professor emeritus (percussion), presented a clinic, "Percussion Section Performance Solutions," at the Fourteenth International Festival of Percussion in Havana, Cuba, this past April. He was joined by Douglas Iglesias (BM 1963), timpanist with the Syracuse Symphony. Wickstrom continues to teach the course, "Miami's Multicultural Musical Heritage," twice a year, during Intersession and summer.

**Jana Young** (voice) performed works written for soprano, clarinet, and piano at the Texoma National Association of Teachers of Singing Convention in Houston with UM faculty Margaret Donaghue and Russell Young. While in Houston, Professor Young also gave a master class for the University of Houston and was the judge for the NATS Singer of the Year competition. This past spring, J. Young was invited to perform a solo voice recital in Antigua, BWI, and also presented a master class in vocal technique. In April, J. Young performed with the Ft. Lauderdale Youth Symphony in Daniel Fulmer's *Symphony No. 2* with Thomas Sleeper conducting. Professor Young is also the soprano soloist for the recording of this piece produced by 'Cane Records. Due for release this fall, is a recital of music for soprano, clarinet and piano with the Miami Chamber Ensemble. Featured on this CD will be *La noche en la isla* by Thomas Sleeper and *Three Poems of Emily Dickinson* by Michael C. Kregler. Both of these pieces were written for this group. Also on the recording will be pieces by Canteloube, Meyerbeer, Paer, Cooke, and Bruckner. In May, J. Young was the featured soloist with The Greater Miami Symphonic Band in an aria by Donizetti and songs by Gershwin, Porter, and Cy Coleman. This June, she sang a performance of Samuel Barber's *Knoxville: Summer of 1915* in Fort Lauderdale for the Summer Musicale Series.

**Russell Young** (Opera Theater) accompanied soprano Patricia Caicedo in a program of art songs at the Latin Arts Festival in Montreal, Canada. He also presented a master class in opera arias and accompanied Joseph Evans, tenor, in a recital at the University of Alabama. Dr. Young accompanied Sally Wolf, soprano, and Kevin Langen, bass, in a series of operatic and song recitals aboard the SilverSeas on a trip through the West Indies. He conducted eight perform-

ances at the 26<sup>th</sup> Annual Miami Christmas Pageant at Dade County Auditorium and traveled with members of the Opera Theater program to Naples, Florida, for a presentation of their fall production, *The Last of Gilbert and Sullivan*.

**Stephen F. Zdzinski** (music education) presented at the International Society for Music Education Commission Conference for Music in Special Education, Music Therapy, and Music Medicine at the University of Jyväskylä, Finland last summer. His paper was entitled, "Instrumental Music for Special Learners." He also presented a response paper entitled "Challenges Facing Women College Band Directors" at the 5<sup>th</sup> International Philosophy of Music Education Conference in Chicago, which will be published in the *Philosophy of Music Education Review*. He also has been appointed webmaster of the new International Society for the Philosophy of Music Education. Zdzinski wrote an article "Parental Involvement, Musical Achievement, and Music Attitudes of Vocal and Instrumental Music Students," published in *Contributions to Music Education*, and co-authored an article with Gail Barnes entitled "Development and Validation of a String Performance Rating Scale," published in the *Journal of Research in Music Education*. Zdzinski was awarded two grants for the coming year. A general research support award was approved for a project entitled "Joseph Labuta, His Times, And His Influence On Music Education: An Oral History." In addition, an instructional grant was awarded to Zdzinski for a project entitled, "Videotaped Instructional Samples for Music Education Methods Courses." The purpose of this project will be to create a videotaped library of instruction samples that can be used to illustrate teaching and conducting techniques in music education methods and conducting courses, and for students to evaluate music teaching and conducting.

## Recognition of Donor for Endowed Chair

An endowed chair provides the resources to support a distinguished faculty member's work, reward academic achievement, and enable the professor to pursue new areas of research, creativity, or performance, as well as to explore innovative teaching methods. Endowed chairs are magnets for attracting some of the nation's most prominent artists and scholars to the School of Music's faculty. Being appointed to an endowed chair is one of the highest honors that a faculty member can achieve. Endowed chairs are established for \$2 million and above. We gratefully acknowledge our donor who provided an endowed chair.

Patricia L. Frost Professorship in Music



Carmen Lundy

**R**enowned jazz recording artist **Carmen Lundy** was named University of Miami School of Music Distinguished Alumna for 2003. The award was presented during Lundy's appearance with the UM Concert Jazz Band on January 25 at UM's Maurice Gusman Concert Hall on the Coral Gables campus.

*Blues and Soul Magazine* called Lundy "one the world's greatest jazz vocalists." A native of Miami, her path to becoming one of today's most talented, respected, and sophisticated jazz singers began at age six, with her first piano lesson. As a teenager, she made her first recording, *The Price of Silence*. As a student at the University of Miami, she studied opera but soon discovered her love for jazz. She eventually graduated with a degree in studio music and jazz. After performing locally, she went to New York and immediately began working and receiving critical acclaim.

Lundy has recorded six albums and has performed and recorded as a soloist with a variety of symphony orchestras around the world. She has also performed and recorded with such musicians as Walter Bishop, Jr., Wynton Marsalis, Ray Berreto, Ernie Watts, Billy Childs, and others. The students, faculty, and staff of the School of Music are proud to have Carmen Lundy as the Distinguished Alumna for 2003.

## BERGONZI STRING QUARTET

**T**he Bergonzi String Quartet premiered an arrangement of Camille Saint Saëns' *Carnival of the Animals for Slightly Augmented String Quartet*, arranged by Pamela McConnell. It is "slightly augmented" because each member of the quartet is asked to play an instrument other than the traditional quartet instrument. First violinist Glenn Basham also performs on the harmonica and the musical saw. Second violinist Scott Flavin plays a siren and a birdcall, Ross Harbaugh plays a kazoo, and Pamela McConnell plays the recorder and the electronic keyboard. All members of the quartet are called upon to play the piano. The work was premiered at the Pine Mountain Music Festival and in Festival Miami, fall 2002.

## CITIZENS BOARD SUPPORTS SCHOOL

*The Citizens Board, established in 1946 at the University of Miami and made up of over 300 business, professional, and civic leaders who actively support the University's philanthropic efforts and promote UM programs, supported Festival Miami at the \$2,500 level for the fifth consecutive year. The Citizens Board Select Projects Fund has raised over \$260,000 to support programs designed to improve the educational experience of students in the classroom. Additionally, Citizens Board members are currently raising \$10,000 for a special project of translating music into Braille – which will allow the School of Music to teach blind students to play the piano.*



## MUSIC EDUCATION AND MUSIC THERAPY

### MUSIC EDUCATION

The music education program hosted its 22nd Annual Music Education Day in January for Florida music teachers and college students. Eugene Provenzo was the keynote speaker; his presentation was entitled “Cultural Literacy and Democratic Dialogue: A Critical Response to the Work of E. D. Hirsch.” Other guest speakers were Michael Robinson, associate director of bands, University of South Florida; Carol Krueger, assistant professor of choral music/music education, University of South Carolina; and Jeannine Mongeon, director of music and strings, Florida Bible Christian School, Miramar, FL. Several faculty served as clinicians for this year’s event—Robert Rozek, Kenon Renfrow, Joyce Jordan, Shannon de l’Etoile, and teaching assistant Joy Galliford.

In February, the music education and band programs jointly hosted the 21st annual South Florida Honor Band Festival. The guest conductor was Richard Clary, director of bands and associate professor of conducting at the University of Kentucky in Lexington. Faculty conductors were Nicholas DeCarbo, associate dean and professor of music education, Gary Green, professor and chair of instrumental performance and director of bands at the University of Miami, and Michael Dressman, associate director of bands and director of the University of Miami Band of the Hour.

The music education program evaluated its masters program during the past year and has proposed a number of different tracks from which students can choose—Thesis Track, Recital Track, Project Track, and String Pedagogy Track. We have also initiated a plan of study for full-time teachers who would like to get a master’s degree during the summer. It is believed that the revisions will improve the curriculum and better meet the needs of graduates pursuing higher music education degrees.

We are pleased to welcome our three new teaching assistants and one returning student for the upcoming year. Melissa Lesniak, resident of Florida, will return and teach the instrumental string techniques class and direct the string program at West Laboratory School. Sandra Schwartz, an alumna of the University of Miami, will pursue a doctorate following five years as choral director at Mariner High School in Cape Coral (FL). She will teach the choral methods class and serve as supervisor for secondary choral internships. Charles Ciorba has experience at both the elementary and secondary levels, teaching in Michigan for 3 years. He will teach the woodwinds techniques class and the band program at West Laboratory School. Kelly Parkes will be joining us from Canberra, Australia. She served as the principal trumpet in the Canberra Symphony Orchestra and worked with the band program in Australia. Kelly will teach the brass techniques course and assist Dr. Jordan with the Associate Teacher program. Kathy Light graduated from the University of Miami in May of this year with a master’s degree and will be continuing in the fall to work on a doctorate. She will assist Dr. Asmus in the Graduate Admissions Office.



Lee-Fei Chen, DMA harp students, with patients at Baptist Children’s Hospital

### MUSIC THERAPY

The music therapy program continues to enjoy a mutually satisfying relationship with the Holtz Center for Women at Jackson Memorial Hospital. Master’s student Xueli Tan entered the graduate program in fall 2002 and was awarded a clinical assistantship through the Holtz Center. As part of this award, Tan provides music-assisted pain management and relaxation to patients in the women’s center. She also assists with supervising undergraduate music therapy practicum students.

In the fall of 2003, the program welcomes incoming doctoral student Hayoung Lim who was awarded a University Fellowship. Lim has a background in cello performance and earned her masters degree and equivalency in music therapy at Illinois State University. For the past two years she has been providing music therapy for patients with mental illness at the Cleveland Music School Settlement in Ohio.

The music therapy faculty revised all program offerings including the bachelors, masters, and doctoral degrees. Programs now meet and exceed standards established by the American Music Therapy Association and the National Association of Schools of Music. In addition, the faculty reinstated the combined master’s/equivalency program. This three-year degree option is designed for individuals wishing to pursue the master’s degree who already have a bachelor’s degree in a related area, such as music education or performance.

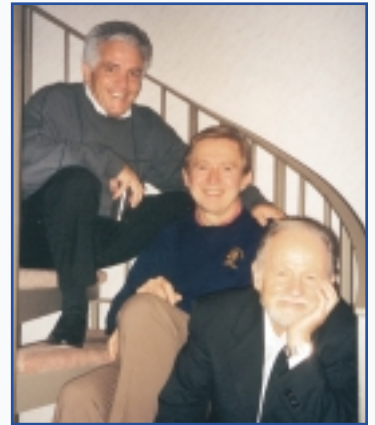


## INSTRUMENTAL PERFORMANCE

The University of Miami Symphony Orchestra launched its web page this fall featuring student and alumni news as well as a schedule of events and a brief history of the ensemble - [www.music.miami.edu/ensembles/umso](http://www.music.miami.edu/ensembles/umso). The UMSO performed for the opening and closing of Festival Miami 2002 with pianist Sergei Babajan and professor Ney Rosauero, percussionist. The ensemble also gave the world premiere of John Van der Slice's *Specters*. The work was recorded and is being released by Albany Records along with Frank Ticheli's *Symphony No. 1* and Thomas Sleeper's *Concerto for Horn*. Both works received their first performances with the UMSO. This CD makes the sixth commercial release by the UMSO. Amy Schwartz Moretti, concertmaster for the Florida Orchestra in Tampa, performed as soloist with the UMSO under the direction of doctoral candidate John Bannon. The concert also included the world premier of John Van der Slice's *Lullaby*. Members of the UMSO were treated to a week with guest conductor Leon Spierer, former concertmaster of the Berlin Philharmonic, playing the music of Prokofiev and Schubert. UMSO violinist Yang Lu was the featured soloist playing the *Vieuxtemps Violin Concerto No.2* under Maestro Spierer's direction. Pairs of children's concerts were performed this fall under the direction of Cristian Macelaru, assistant conductor of the UMSO and featured a guest appearance of Martin Bookspan reading the narration for *Peter and the Wolf* and professor Jerry Peel in Cosak costume, narrating *Lt. Kije*, with a new text by Professor Thomas Sleeper.

Composers David Maslanka and David Gillingham were on campus to work with the University of Miami Wind Ensemble on their compositions during the spring semesters. Maslanka worked with University of Miami faculty member Christine Nield (flute) leading to a performance of *Song Book for Flute and Wind Ensemble*; Gillingham with the Wind Ensemble and University of Miami faculty member Margaret Donaghue (clarinet) and University of Michigan faculty member Ellen Rowe (piano) on his *Double Star, Concerto for Clarinet and Piano with Wind Ensemble*. The University of Miami Wind Ensemble, Gary Green conducting, released two new CDs this year entitled *Blue and Ivy Green*. *Blue* contains *Blue, Symphony for Wind Ensemble, Chorus, and Soprano* by James Syler, with the University of Miami Chorale, Jo-Michael Scheibe, director, and Maryann Kyle, soprano; *Dream Dancer* by Michael Colgrass, featuring Lynn Klock, alto saxophone; and *Concerto for Piano and Wind Ensemble* by University of Miami faculty member and conductor of the University of Miami Symphony Orchestra Thomas Sleeper, with Yamilka Silvestrini, soloist. *Ivy Green* contains *Ivy Green, Symphony for Wind Ensemble and Soprano* by Mark Camphouse, with Elizabeth Curtis, Soprano; *Concerto for Marimba and Wind Ensemble* by University of Miami faculty member Ney Rosauero, marimba; and *Equus* by Eric Whitacre.

Pamela McConnell (viola) and Ross Harbaugh (cello) were judges for the 13th International Competition of the Violin Society of America. There were 181 violins, 73 violas, 42 cellos, and 16 double basses entered by makers worldwide. The six-day event, held in Fort Mitchell, Kentucky, was also a mecca for dealers of violin-making tools and accessories. McConnell and Harbaugh judged the tones of the violas and cellos, respectively. When, after three days of sequestered judging, the winners had been selected, the public was allowed to view and play the instruments.



Gary Green (top) relaxes after CBDNA concert with composers David Malaska (center) and Michael Colgrass



## KEYBOARD PERFORMANCE

Three new students will enter the graduate accompanying/chamber music program in the fall, including Anna Fateeva from Russia, Ji-Sun Choi from Korea, and Armen Shaomian from Armenia and Sweden.

The Ibis Trio, with pianist Biljana Milovanovic, violinist Rosemary Siemens, and cellist Marie-Elaine Gagnon, entered the International Fischhoff Chamber Music Competition and perform several concerts this summer in Switzerland and in Serbia. They will represent the School of Music as the chamber ensemble chosen to perform several contemporary works at the College Music Society Conference this fall. During the past year, the Ibis Trio coached with violinist Ida Haendel, members of the Guarneri String Quartet, pianist Joseph Kalichstein, and cellists Sharon Robinson and William de Rosa.

## MUSIC MEDIA AND INDUSTRY

## MUSIC BUSINESS AND ENTERTAINMENT INDUSTRIES

An outgrowth of the nation's **first** fully accredited music business curriculum (established in 1964), 'Cane Records (a first) was started in 1993 to catapult learning into reality. Ten years later, it remains the longest-running, student-operated record company in the country, as well as a model for other student labels that have come along since. This year it released its fourteenth CD and recorded and produced performances by the South Florida Youth Symphony. In addition, it developed a website (canerecords.com) and is now accepting products on consignment. Plans for next year include the recording and release of the University of Miami Pep Band. It will be marketed to alumni associations, retail stores, and at sports events. A promotional video is also in the works.

In the fall of 2002 the students from the graduate music business program established an independent music publishing company, Category 5. This is another **first** for the Music Business and Entertainment Industries program. Sam Hooper and Adrian Gordon have been signed and their R&B songs are currently being marketed to major companies and producers. The company is accepting music from all genres. Marketing Director Marina Furtado says, "We are really young, we have fresh ideas, and we're really passionate about this."

The MBEI program has had many **firsts** in addition to the establishment of 'Cane Records and Category 5 Music Publishing.

- THE **FIRST** to have an international music licensing course
- THE **FIRST** to have a course that exclusively teaches music industry splits and deals
- THE **FIRST** to have a course in music industry royalty utilizing software applications
- THE **FIRST** to have a graduate music business program
- THE **FIRST** to produce and release a rap album

The program, which currently has a focus on the legal/financial aspects of the industry, continues to remain in the forefront of music/entertainment industry education.

## MUSIC ENGINEERING

Grammy and Oscar Award winning artists are rarely created over night. If you take a look at some of the hottest artists in the music industry and the history behind their making, you would find that many of them have strong educational foundations that have helped develop their talents early on. The University of Miami, the first American University to offer both undergraduate and graduate programs in Music Engineering, has been noted as being one of the strongest foundations for the making of these artists. The Euphonix System 5 Audio Console has helped set the stage for their success.



*Euphonix System 5 Audio Console*

An all-digital System 5 is located at the University of Miami's L. Austin Weeks Center for Recording and Performance; it boasts 24-kbit, 96-kHz recording capabilities and support for 5.1 surround mixing. Director of Music Engineering Technology at the University of Miami, Ken Pohlmann stated, "The Weeks Recording Studio with the Euphonix System 5 console is an ideal setting for Music Engineering students to gain practical hands-on experience in preparation for careers in the audio and recording industries." Pohlmann continued, "Our students have really enjoyed working with this 48-fader console. The switchover from our old analog console to this digital console happened almost over night. Students did not miss a beat and now greatly enjoy the added creative flexibility of the new console. With the System 5 in place, we expect that many more award-winning artists will come out of our program. Moreover, from an infrastructure standpoint, the console has worked flawlessly. Our studio maintenance requirements have dropped dramatically, freeing up more time for sessions, classes, and other educational work."

The Weeks studio is used for coursework and hands-on workshops from the basics of music recording and studio maintenance to

performing and recording songs. Graduates from the University's Music Engineering Program have produced, engineered and/or worked with the following award-winning artists: Aaron Neville, Bee Gees, Chicago Symphony, Dallas Symphony, Everclear, Gloria Estefan, Incubus, Jeff Beck, Johnny Cash, Los Lobos, Madonna, Michael Jackson, New Found Glory, New York Philharmonic, Prince, Rolling Stones, Sheryl Crowe, Stevie Wonder, Wallflowers, and many others. In addition, students working in motion picture sound have mixed soundtracks for many outstanding motion pictures. Music Engineering graduate Myron Nettinga received an Oscar for his part in mixing the soundtrack for *Black Hawk Down*, a Ridley Scott film.

## STUDIO MUSIC AND JAZZ

The Department of Studio Music and Jazz won 13 awards in the *DownBeat Magazine's* 26th Annual Student Music Awards competition. This brings the grand total of University of Miami winners to 126, since the inception of the *DownBeat Awards* in 1978. This year's winners are: Jazz Instrumental Soloist, Troy Roberts, tenor saxophone and Phillip Strange, piano; Jazz Group, Vladimir Putin Ensemble and the Woody Quinn Trio; Jazz Vocalist, Braden Lynch, Kathryn Paradise, and Julie Silvera -Jensen; Jazz Vocal Choirs, Jazz Vocal Ensemble I and Jazz Vocal Ensemble II; Blues/Pop/Rock Soloist, Andrew Synowiec, guitar; Blues/Pop/Rock Group, Funk/Fusion Ensemble; Jazz Arrangement, Dan Williams and Jed Scott.

The department brought several guest clinicians and performers to the campus during the 2002-2003 academic year, including saxophonists Dave Leibman, Mark Colby, and James Moody, pianists Elaine Elias and Phil Markowitz, Mark Johnson on bass, guitarist Mike Stern, composer Jim McNeely, and vocalists Kevin Mahogany and Carmen Lundy.

The Department of Studio Music and Jazz and WDNA FM Radio cosponsored two Concert Jazz Band performances and the annual Salsa Orchestra Concert. Whit Sidener and Alberto de la Reguera continue to host the University of Miami Bandstand on Thursdays from 11 AM to noon.

## MUSIC THEORY AND COMPOSITION

In September the Society of Composers, Inc. University of Miami Student Chapter will release its third compilation CD of works by student composers. The chapter will also host the 2003 National Student Conference of the Society of Composers in November. It will include a series of concerts, paper presentations, and panel discussions. Composers Jennifer Post and Joy Wilson, the president and secretary of the student chapter, are coordinating arrangements for the concert. At that conference 28 pieces, selected from almost 150 submissions, will be performed. To conclude the conference, on November 22, 2003 in Gusman Hall, there will be world premieres of three commissioned works composed by the 2002 winners of the SCI/ASCAP Student Composition Award.

## VOCAL PERFORMANCE

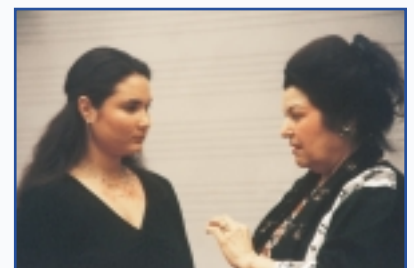
### VOICE

Our singers continue to excel and perform in venues around the United States. Senior Nicholas Perna, the Department of Vocal Performance Outstanding Student of the Year recipient, performed in the Apprentice Program of the Santa Fe Opera this summer and won the Young Patroness' of the Opera of Florida Grand Opera competition; Amanda Cox, graduating Master's student, won the Pinellas Opera League Competition; Freshman Brian Ewald studied at the Aspen Music Festival School; David Ramcharitar studied with the Bel Canto Institute in New York this summer. Laryssa Doohovskoy, Lloyd Reshard, Jr., Toni Casamassina, and Carolina Castell were awarded the Provost Scholarship for study in Salzburg, Austria during the summer of 2003.

Faculty members Richard Kosowski and Russell Young performed faculty recitals; Esther Jane Hardenbergh and Ross Barentyne presented a recital of 20th Century American Women Composers, which they repeated in New York City. Jana Young, Russell Young and Margaret Donaghue, clarinet, presented a recital of music for soprano, piano and clarinet.



Brian Yale (center) presents \$50,000 check to Dean William Hipp (right) and UM jazz bass faculty member Matt Bonelli toward the Brian Yale/Matchbox Twenty Scholarship Foundation



Helen Donath with junior Toni Cassamassina during voice master class



Master classes on campus were taught by soprano Helen Donath and master teacher Donna Roll, which focused on various aspects of technique. JoAnne Woodard offered three master classes on acting techniques for opera singers and vocal performance.

In May, the department sponsored a weekend symposium entitled Vocal Pedagogy for the 21st Century: Musical Theatre and Belt Voice. Renowned vocal scientist and researcher Tom Cleveland was the featured presenter, and University of Miami faculty members David Alt, Cayce Benton, and Kimberly deAcha presented workshop sessions. Participants came from as far away as California, Colorado and Ohio and included teachers of voice and theatre.

The 17th Annual University of Miami School of Music at Salzburg program continues to flourish, attracting students from all over the globe. This year the program enrolled 52 singers and pianists, a faculty of 16 and master classes by visiting artists that included Thomas Hampson, Helen Donath, Harold Heiberg, Helmut Deutsch, Sylvia Stone, Elio Battaglia and David Aronson.

### CHORAL STUDIES

Two new graduate students in the Choral Studies program, James Bass of Tampa and Samuel Spears of Atlanta, were awarded University Fellowships to pursue their doctoral degrees. Bass holds a Bachelor of Music and a Master of Music degrees from the University of South Florida and taught at Blake Arts High School; he is the conductor of the Tampa Bay Youth Orchestra. Spears has his BM from Furman University and MM from the University of Cincinnati, College-Conservatory of Music; for the past three years he was director of choral activities at Emmanuel College and minister of music at First United Methodist Church of Dacula, Georgia.

December of 2002 marked the Tenth Annual Holiday Dinner production, presented to packed houses at the J. W. Marriott Hotel on Brickell Avenue and at the Ocean Reef Club in Key Largo. University Chorale, Chamber Singers, Men's Chorale, and Women's Chorale were featured. The Chamber Singers, under the leadership of Donald Oglesby presented *Santa Claus, the Opera* by Gary Fry. In 2003 the Holiday Dinner will move to the beautiful, new Parrot Jungle facility on Watson Island. For information and reservations call the Choral Studies Office at 305-284-4162.

Donald Oglesby spent four months of his 2001-2002 sabbatical working in France at the Centre de Musique Baroque de Versailles. The Center's performing group Les Chantres de la Chapelle, gave its American premiere performance in Coral Gables under the auspices of the Miami Bach Society and visited the University of Miami campus, enjoying a rehearsal of Jo-Michael Scheibe and the University of Miami Chorale. In an ongoing friendship with the Center, Oglesby and the Bach Society have been invited to perform in the Chapel of the Chateau of Versailles on a return visit to France.

While in France Dr. Oglesby, Dr. Alt, and Dr. Hardenburgh were part of performances in Aix-en-Provence and in Paris, at the American Cathedral. Also, Oglesby sang in the American Cathedral Choir. Just this May University of Miami's choral alumna Terry Russell took her choral group from Southwest Community College near San Diego, California to France and presented a workshop and performance at the Cathedral, joined by Professor Emeritus Lee Kjelson. Cathedral Music Director Edward Tipton was a clinician for the choir's visit.

The University Chorale, under the direction of Scheibe was one of only five mixed collegiate choirs to be invited to perform at the American Choral Directors Association National Convention in New York City, singing in Riverside Church, the Hilton Hotel, and in Lincoln Center's Avery Fisher Hall. Enthusiastic audiences gave the group standing ovations. These appearances capped a week-long tour with performances in the National Cathedral in Washington D.C., and concerts in Baltimore and Philadelphia. The Chorale also recently released its sixth and seventh album, *Love of My Soul* and *Blue Symphony* with the Wind Ensemble, Gary Green, conductor. *Blue Symphony* is written by University of Miami alumnus, James Syler. Both are released on the Albany Record label.

Oglesby did three presentations on French Baroque Performance Practice at the ACDA Convention. He is the new chair of the ACDA Research and Publications Committee; his initial task was to oversee a new electronic printing service for three new ACDA monographs so they could be made available at the convention. He also serves on the editorial board of the Choral Journal.

The Ralph Vaughan Williams haunting *Mass in G Minor* closed the 2002-2003 season with a performance by the University Chorale at St. Patrick's Catholic Church on Miami Beach. The year for the choral area was one of great accomplishments, with workshops such as the Annual Honor Choir and the co-sponsored event, Bring on the Boys, in cooperation with the Miami Children's Chorus. Seven graduate recitals rounded out one of the most active years in recent memory.

## OPERA THEATER

The University of Miami Opera Theater had a momentous year in 2002-2003. Through the generous donation from Dr. M. Lee Pearce, the Opera Theater was able to produce three very interesting and educationally and artistically rewarding productions. In addition to the productions, the students of Opera Theater were also able to benefit from four master classes. Joanne Woodard began and ended the school year with five classes in acting and team building techniques. She is a master teacher in her field. Donna Roll, a master voice teacher from Boston, gave two interesting and musically rewarding master classes in October. In the spring semester, Helen Donath, leading Metropolitan Opera soprano and master teacher of voice presented exceptional classes for the students.

The three productions started in November with *The Last of Gilbert and Sullivan*, a presentation of scenes from the last four productions of the famous English operetta team. The four operettas included *The Yeomen of the Guard*, *The Gondoliers*, *Utopia, Limited*, and *The Grand Duke*. There were sold-out crowds for all four performances. In February, the annual Opera Gala was an artistic success, involving faculty, students, and returning alumni. Finally, the spring opera production of Mozart's *The Magic Flute* was an exceptional production. Thomas Sleeper conducted the University of Miami Symphony Orchestra, Clay James designed and decorated the sets, and the students performed at a high level. Through Dr. Pearce's endowment, the Opera Theater is able to go beyond the normal school curriculum to provide our students with enriching experiences offered by professionals in the operatic and theater world. Also, through his help, we are able to produce interesting and professional performances.

## MUSICAL THEATRE

The musical theatre students performed in Jerry Herman Ring Theatre productions of *The Laramie Project* and *Twelfth Night*, and the musicals *A Grand Night for Singing*, *She Loves Me*, *The Frogs*, and *Midsummer Madness*. In the smaller studio theatre students performed roles in *Miss Julie*, *Hedda Gabler*, *This is our Youth*, and *How I Learned to Drive*, and staged readings included *Angels in America* and *A New Brain*.

Thirteen first-year musical theatre majors participated in UM Ovation, an ensemble directed by Clay James and David Alt. UM Ovation was heard in numerous performances throughout the South Florida area, raising funds to support the senior showcase. The highlight of the year was the opportunity to perform at the Atlantic Resort in the Bahamas for the Mayflower Transit conference.

Nine graduating music theatre majors performed their 2003 Senior Showcase, *Big City Rhythm: The songs of Barry Kleinbort*, at the Laurie Beecham Theatre in New York. The composer joined a standing-room-only crowd of agents, casting directors, and UM music theatre alumni to welcome the graduates to New York. The showcase, under the direction of Bruce Miller and David Alt, was repeated for a South Florida audience of parents and friends just before commencement.

Other guest lecturers throughout the year included Dave Clemmons of Dave Clemmons Casting, Shirlee Arkin, Clifford David, Mark Hammil, JoAnne Woodard, Barry Kleinbort, Christopher Denny, Jason Robert Brown, and Adam Epstein.

## DOLBY FUNDS GRADUATE ASSISTANTSHIP

Dolby Laboratories Corporation values the contribution from the outstanding graduates that the Music Engineering Program at the University of Miami School of Music has produced over the past years. To further and enhance the relationship with Dolby and the School of Music's Engineering Program, Dolby pledged \$50,000 to fund a graduate assistantship for five years, \$10,000 per year.

## GILBERT JOHNSON

by

**Dr. David Champouillon**

Assistant Professor of Music  
East Tennessee State University

On September 8, 2003 the School of Music lost its famed professor of trumpet, Gilbert Johnson. "Gil" (1927-2002) passed away after a valiant fight with kidney cancer. His colleagues, students, and supporters of the University of Miami School of Music will long remember his presence as the driving force of the brass area for the last 27 years.



Gilbert Johnson was born in Turlock, California. His trumpet teachers were Louis Perlmutter, Sigmund Hering (Philadelphia Orchestra) and Samuel Krauss (Philadelphia Orchestra). He graduated in 1948 with the Bachelor of Music degree from the Hartt School of Music and later attended the Curtis Institute of Music in 1949. He was named principal trumpet of the Ballet Russes De Monte Carlo in 1950. While principal trumpet with the ballet, Johnson was offered the principal trumpet chair with the Buffalo Philharmonic. However, Johnson had to re-enter the Navy in September of 1950, where service included three tours on aircraft carriers, with no trumpet playing for one year.

In 1952 Johnson was named principal trumpet of the New Orleans Philharmonic. In 1958 he joined the Philadelphia Orchestra as co-solo trumpet. Assuming the title of solo trumpet in 1959, Johnson's seventeen-year tenure with the orchestra included numerous concert performances, solo performances, and recordings both as soloist and first trumpet. He was a founding member of the Philadelphia Brass Ensemble and a member of the Torchy Jones Brass Quintet. The recipient of two Grammy Awards, Johnson retired from the orchestra in 1975. During this same time, he served on the faculties of Temple University and the Curtis Institute of Music from 1965-1975.

In 1975 Johnson was appointed professor of instrumental performance at the University of Miami. Maintaining an active performance career, he remained in great demand as a soloist and master clinician in Florida and Latin America. He had just completed his twenty-seventh year at the University of Miami, where he taught trumpet, brass choir, and orchestral repertoire. His counsel and private instruction were in constant demand by national orchestral trumpeters and his former students include leading solo and orchestral players around the world, along with numerous university teachers.

Johnson was considered to be one of the top classical trumpet players in the world. "He was known for his particular sound, for the warmth of his playing," said Henry Smith, the former solo trumpet in the Philadelphia Orchestra. He made many classical recordings with the Philadelphia Orchestra including the Haydn Trumpet Concerto, which was recently released by Sony on the Essential Classics series and the Hindemith Sonatas for Brass and Piano with Glenn Gould. As a member of the Philadelphia Brass Ensemble, he was nominated for a Grammy in 1967 for the recording the "Glorious Sound of Brass." He was awarded a Grammy for the Best Chamber Music Performance and the Prix de Disque award for the *Music of Gabrieli* performed with the Philadelphia, Cleveland, and Chicago Brass Ensembles. With the Philadelphia Orchestra, he appeared as a soloist numerous times under the batons of Eugene Ormandy and Leopold Stokowski and when it was the first orchestra to tour and play in China. He also played with the Florida Philharmonic as solo trumpet when he first moved to Coral Gables, Florida. For the past four years he taught every summer at the Henry Mancini Institute of Music at UCLA in Los Angeles, California. He was the first recipient of the Distinguished Alumnus Award from the Julius Hartt School of Music and received the award again from the University of Hartford Hartt School of Music. In 1970-71 he was awarded the C. Hartman Kuhn award from the Philadelphia Orchestra for his musical standards in the Orchestra. He served both in the Army and the Navy in World War II.



Gil Johnson with Students

*Writer's Note: At the International Trumpet Guild Meeting in Denver, May 16-19, 2004, Champouillon will lead a panel discussion on Mr. Johnson. There will also be a trumpet ensemble made up of former students of Professor Johnson. If you are interested in performing, please contact David Champouillon at [champoui@etsu.edu](mailto:champoui@etsu.edu).*



In grateful recognition to those whose thoughtful generosity has helped to build and sustain the School of Music with gifts received between June 1, 2002 and May 31, 2003.

*Gifts of under \$100 are deeply appreciated. Available space does not permit individual recognition.*

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**Carlos Abril (BM, 1992)** has recently graduated with a Doctor of Philosophy degree from Ohio State University and accepted a position as assistant professor of music at Northwestern University in Evanston. He has published articles in music education journals including the *Music Educators Journal*, *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, and *International Journal of Music Education*. His arrangement of *El Mambí*, published by World Music Press, was premiered at the International Choral Festival in Havana, Cuba last year.

**Valerie Accetta (1996-97)** played Maria in *The Sound of Music* at the Palace Theatre this year in Columbus (OH). She also directed *The Great Gilly Hopkins*, a full length musical, at Columbus Children's Theatre and was one of the co-founders of the Park Street Players, a performance and training group for kids, aged 12-18.

**Dan Adams (MM 1981)** is the author of an article, "Spoken and Intoned Text as Structural Elements in Percussion Ensemble Compositions," published in the Summer 2002 edition of the *Journal of the National Association of College Wind and Percussion Instructors*. His *Lignaumvitae* for percussion trio was performed by the University of Maine Percussion Ensemble, *Birds Sing in Other Places* for viola sextet was premiered by the University of Oklahoma Viola Ensemble, and *Khromas Diabolus* for trombone solo and percussion ensemble was premiered by the University of South Florida Percussion Ensemble, Tom Brantley, trombone solo. Capstone Records have released a CD of musical compositions by Daniel Adams. It includes music for percussion solo, percussion ensemble, and percussion with winds.

**David Ake (BM 1983)** is an assistant professor and director of jazz studies at the University of Nevada, Reno. His recent publications include the book *Jazz Cultures* (University of California Press, 2002), articles in *American Music*, *Echo*, *Encyclopedia Britannica*, and a chapter in *The Cambridge Companion to Jazz*. Ake recently returned from an extended trip to Paris, where he gathered material for his next book. Ake continues to perform regularly, appearing on a number of CDs and at concerts and festivals in such locations as Armenia, China, and throughout the United States. His group, The Collective, appeared at the 2003 IAJE Festival in Toronto.

**Sally Albrecht (MA 1977; MM 1979)**, Director of School Choral Publications for Alfred Publishing Co., conducted the National Middle School Chorus in Lincoln Center in April. The choir performed nine selections, seven of which were written or arranged by Sally and her husband, Jay Althouse. She has been a recipient of the ASCAP Special Music Award since 1987.

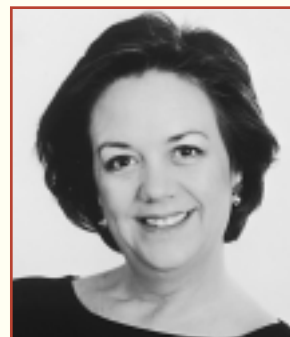
**Alex Apostolov (BM 2002)** finished his first year at the Manhattan School of Music. In the fall, he participated in MSM's Baroque Aria Ensemble, which offered the opportunity to sing a Bach cantata with the original instruments. This spring, he performed in the main opera production *Beatrice et Benedict* by Berlioz.

**Brad Bauner (BM 2001)** returned to Flat Rock Playhouse (NC) where, in addition to performing, he served as the apprentice coordinator for a group of eleven college students drawn from schools all over the U.S. He then returned to New York where he worked as the company manager for Revelation Theater's inaugural off-Broadway production of *Temporary Help* starring Chad Allen, Margaret Lolin, and Robert Cuccioli. Brad then worked at Richard Frankel Productions (*The Producers*, *Hairspray*, *Little Shop of Horrors*, and *Stomp*) as an assistant to one of the general managers.

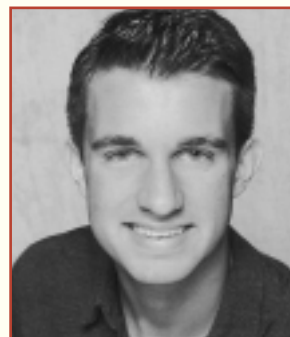
**James Berdahl (PhD 1975)** joined the Aspen Music Festival and School as general manager. Berdahl went to Aspen from Houston where he served as general manager of the Houston Symphony for 10 years. Dr. Berdahl has a long distinguished career in orchestra management. His past positions in the field include chief librarian, orchestra manager, and most recently general manager. He worked for the Minnesota Orchestra from 1976 to 1991.



Valerie Accetta



Sally Albrecht



Brad Bauner



Kate Besterman

**Clara Bernal (BM 1998)** graduated from the Milano, Italy Conservatory nearly two years ago as a mezzo-soprano. A year ago, she entered the Scala Academy for chorus. Studying there affords her the opportunity to see all of the rehearsals of the Scala performances and participate in events such as a week of master classes with Teresa Berganza. Last September, she sang in a performance of *Oberto Conte di San Bonifacio* by Verdi at the Arcimboldi.

**Kate Besterman (BM 1999)** moved to Connecticut and was married on Lake Champlain in Grand Isle (VT). She currently works as the Director of Annual Giving at the Forman School, a private college-preparatory school for students with learning differences.



Jo Lynn Burks

**Nicole Bradley Sanders (BM 1990)** recently played the role of the Power Woman in *Menopause, the Musical* at the Cuillo Center of the Performing Arts (FL).

**Brendan Buckley (BM 1996)** is currently on tour playing drums for the South American popstar Shakira. This tour has included live television performances on programs such as SNL, MTV Video Music Awards, The Tonight Show with Jay Leno, David Letterman, the Latin Grammys, MTVs TRL, Regis & Kelly, Rosie O'Donnell, The Today Show, Top of the Pops, and MTVs Icons. Besides performing live, he has also been busy writing and producing songs for studio albums, plus Pepsi and Reebok advertising campaigns. While not working with Shakira, he has found time to record albums with artists such as DMX, Alejandra Guzman, Natalia Oreiro, Fulano de Tal, Spam Allstars, and The Kind.



Donna Burns

**Jo Lynn Burks (MM 1984)** is the musical director and orchestrator for *From My Hometown*, a new musical inspired by the classic rhythm and blues artists Jackie Wilson, Sam Cooke, the Stylistics, and Otis Redding. The show ran from June 10 through July 12 at the Kirk Theatre on Theatre Row, 410 West 42nd Street.

**Donna Burns (MM 1983)** was this year's Community Recipient of the 2003 NFL Alumni New York Chapter "Helping Hands Award." Donna is currently a vice president with JP Morgan Chase, working as a program manager in the Chase Financial Services Information Technology, Chief Administrative Office, after being with the firm since 1995. She also volunteers as the Financial Director for Broadway Mondays, an organization that produces cabaret shows to raise funds for non-profit organizations. On the music front, Donna is composing and writing. Current projects include *Word World*, a new children's word building property for which she is serving as executive producer and composer/lyricist. As a member of ASCAP, she has presented two musicals at the Musical Theatre Workshops under the direction of Charles Strouse and Stephen Schwartz. In 1995, she received an individual project grant from the National Endowment for the Arts for her musical *Storm Warning*.



Keith Buterbaugh

**Keith Buterbaugh (MM 1985)** sang in a number of regional theatres including the Actors Theatre of Louisville (*My Way*), Virginia Musical Theatre (*Camelot*), and Artpark in Niagara Falls (*Merry Widow*). He continued to work in concert venues with Skitch Henderson and the New York Pops, Peter Nero and the Philly Pops, and also sang throughout the country with the Buffalo Philharmonic, the Dallas Symphony, and the Rochester Philharmonic. Keith has his own production company "Symphonically Yours," that creates and produces concerts for the symphonic market. Its goal is to provide exciting and innovative programs geared to keeping the symphonies alive.



**Lin-Lin Chang (DMA 2000)** is an adjunct associate professor at Fu-Jen University and Taidong Teacher's College in Taiwan, where she teaches voice, diction, art song literature, opera literature, and music appreciation. Along with her teaching duties, she performed this past year at the Taidong Teacher's College Recital Hall and at the National Recital Hall.



Lin-Lin Chang

**Lewis Cleale (BM 1989)** performed in the Tony nominated Broadway show "Amour" by Michel Legrand, and played the role of John Adams in the critically acclaimed production of "1776" at the Ford's Theatre in Washington, D.C. This summer Lewis was seen at the MUNY (MO) in productions of "Side by Side" with Brent Barrett, Michael McGrath, and Barbara Walsh and as Ravenal in "Showboat" with Karen Morrow and Michael Bell.

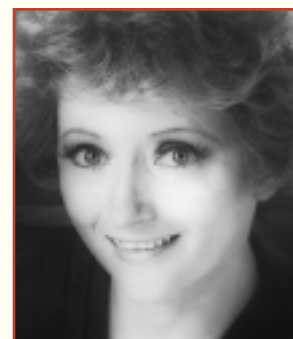
**Marilyn Cronin**, lives in Exeter (NH), and is the Founding Director of the Cronin Golden Voice Learning Center for Singing & Speaking. Cronin also serves on the faculty of the San Francisco International Summer Music Festival at the San Francisco Conservatory of Music, where she performs on National Public Radio's Noontime Concert Series at St. Patrick's Church and the prestigious Palace of Legion of Honor Concert Series. Marilyn has been listed and written about in *Musical America* – *The International Directory of the Performing Arts*.



Lewis Cleale

**Zelia Chueke (DMA 2000)** is living in Paris. Her research on "Contemporary Music and Traditional Repertoire – Towards a Healthy Relationship" was presented this summer at conferences in Sao Paulo and Rio de Janeiro, Brazil. Her CD, *Brahms-Debussy*, will be reviewed in the July-August issue of the *American Record Guide*

**Sally Cummings (MM 1993)** is teaching chorus at Liberty Middle School in Tampa (FL), where she directs three concert choruses and two show choirs. She also serves as the music coordinator for the contemporary worship service at Palma Ceia Presbyterian Church. Sally sang a concert this summer in Fort Wayne (IN) for the lunchtime concert series at the First Wayne Street Methodist Church.



Marilyn Cronin

**Carla Davis (BM 1998; MM 2000)** is studying for a DMA in music education/specialization in piano pedagogy at the University Texas.

**Jill Defina (BM 2001)** joined the Dillstar Production of *Joey & Maria's Comedy Italian Wedding* playing Viola, the ex-girlfriend in May 2002. In October she worked as an extra on the new Julia Roberts movie *Mona Lisa Smile* which was released in June 2003. During the Christmas season, she worked with Big Smile Productions.

**Chris DeRosa (BM 1989)** will tour with alternative singer Jenn London as part of the Armed Forces *Bringing A Little Bit Of Home To The Troops*. They will be touring Oman, Djibouti, U.A.E., Bahrain, and Saudi Arabia along with a special performance on an aircraft carrier. DeRosa is supported by Vic Firth drumsticks and Evans drumheads. He is a freelance drummer/composer who currently lives in New York City.

**Joshua Desrochers (BM 2000)** recently accepted the position of choral director at his alma mater, Goffstown Area High School in Goffstown, (NH). Josh holds positions on the executive boards of the New Hampshire Music Educators' Association and the New Hampshire Choral Directors' Association. Additionally, Josh is a faculty member at The Acting Loft in Manchester where he directs children's musicals.



Jill Defina



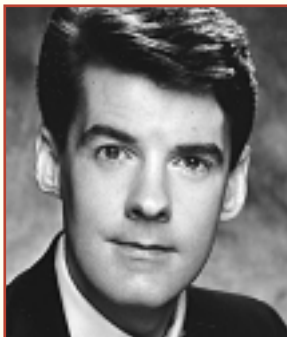
Rita Dolphin



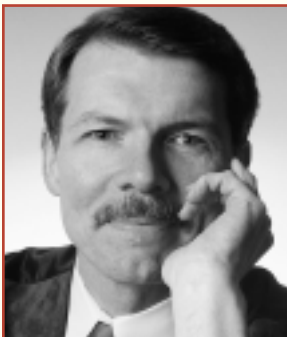
Ramon Dominguez



Leslie Dorst



John Easterlin



Kenneth Fuchs

**Rita Dolphin (BM 1998)** is a staff member at the ARTStation Professional Theatre and Galleries. She is currently performing her fifth show at the Center for Puppetry Arts, entitled *Dinosaurs*. Past productions include *Winnie the Pooh*, *Live Faust*, *Die Young*, *Shoemaker and the Elves*, and *Midsummer Night's Dream*. Theatre roles include Louisa in *The Fantasticks*, the Beggar Woman in *Sweeney Todd*, and Agnes Gooch in *Mame*.

**Ramon Dominguez (BA 1985)** was selected chairman for the 2003 Miami Music Teachers Foundation 49th Annual Honors Recital. The appointment held special significance for Ramon, who, 27 years ago won the senior division.

**James Dorgan (BM 1990)** works in Los Angeles as business affairs and legal counsel for Telepictures Productions. Telepictures is a leading television production company responsible for creating and distributing series such as *Extra*, *The Bachelor*, *Eliminate*, *Street Smarts*, *Slamball*, and others. Prior to joining Telepictures, Dorgan held positions at Paramount Pictures' Famous Music Publishing, and EMI-Capitol Recorded Music.

**Leslie Dorst (MM 2002)** serves as adjunct voice faculty member at both Barry University and New World School of the Arts, Theatre Division in Miami. She also serves as cantor at St. Ann's Catholic Church in Naples (FL) as well as a radio personality at Classical 1360 in Miami.

**John Easterlin (BM 1984)** had debuts with the New York City Opera at Lincoln Center in a new production of *Salome* (Fourth Jew); Dallas Opera in *Turandot* (Pang) and a new production of Rossini's rarely heard *Ermione* (Attolo); dual Canadian debuts with the Opera de Quebec in a new *Die Entführung aus dem Serail* (Pedrillo), and the Quebec Symphony in an evening of Gounod and Chabrier, both under the baton of Bernard Labadie; the Seattle Opera in a new *Fidelio* (Jacquino) opposite Jane Eaglen, Gerard Schwarz conducting; and a return to the Lyric Opera of Chicago in their new opera adaptation of *Sweeney Todd* (Pirelli) with Bryn Terfel. He returns to Princeton's prestigious Opera Festival of New Jersey for the summer in *Wozzeck* (Hauptmann) and *Eugene Onegin* (Triquet) before beginning his 2003-4 season which includes debuts with the Metropolitan Opera (*Salome*, *Die Frau ohne Schatten*); Spoleto Festival (*Ariadne auf Naxos*); Utah Opera (*Hansel und Gretel*), and a return to the Lyric Opera of Chicago (*Le Nozze di Figaro*).

**Peter Fielding (MM 2002)** is the cantor at St. Clements Catholic Church in Canada and teaches theory/aural skills with the Canadian Military (CFB Borden).

**Kenneth Fuchs (BM 1979, Distinguished Alumnus 2000)** remains active both as a composer and a music executive. The American String Quartet recently recorded all three of his string quartets, released on the Albany Records label (Troy 480). In reviewing the disc, the July 2002 edition of the American Record Guide wrote, "String quartet recordings don't get much better than this." In September 2003, the London Symphony Orchestra, under the baton of internationally known conductor JoAnn Falletta, featuring soloist Thomas Stacy, English hornist of the New York Philharmonic, will record three of Dr. Fuchs's orchestral works. They include, *Out of the Dark* (*Suite for Chamber Orchestra After Three Paintings by Helen Frankenthaler*); *Eventide* (*Concerto for English Horn, Harp, Percussion, and String Orchestra*); and *An American Place* (for Orchestra). Dr. Fuchs has received a commission to compose a work for the United States Air Force Heritage of America Band, located at Langley Air Force Base. The work is to be "dedicated to the men and women of the United States Air Force, in honor of the current world situation." He is also composing a new work, *Point of Tranquility*, especially for the University of Miami Wind Ensemble and their conductor, Gary Green. An active member of the National Association of Schools of Music, Dr. Fuchs currently serves as professor of music composition and director of the University of Oklahoma School of Music.

**Eileen Galindo (1984-1987)** completed a run of *The House of Bernarda Alba* at the Mark Taper Forum (CA) this past summer starring Chita Rivera. She also took part in an original project called Chavez Ravine, also at the Taper, with the political comedy trio Culture Clash.

**Orlando Jacinto Garcia (MM 1982; DMA 1984)** had premieres during 2002-2003 at venues in the US, Europe, Asia, and Latin America. Selected premieres of note included *viento sonoro*, for solo flute; *Music for Trombone and Piano*; *Multiple Voices*, for solo clarinet; *fragmentos congelados*, for viola and piano; *Why References?* for piano/disklavier and tape; *vedute sonore da Bellagio*, for orchestra; *separacion* for tape and soprano saxophone; *como los sonidos del viento nocturno* for viola and tape; *Core Interlude*, for piano, cello, and percussion; *silencios imaginados*, for flute, clarinet, violin, cello, and piano; and *fragmentos del pasado* for guitar.

**Lise M. Gilly (BM 1993)**, a native of Washington, D.C., has been teaching music in the Chicago Public Schools since 1994. In 1996 she founded the classical chamber group Musica Pacem, and in 1998 a Latin jazz band called Grupo Cha Cha. Both are successful freelance groups in the Chicago area. A flute player, Lise was an associate member of the Civic Orchestra of Chicago in 1999-2000, and has been a member of the Kenosha Symphony since 1997. Gilly also plays saxophone in the Chicago Salsa/Merengue scene, playing with Sylvio Sosa, Merengito, and the Ritmo award-winning Carpacho y Su Super Combo. Gilly is currently on the staff of Lincoln Park High School in Chicago as the assistant conductor of the band and orchestra and as a music appreciation instructor.

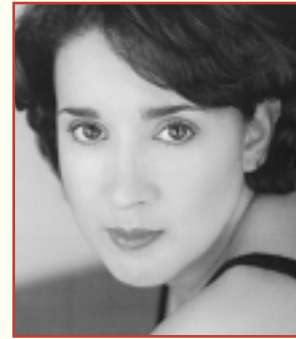
**Josh Greene (BM 1995)** completed a three-year run with the Broadway show *Rent* and a workshop of Duncan Sheik's *Spring Awakening*. He is currently in rehearsals for the new Andy Fickman musical *Sneaux!*, which is based on the gothic horror/romance novels of V.C. Andrews. Josh is also completing production on a television pilot called *The Tragic Hour*. Upcoming projects include hosting a new Discovery Channel show called *Rally 'Round the House*, which shoots 50 episodes this season in Atlanta and Los Angeles.

**David Hamilton (MM 1986)** works in Nashville as an arranger, composer, producer, conductor, and session player. His work can be heard on recordings by a wide range of artists including new arrangements for Renee Fleming and Bryn Terfel. He has conducted pops concerts with Michael W. Smith and the Atlanta and Houston Symphonies and for the past five years has served as conductor and music director of Amy Grant's national Christmas tour with the Nashville Symphony. David and his family live in Brentwood (TN).

**Andy Hartsman (BM 2003)** is the male lead singer on the Royal Caribbean cruise ship *Explorer of the Seas*. Andy will perform throughout the Caribbean until the end of March 2004.

**Jeffrey S. Hodgson (DMA 2001)** has been appointed dean of music at New World School of the Arts in Miami, after serving as interim dean for the past year. He was also awarded tenure and the rank of Associate Professor as piano faculty member. In May, Hodgson performed with the San Antonio Symphony together with pianist Vivian Spy Petkovich.

**Sara Gilliam Hopkins (BM 1981)** is the music director at a large Catholic parish in State College (PA), conducting two adult choirs and three youth choirs. After receiving her DMA in voice from the University of Maryland, College Park in 1996, she directed three one-act operas for children at Penn State and continues to concentrate on liturgical music in the State College area.



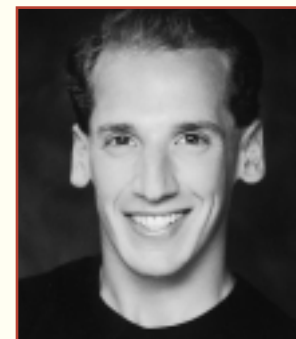
Eileen Galindo



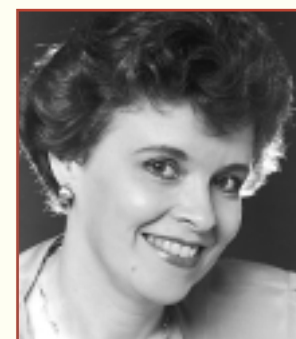
Josh Greene



David Hamilton



Andy Hartsman



Sara Gilliam Hopkins



**Bruce Hornsby (BM 1977)** recorded a new CD for RCA entitled *Big Swing Face*. Music critic Vaughn Watson says “*Big Swing Face* brims with fresh, contemporary sounds, including new songs such as *The Chill*, epic in its outlook and *The Good Life* are throwbacks to the contemporary piano pop of *The Way It Is*. Those songs sound needlessly staid once a listener hears how Hornsby intimates Prince-style funk and soul in *So Out*, arranges lyrics around trip-hop beats on *Try Anything Once*, and digs into a whimsical experiment on *Cartoons & Candy*, the set’s best song.”

**Lisette Jimenez (MM 2002)** won a prestigious University Fellowship at the University of Illinois, where she plans to pursue a DMA in vocal performance.

**Alan Johnson (BM 1982)** played solo piano for productions of Shakespeare’s *The Winter’s Tale*, starring David Strathairn as Leontes at the Classic Stage Company (NY) and for *Private Lives of Dancers* with the David Gordon Pick Up Performance Company at the Joyce Theater (NY). This summer he conducted the world premiere of Philip Glass and David Henry Wang’s new opera *The Sound of a Voice* at the American Preparatory Theatre in Cambridge (MA).

**Kathryn Karpinski (BA 2002)** portrayed Nellie Bly in a historical biography series on Long Island produced by St. George Productions last September. During the Christmas season, she performed in two more St. George historical shows, playing Beatrice Chandler, a Broadway starlet who married into the Astor family, and child-star Deanna Durbin in the 1939 Holiday Radio Show. She toured with American Family Theater’s production of *Cinderella*, playing the stepmother.

**Ken Keaton (BM 1974; MM 1975; DMA 1981)** was recently appointed associate dean for academic programs in the Dorothy F. Schmidt College of Arts and Letters at Florida Atlantic University. In addition to his administrative appointment, Keaton teaches graduate classes and continues an active performance schedule. This season he will perform solo and chamber works by Bach, Ravel, Coste, and Garcia-Lorca.

**Genevieve Koch (BM 2002)** attended the Universidad de Salamanca in Spain this past summer, filmed several commercials including a Spanish National for AT&T and an English Regional for Palm Beach Community College. She performed in the Actors’ Playhouse production of *The Sound of Music*, where she understudied the role of Maria. In addition, she played Asia Booth in the reading of *Lincoln Tunnel*, a new musical, as well as the Storyteller in *Rapunzel*. This summer, Genevieve performed as Maria in *West Side Story* at the Fort Salem Theatre in New York.

**Michael Kregler (MM 2000)** composed several new choral and instrumental works since ending his year’s work as a staff/faculty accompanist at UM. The works include *Soldier’s Elegy*, published by Walton Music, and *Sonatine for Flute and Piano*. He’s currently freelancing in New Jersey at the Mason Gross School of the Arts at Rutgers, The College of New Jersey and with several community theatre productions. Mike recently began teaching courses in theory and jazz studies at Rhode Island College.

**Jonathan Levine (BM 1988)** is working as a musician on Broadway, playing in *The Music Man* and Harry Connick Jr’s *Thou Shalt Not*. He also plays reeds for Roundabout Theater’s *The Boys from Syracuse*, and is head of the music department at the Rodeph Shalom School in Manhattan.

**Sandra Lopez (BM 1997)** signed with CAMI and made her Metropolitan Opera debut in October as Frasquita in *Carmen*, starring Denise Graves. Recent performances include singing Gilda in *Rigoletto* and Violetta in *La Traviata* for Opera North. The Metropolitan Opera sent her on an audition tour in Europe and Switzerland, while completing her third and final year as a young artist.

**Jorge Maldonado (BM 1999)** is currently playing the role of Manjiro in Sondheim’s *Pacific Overtures* at the Arden Theatre Company in Philadelphia. The multi-ethnic cast is under the direction of Terry Nolan. The production opened May 27 and ran through June 22.



Genevieve Koch



Jorge Maldonado



**Miriam Masia (1985)** left her position after eight years as a music therapist with the Miami-Dade County Public Schools to pursue a private music therapy practice. She specializes in music therapy with deaf youngsters and cochlear implant users. She recently presented to the Florida Alexander Graham Bell Association on "Music from the Heart: Music-Based Activities for Children with Cochlear Implants."

**Dorrit Matson (MM 1983)** is the conductor of the New York Scandia Symphony. She recently recorded the *Orchestral Works of Lars-Erik Larsson* on the Centaur label.

**Roselida Mautner (BM 1976; MM 1978)** was featured in over 700 performances of her original shows, *Movie Magic* and *Mediterranean Cruise*. She has toured in the eastern United States, played most of the hotels and condominiums of Southern Florida, and has appeared in productions of *Naughty Marietta*, *Camelot*, and *The Sound of Music*. Roselida has been featured in recital with the Coral Springs Pops Symphony and her credits with the Florida Grand Opera include *Boris Godunov*, *Samson et Dalila*, *La Boheme*, *Pagliacci*, *Cavalleria Rusticana*, *La Traviata*, *Hamlet*, *Aida*, and *Otello*. Besides performing, she currently teaches vocal performance and is director of the Seahawk Singers, a performing ensemble at Broward Community College. She is also a vocal instructor at the Little Theatre School of the Performing Arts, a theatrical studio/agency for talented children.

**Myrna Meeroff (BM 1995)** was the 2002 winner in the instrumental category of the Rising Star Competition, an international solo competition held annually in New York. She will make her Carnegie Hall debut later this year. She recently published an article, "A Unique Solution to the Plating Problem," in *The Horn Call*. Thompson Edition has published her transcription of Carl Maria Von Weber's Concertino for Horn.

**Jeremy Ryan Mossman (BM 2001)** has studied musical theatre in Oberaudorf, Germany, and has been working for Royal Caribbean International as a revue singer and vocal captain. He now resides in Astoria (NY). This summer he played the role of Andy Lee in *42nd Street* at the Shawnee Playhouse (PA).

**Josh R. Noble** performed alongside his former musical theatre professor, Margot Moreland, in the zany musical *Zombie Prom* (Joey) at the Broward Center for the Performing Arts in Ft. Lauderdale (FL) and the King Center for the Performing Arts in Melbourne (FL). He then toured in the KB Production of *The Jazz Singer* (Gene) before returning for his second time in Judith Viorst's musical *Alexander and the Terrible, Horrible, No Good, Very Bad Day* at Actors' Playhouse at the Miracle Theatre in Coral Gables (FL). This summer, Josh headed to North Conway (NH) to perform in the Mt. Washington Valley Theatre productions of *Guys and Dolls* and *Footloose!*

**Julie Purefoy (MM 1977)** has an article in a recent issue of *Windplayer Magazine*. She leads her own big band, which is comprised of all the first-call players in Miami, and she has a smaller six-piece group. She also is an active private teacher.

**Nicholas Richberg (BA 2002)** took time out of a busy schedule to complete his studies at the University of Miami last year, after which he began a relatively uninterrupted streak of employment in South Florida including *Crimes of the Heart* (Barnette) and *Blood Brothers* (Mickey) at the Shores Performing Arts Theater, *The Nerd* (Axel) at Broward Stage Door, and the critically acclaimed production of *A Shayna Maidel* (David) at Mosaic Theatre. Last summer, Nicholas assisted prominent tenor and director Peter Kazaras in the direction of Mark Adamo's *Little Women* at the Cabrillo Festival of Contemporary Music in Santa Cruz (CA).

**Julia Rolwing (DMA 2001)** is in the New York City area where she has enjoyed working as a private voice teacher at her home and at two local music studios, substitute teaching, and musically preparing *Joseph and the Amazing Technicolor Dreamcoat* with inner city children for the Newark Archdiocese. This year she sang performances of Bizet's



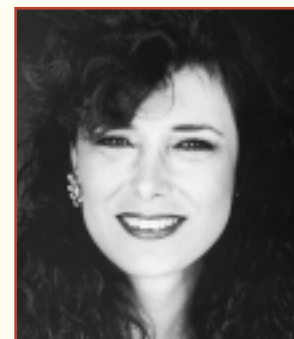
Jeremy Ryan Mossman

Z



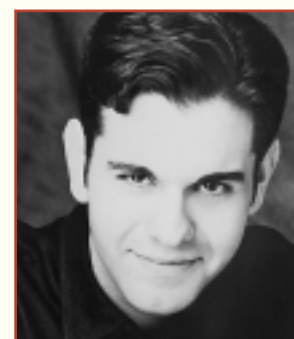
Josh R. Noble

M



Julie Purefoy

W



Nicholas Richberg

S

*Les Pecheurs des Perles* at Carnegie Hall with the Opera Orchestra of New York; productions of *Amahl and the Night Visitors* and a concert version of Victor Herbert's *Eileen* at Alice Tully Hall with The Little Orchestra Society; and performances of Mozart's *Requiem*, Haydn's *Theresienmesse*, Beethoven's Ninth Symphony, and Brahms' *Shicksalslieder* at Avery Fisher Hall. Rolwing also participated in The Auditions Project with Susan Ormont, and the Radiant Auditions Workshop with Connie Barnett and stage director James Marvel. Recently, Rolwing was informed of her acceptance into the Intermezzo Young Artists Development Program for this summer in West Hartford, Connecticut, where she will perform the role of Countess Almaviva in Mozart's *Le Nozze di Figaro*.



Roberta Rust

**Richard Rose (BM 1976)** is a commercial bassist and professor at Miami-Dade Community College (MDCC) Kendall Campus. He was recently awarded the Ruth Greenfield Wolkowsky Endowed Teaching Chair in Music at MDCC.

**Roberta Rust (DMA 1991)** was invited to perform a solo recital and present a seminar in St. Cecilia's Hall in Manila to celebrate the 30th anniversary of the Piano Teacher's Guild of the Philippines. She also presented master classes at the University of the Philippines, University of Santo Tomas, and St. Scholastica's College. Following her activities in the Philippines she traveled to Thailand, giving master classes at Chulalongkorn University and Mahidol University, and presenting a pedagogy lecture and master class for MIFA, the International Academy of Music. Rust currently serves as a member of the piano faculty and professor of music at the Conservatory of Music at Lynn University in Boca Raton (FL).



Jan Sage

**Jan Sage (MM 2000)** completed her first year of teaching in the Department of Theatre and Dance of the University of Michigan-Flint, teaching beginning acting, voice and movement, audition seminar, and musical theatre workshop. During the winter semester, she directed a production of Stephen Sondheim's *Assassins*. She sang with the University of Michigan Alumni Choir, performing with pianist-performer-arranger Kevin Cole in late May in a concert of American theatre composers. Next year's schedule includes *The Clouds*, *The Shape of Things*, *The Mousetrap*, and *How to Succeed in Business Without Really Trying*, which she will direct and open in February 2004.

**Andre Raphael Smith (BM 1884)** was selected the new music director and conductor of the Wheeling Symphony. Smith, 40, signed a two-year contract to take over the position from director emeritus Rachel Worby. Originally from Durham (NC), Smith has an impressive list of assistant conducting positions at the Philadelphia Orchestra, New York Philharmonic, and St. Louis Symphony. He also guest conducts regularly across the country. The Wheeling appointment is his first music directorship.



Lee A. Steward

**Erica-Sommer Dudley (BM 1999)** is the copyright administrator for Warner Bros. Publications/European and American Music Distributors LLC. Her duties include negotiating and preparing synchronization licenses, mechanical licenses, permission requests, and processing the royalties for the European offices. She is in the process of recording a full-length rock/alternative album with her band, E. S. P.

**James Stample (BM 1980)** co-arranged and orchestrated the finale of the *American West Suite* featuring the Dixie Chicks, Utah Symphony Orchestra, and the Mormon Tabernacle Choir for the opening ceremonies of the 2002 Winter Olympics. He also arranged and orchestrated the *Star Wars* segment for "Cinemagique" at EuroDisney in Paris. Stample is the co-composer on the CBS series *First Monday*.

**Lee A. Steward (DMA 2002)** lives in New York City and serves as assistant conductor and vocal instructor for the Boys Choir of Harlem. This year Lee sang recitals and oratorio concerts in New York and Washington, D.C. During the summer of 2003, he sang with the Caramoor International Festival Young Artists Program in New York and in the world premiere of Donizetti's French opera *Elizabeth*.

**Julie Stirman (BM 1999)** recently left Dallas (TX) where she played the role of Lucy in *A Class Act* at Theatre Three and performed in a reading of Carol Hall's new musical *Technicolor* at the Water Tower Theatre. After a successful run as the Hilton twins in *SideShow*, she and her co-star put together a duet cabaret. *Unattached* enjoyed rave reviews and sold-out crowds the Theatre Three and at Water Tower Theatre's Out-of-the-Loop Festival in Addison (TX). Julie now lives in New York City.

**Nancy Strelau (Pettersen) (MM 1985)** teaches at Penfield High School in Rochester (NY) and continues to compose. She recently completed a vocal work, *Before Me* (voice and piano) for the annual meeting of Alternative for Battered Women. She lives with her husband, Paul, a bassist with the Rochester Philharmonic Orchestra, and their eight-year-old daughter, Hadley, in Penfield (NY).

**Christopher Tedesco (BM 1983)** played trumpet on the sound track for the Disney Pixar movie *Finding Nemo*. He can also be heard on Saturday nights on CBS playing solo trumpet for the television show *The District*.

**Jessica Vanderhoof (BA 2001)** begins working this fall in the Performer Diploma Program at Indiana University where she was accepted on scholarship. Most recent performances include the mezzo-soprano solo in the Verdi *Requiem* with Maestro David Effron in North Carolina. Jessica graduated this spring with a Master of Music degree from Boston University.

**David van Zyll de Jong (BA 2002)** After participating as a scholarship recipient in the University of Miami Salzburg Program in the summer of 2002, David worked at the School of Music during the 2002-03 school year. In September he will begin study towards a master's degree in arts administration at New York University.

**Michael Walsh (BM 1998; MM 2002)** is an instructor of woodwinds at the University of Tennessee at Martin. He performs in the Paduah and Owensboro symphonies and is a substitute with the Nashville Symphony Orchestra.

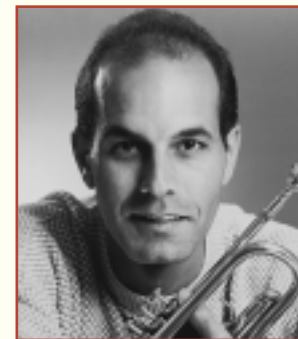
**John Warren (DMA 1999)** is the Director of Choral Activities at Erskine College in Due West (SC), where he conducts three choirs and teaches conducting, voice, and vocal literature. John and his wife, Jennifer, live in Anderson (SC) with their two-year-old daughter, Hannah.

**Kenneth D. Williams (BM 1983; DMA 1999)** completed his fourth year as director of choral and vocal activities at Dickinson State University and was promoted to associate professor. He is the repertoire and standards chair for university choirs of the North Dakota America Choral Directors Association, executive secretary for the North Dakota Chapter of the National Association of Teachers of Singing, and the president of the Dickinson Area Concert Association. This year he presented workshops on diction, vocal warm-ups, and figured bass at regional and state conventions. As a singer, Williams sang Jupiter in *Orpheus in the Underworld* with the Western Plains Opera.

**Michael Zager (BA 1964)** was appointed Dorothy F. Schmidt Eminent Scholar Chair in the Performing Arts at Florida Atlantic University. Zager has produced, composed, and arranged original music including albums and soundtracks for network television, major motion pictures, and commercials. His recordings include a dozen gold or platinum records, among them recordings by Grammy Award winners Whitney Houston, Peabo Bryson, Luther Wandross, Denise Williams, Jennifer Holiday, and Arturo Sandoval. He has more than 400 commercials to his credit, with clients ranging from Dr. Pepper, Buick, IBM, and Crystal Light to Budweiser, Kodak, Maxwell House, and Burger King. He will initiate an undergraduate degree with a concentration in commercial music at FAU.



Julie Stirman



Christopher Tedesco

## MUSIC ALUMNI CONTRIBUTORS 2003

In grateful recognition to those whose thoughtful generosity has helped to build and sustain the School of Music with gifts received between June 1, 2002 and May 31, 2003.

### **Impresario** **\$10,000 and above**

Brian Joseph Yale

### **Benefactor** **\$2,500 and above**

Joseph T. Monagle III

### **Maestro** **\$1,000 and above**

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Joan Beverly O'Connor  
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Lynne Doherty  
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Laura Harland Dunham  
Lawrence A. Dvorin  
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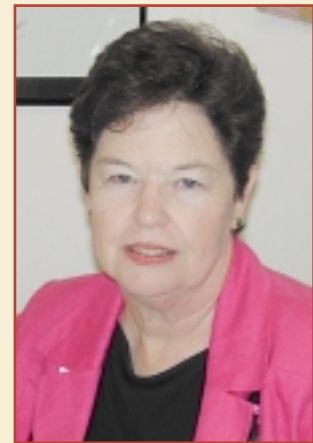
## PETER MACDONALD RECEIVES PRESSER MUSIC AWARD

Peter Fraser MacDonald, a DMA student in composition, was selected to receive the Presser Music Award for the 2003-2004 academic year. The \$7,500 award will support his collaborative work with Opera Victoria's Composer/Librettist Laboratory toward the creation of a full-length opera entitled "Siddhartha."

The University of Miami School of Music is one of fifteen schools nationally that has been selected for the Presser Music Award for the career development of a returning graduate student in performance, composition, musicology, or music education.



**Jo Faulmann**, assistant dean for undergraduate studies, will retire in December 2003. She has been involved in education for 40 years having taught at every level, the last 25 in higher education. Among the universities where she taught were Illinois State University, where she chaired music education; the Lamont School of Music; University of Denver, where she was assistant director and chair of music education; and for the last 18 years at the University of Miami School of Music. Jo came to UM as director of admission and recruitment and in 1991 was named to the undergraduate dean's position on the retirement of Constance Weldon.

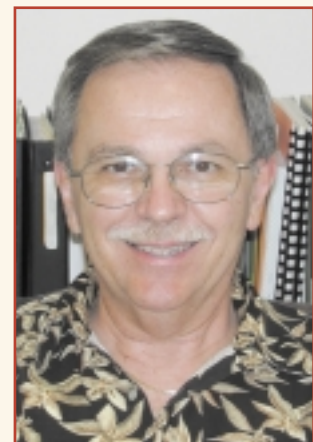


Jo Faulmann

Especially during her time as undergraduate dean, Jo brought important leadership and many innovations with regard to the School's scholarship program and procedures, undergraduate student recruitment at the international level, one-on-one advising and counseling of over 500 undergraduate students, wise counsel with regard to revisions of undergraduate curricula, and a veritable host of other initiatives. Jo will be available to assist the School of Music with some special projects in the future. She and her husband, Roger, plan to spend six months in Traverse City, Michigan and six months in Naples, Florida annually.

## KENNETH MOSES NAMED UNDERGRADUATE DEAN

**Kenneth Moses** will assume the duties of undergraduate dean in January 2004. Moses will commence his 28th year of service to the University of Miami School of Music in fall 2003. In 1975, he was appointed assistant director of bands. During his tenure the Band of the Hour made multiple appearances in the Fiesta, Sugar, Orange, Cotton, and Peach Bowl football games. In 1979, the band traveled to the Mirage Bowl in Tokyo, Japan.



Kenneth Moses

Moses was named director of admission and recruitment in 1991. Under his leadership the first prospectus on the School and a sampler CD were produced, and procedures were developed for the faculty to become more actively involved in the recruitment process. As a result the number of students inquiring about the School's undergraduate programs increased from 2500 to over 7500 and the number of undergraduate applicants rose from 400 to over 800.

**Caridad Centeno**, music therapy, completed her clinical internship in spring 2003 at the Veterans Affairs Medical Center here in Miami. She was hired at the VA as a music therapist to work for older adults who have medical and neurological conditions, while pursuing graduate studies in the University of Miami Department of Educational and Psychological Studies.

**Amanda Kristin Cox** received a Master of Music degree in May 2003. This past April, she won the *Pinellas Opera League Scholarship Competition* in Tampa (FL) and played the role of the Queen of the Night in the University of Miami's production of Mozart's *The Magic Flute*. She was also seen as the soprano soloist in the Christmas 2002 production of Handel's *Messiah* with the Miami Civic Chorale and Orchestra. Cox was heard in recital at the spring conference of The *College Music Society*, performing new music by Dennis Kam. Last year she premiered the role of Violetta in Thomas Sleeper's new opera *Small Change*. Ms. Cox will return to New York this summer to perform, teach, and work as Worship Coordinator of the Houghton Wesleyan Church.

**Emily Darsie**, music therapy, completed her clinical internship in April 2003 at the Ireland Cancer Center of the University Hospitals Health System in Cleveland, Ohio under the supervision of Dr. Deforia Lane. She was hired immediately to fill a full-time research position at the UHHC, where she will be conducting research with outpatient pediatric oncology patients, as well as premature infants in the neonatal intensive care unit.

**Joy Galliford (PhD 2003)** was honored as the Outstanding Graduate Student in the University of Miami by the Graduate School at ceremonies hosted by Dr. Steve Ullmann, vice-provost and dean of the Graduate School. Dr. Galliford's

dissertation, "The Effects of Music Exposure During Early Childhood on the Development of Linguistic and Non-Linguistic Skills," provided evidence that early and regular exposure to appropriate music has a significant impact on children's development of both language and non-language abilities during the period from birth to three years of age.



Members of UM Harp Ensemble

**Nicholas Perna (BM 2003)** was honored with this year's Vocal Performance Award. This summer he performed the role of the Committee in the world premiere of Bright Sheng's *Madame Mao*, as an apprentice singer with the Santa Fe Opera. While in Santa Fe he also was seen in productions of Richard Strauss' *Intermezzo* and Offenbach's *La Belle Helene*. During his senior year Perna sang the role of Tamino in University of Miami Opera Theater's production of *The Magic Flute*. In January, he received the Encouragement

Award at the Florida District Metropolitan Opera National Council Auditions, followed in April with a grand prize in the student division of the Young Patronesses of the Opera/Florida Grand Opera Voice Competition. This fall he will study voice with Joseph Evans at the Moores School of Music at the University of Houston.

**Amy Phillips (BM 2003)**, Musical Theatre Student of the Year, graduated in May. She played Demeter in *Cats* at Cumberland County Playhouse in Tennessee. In September she will be seen at Show Palace Dinner Theatre (FL) in *A Chorus Line*, *Chicago*, *Showboat*, and *Swing*.

**Jennifer Renzulli**, music therapy, finished her clinical internship at Claridge House nursing home here in Miami in the summer of 2002. She is now board-certified and has been working full time as the Activities Director for West Broward Care Center, a skilled nursing facility for older adults.



Amanda Kristin



Nicholas Perna



Joy Galliford

## MIAMI (FL)



Homecoming, reunions, and graduations are favorites for students and parents, and faculty. The music quad is the best place to be for homecoming and graduation celebrations.



### SUNSET CELEBRATION 2003

The School of Music held its annual gala reception in honor and recognition of individuals, associations, corporations, and foundations that have made gifts cumulatively of \$1,000 and more this year. Performers from the departments of instrumental performance and musical theatre were the highlight of the event. Thanks to those whose generosity help build and sustain the School.

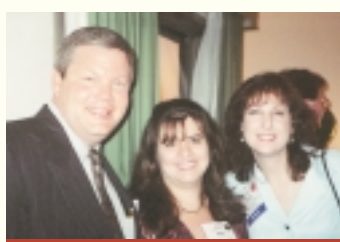
## NEW YORK (NY)

We love New York and New York alumni love attending our "Cocktails 'n Jam" event held at the ASCAP Building in midtown. This year's well-attended reception joined alumni and School of Music program directors David Alt, James Progris, and Whit Sidener. A good time was had by all.



## TAMPA (FL)

The School of Music held its annual reception for alumni attending the Florida Music Educators Association In-Service Conference in January. As usual, the reception room was at capacity with alumni sharing a year's worth of activities with colleagues.



## RECOGNITION OF ENDOWED SCHOLARSHIP DONORS

Scholarships are essential for attracting and retaining the best students. Endowed scholarships are the most valuable as they last in perpetuity, helping School of Music students for generations to come. An endowed fund forever recognizes the donor's generosity and commitment to the School of Music. Endowed scholarships are established for \$50,000 and above. We gratefully acknowledge Endowed Scholarship Donors

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*Rita Green Wallach Scholarship*

*L. Austin Weeks Scholarship*

*The Constance Family Music Scholarship*

*Weldon Family Memorial Scholarship*

*Harold Zinn Scholarship*

*Sanford and Dolores Ziff Family Scholarship*



## STUDENTS PARTICIPATE IN FOREIGN EXCHANGE PROGRAMS

In addition to the very popular Salzburg summer program for vocalists and collaborative keyboard, the School of Music has recently added some regular term international programs that have become quite popular with students. This year three students took advantage of programs in Amsterdam, England, and Perth, West Australia. These are vignettes written by the students who traveled to these programs during the past academic year.



Sam Bergstrom

### **Sam Bergstrom, Music Engineering major (bassoon), writes . . . . .**

To participate in foreign exchange entails filling out ridiculous amounts of paper work but don't let that put you off. You will be rewarded. The Western Aus-tralian Academy of Performing Arts, WAAPA

as it's called here, is incredible. The students' enthusiasm toward the arts is at a level I've never experienced. A true arts conservatory, it houses jazz and classical music, theater arts, and dance programs, with students genuinely passionate for their craft. A by-product of this was the university orchestra, which was quite enjoyable in which to play.

The jazz scene, made up of mostly of WAAPA students and alumni, is full of life. Every night there is always a place to hear great jazz. Even though I came here spoiled by UMs jazz department, the jazz clubs offer some of the best modern jazz I've heard. One night in particular, at the local Piazza Jazz Bar, was just as electrifying as when I heard Jon Faddis play with the CJB.

I would recommend staying in the on-campus accommodations during your stay. It's like living in an international arts commune. The large majority of the tenants either goes to WAAPA or come from overseas. At one party we had people from twenty countries. With each housing unit consisting of a full kitchen and two bathrooms per six people, each with their own room, it's a great deal at approximately \$1,000 U.S. per semester.

Any music major would benefit immensely from what WAAPA has to offer. Some majors transfer more easily than others, but if I could make music engineering work then most degrees are possible. It takes preparation and, (gasp), maybe summer school, but the only regret I had was I could only stay one semester.



Stephanie Hunt

### **Stephanie Hunt, Instrumental Performance major (cello), writes . . . . .**

Last fall I had the opportunity to study abroad in Amsterdam. It was certainly an experience that I will always remember. I lived on the third floor of a house on Amsteldijk, the street that

runs along the Amstel River. My landlords were music lovers who held a concert series in their house. They were very friendly and welcomed me immediately into their home. My first night there, they treated me to Indonesian food (as popular in Amster-dam as McDonald's is in the United States), and they helped me to become acquainted with the city.

I studied cello at the Conservatorium van Amsterdam. The conservatory is located near the Museumplein, one block from the Concertgebouw (concert hall) and less than a block from the Van Gogh Museum. My cello teacher was Monique Bartels, a Dutch cellist. She was a great teacher and her studio was very diverse. Out of seven students, six nationalities were represented! We had regular studio classes and also a voorspeelavond, or a studio class concert. While at the conservatory, I also had the opportunity to play in two string quartets and work with Murray Perahia and Frans Bruggen in orchestra projects.

I have to say that one of the most memorable things about Amsterdam was the abundance of bicycles. There were literally thousands of bicyclists! Amsterdam is not very large so one can go just about anywhere by bike quickly and easily. For most people, a bicycle was their only mode of transportation and this led to some interesting sights. I saw people carrying ladders, pieces of wood, tent frame boxes, you name it. I also saw people carrying as many as three children on their bike (the minivan of bicycles). However, for the most part, people tried to travel light. In fact, I once saw a man with only a pair of boots and a backpack. I guess the rest of his clothes were inside the backpack.

After about three weeks of watching bicyclists, I completely disregarded the safety advice of my landlady and bought a bike. It was old and rusty (like most Amsterdam bicycles) and I paid almost as much for the locks as I did for the bike, but it was a good investment.

There was always something to do or see in Amsterdam, whether it was theater, jazz, classical music, or ballet. There were concerts every night in the Concertgebouw and the local churches frequently had concerts. During the day, one could go to museums (there are over 30 in Amsterdam) or attend a lunch concert. I already miss Amsterdam! The city is so diverse that anyone can find their niche, whether it be enjoying the more liberal aspects of the city or enjoying the canal houses and flowers. I am already looking for an opportunity to go back!

**Elizabeth Lowry, Music Business and Entertainment Industries major (voice), writes . . . . .**

In my junior year the University of Miami, the School of Music, and the Music Business and Entertainment Industries Program, allowed me to embark on an unforgettable academic and cultural journey. Not only was I the first University of Miami



Elizabeth Lowry

School of Music student permitted to study music industry management in Britain, but I also received approval for my international program to extend for two semesters at Buckinghamshire Chilterns University. Since this University is located in the Chiltern Mountains of High

Wycombe, approximately 15 miles from London, I had to quickly adapt and submerge myself into new academic surroundings and another culture. Upon my arrival, my peers made me feel extremely comfortable, as I was the sole American studying at the University. They were interested in learning American customs and colloquialisms, as I was in absorbing their ways.

The music industry management courses at Buckinghamshire Chilterns' University are taught by very knowledgeable, bright, and extremely helpful professors. Business theories and practices are taught and incorporated into the syllabus of each music business course. While abroad, I also continued to study voice with an adjunct teacher in a nearby village. In addition, I obtained a part-time job at an independent record label in London. Traveling throughout Europe on my holiday breaks completed my junior year. My university years would not have been the same without this international educational opportunity. Upon hearing my experience with this program, many other University of Miami music business students are eager to embark on the same adventure.



**F**riends of Music held its first musicale in November at the home of Anne and Richard Childress and featured a student string quartet composed of Rosemary Siemens, Eska Laskus, Cristian Macelaru, and Vincent Fiorillo. The garden venue for the sunset serenade was a magical setting. The December musicale, hosted by Arthur Whitelaw and David Graden, featured a **Broadway Review** by UM Ovation, an ensemble of musical theatre majors. Dean William Hipp and Frankie opened their home to the Friends for the February musicale, which featured opera theatre students under the direction of Russell Young. It was an enticement for members to attend the full stage and orchestra presentation of Mozart's **Magic Flute** presented on campus in April. In March, Dorothy Traficante treated the sustaining members to an elegant evening of wine, music, and fine dining in her beautiful home. The Ibis Trio, featuring violinist Rosemary Siemens, violist Marie-Elaine Gagnon, and pianist Biljana Milovanovic provided entertainment.

In May, the Friends of Music's annual meeting featured graduate student pianists Marina Radyushyna and Grigorios Zamparis. President Thor Bruce used the occasion to present Dean Hipp with a \$10,000 contribution to the Friends of Music Endowed Scholarship Fund. This year's scholarship recipients were Lisa Marino, a music education major, and Jennifer Miller, a double major in percussion performance and music education. For more information about Friends of Music or a membership application, contact Arlene Johnson in the Development Office at 305-284-3941.

## HERITAGE SOCIETY

**D**onors who establish bequests and life insurance policies or make other irrevocable planned gifts to benefit the University of Miami School of Music are honored in the Heritage Society. Such gifts demonstrate the donor's recognition of the importance of securing the future of higher education and indicate confidence in the School of Music's faculty and programs. We gratefully acknowledge our Heritage Society Member

Bert S. Annenberg  
 Julia Benavides  
 Sylvia Goldman Blau  
 William Alston Clark  
 Gary Dennis Dubler  
 E. Frank Edwinn  
 Suzanne Elvira Izzo-Floyd  
 Enzo Frelani  
 Kenneth Fuchs  
 Laura E. Green  
 Elizabeth O. Gregory

William and Frankie Hipp  
 Jay W. Jensen  
 J. Calvin and Mildred H. Juriet  
 Alan Gabriel and Sandra Kaplan  
 Calvin and Ann Kellogg  
 Lee R. and Betty Kjelson  
 Audrey B. Love  
 Meline A. Markarian  
 Richard Winsor and Martha McEwen  
 Raul Muricano, Jr.  
 Bernice Pauley

John and Mary Ryckman  
 Lorraine Charney Sonnabend  
 Margaret Newman Stearn  
 Kay Schaffer Stedman  
 Lady Suzanna Polas Tweed  
 Mary E. Weber  
 Jay W. Weiss  
 Constance J. Weldon  
 Warren D. Wrobbel, Jr.  
 Sanford L. Ziff

## AN ALTERNATIVE DONOR OPTION

A very important form of donation that is always welcome and sometimes overlooked by donors is called a "Gift-In-Kind" donation. These are extraordinarily valuable gifts to the School of Music made in the form of donated services, instruments, equipment, hotel rooms, and airline tickets, among other options. Without this kind of support, many projects at the School of Music would simply not be possible. The School of Music is pleased to recognize the following "Gift-In-Kind" donations made from June 1, 2002 to May 16, 2003.

### **Gusman Society - \$500,000 and above**

Piano Music Center and the Yamaha School Loan Program – Pianos

### **Dorian Society - \$100,000 and above**

Univision Network – Advertising and promotion  
Univision 23 Miami  
Telefuturo 69

### **Prelude Society – \$25,000 and above**

Clear Channel South Florida – Radio advertising  
J. W. Marriott Hotel – Hotel rooms

### **Concerto – \$20,000 and above**

American Airlines – Airline tickets

### **Impresario - \$10,000 and above**

Ms. Joan B. Ewald – Steinway piano  
Knight-Ridder/Miami.com - Website banner ads, ticket promotions  
The Miami Herald/El Nuevo Herald – Print advertising and promotion  
Mr. Milton Saunders – Violins and bows

### **Grand Benefactor - \$5,000 - \$9,999**

Casa Larios Restaurant – Event catering  
Coral Gables Gazette – Print media exposure  
Herald Direct – Printing and distribution services  
New Times – Print advertising and promotion  
Spanish Broadcast System – Radio advertising

### **Benefactor - \$2,500 – \$4,999**

Jeren Foliage Design – Plants and flowers  
Mario's Dry Cleaning – Dry cleaning services  
SGL Marketing and Communications – Graphic design services  
Somatron Corp. – Music Therapy equipment  
Southern Wine and Spirits of America – Wine donation  
WDNA 88.9 FM – Radio advertising and promotion

### **Maestro - \$1,000 - \$2,499**

Café Nostalgia – Event venue  
Cingular Wireless – Cellular phones and service  
Diego's Restaurant, Inc. – Event catering  
Diario Las Americas – Print advertising  
Friends of Music – Event receptions  
Miami-Dade County Auditorium – Event venue  
Music a la Carte – Studio equipment  
WLRN Public Radio and Television – Advertising and promotion

### **Virtuoso – \$500 - \$999**

Ms. Diane J. Almodovar – Computer equipment  
BMI Latin Music Division – Musical instruments  
Dr. Lee and Betty Kjelson – Library books

### **Concert Master - \$250 - \$499**

Guitar Center – Musical instruments

### **First Chair - \$100 - \$249**

Publix Supermarkets – Children's Concert goodies

## JAIDE FRIED WINS SONGWRITING COMPETITION



Jaide Fried with BMI Foundation President Ralph N. Jackson from the BMI Pop Awards held May 13, where Jaide was presented with the 1st place award for the John Lennon Scholarship.

Jaide Fried, a senior majoring in studio music and jazz (jazz voice), was the first place winner in the 6th Annual John Lennon Scholarship Songwriting Contest held annually by the BMI Foundation, a program that recognizes the talent of young songwriters. Jaide won \$5,000 for her song, Love Me Tonight.

Jaide, who lives in West Palm Beach, is a member of the University of Miami award-winning Jazz Vocal Ensemble I. She also directs and arranges for her own ensemble, the "Jaide Ensemble," which includes another singer and a rhythm section. Jaide teaches voice and piano at a local music school, and Sunday school at a local temple. She performs weekly at the Magnum Lounge in Miami and is a DJ for the University of Miami's radio station, WVUM. She has made the Dean's, Provost's, and President's Honor Roll at the University of Miami, and is a member of the Golden Key National Honor Society and Sigma Alpha Iota. She will graduate magna cum laude in fall 2003, and then apply to law school working towards a career in entertainment law. She hopes to combine her knowledge of music with her law degree to help the music industry and its artists.



## ADULT EDUCATION WITH AN EDGE



Frank Cooper

**F**rank Cooper's Special Classes for the Community "Eight series of classes in four years," says the bespectacled teacher, "and still they come back for more!" Frank Cooper, the School's only Research Professor of Music, attracts dozens of registrants for his now twice-yearly, six-lecture music appreciation sessions and is always delighted when people register repeatedly.

"Some of them say that they plan vacations to avoid missing these classes," Cooper recalls, "and when people have to miss, they apologize!" What keeps the public returning? It is the professor's constantly changing subject matter, his wide array of visual and audio materials, his keyboard demonstrations, and his surprise guest artists. "In all, I've done more than fifty lectures without repeating a subject, so no one ever seems bored – and everyone loves the guests. Dame Ida Hendel discussing the art of violin performance, Kemal Gekic playing the Liszt Piano Sonata, Ivan Davis discussing opera stars he has known, harpsichordist Gregorios Zamparas ripping through Soler's Fandango, Marina Radyushina treating a group of Scriabin Etudes – these friends and students helped to make certain of our evenings truly memorable," says Cooper. "I have a lot of help for which we all are grateful! Musical subjects are really brought to life beyond what a mere lecture can produce."

That enthusiasm attracts a cross-section of South Florida music lovers – including trustees of the University, faculty members from other colleges and schools, attorneys, physicians, housewives, brokers, philanthropists, and retirees. Cooper exclaims, "What's wonderful is how intelligent they all are and how keenly they want to learn about music. Leading these classes into a deeper experience of music is a joy for me."

The 2003 Autumn Series begins right after Labor Day, on September 2 and runs six consecutive Tuesday evenings from 7:30-9:30 in Clarke Recital Hall. Registration is \$150 and can be made over the telephone by calling Valerie Crawford at 317-284-6915.

### SPECIAL ANNUAL GIFT

Special annual contributions are very important, in that they can be directed to the areas of greatest need. Examples include special projects, support for faculty research, and program enrichment. Special gifts are established for \$50,000 and above. We gratefully acknowledge our Special Annual Gift Donor.

Dr. M. Lee Pearce Salzburg Summer Program  
The Stamps Family Distinguished Visitors Series

### CONNECT WITH E-ALUMNI

The University of Miami Alumni Association has a way for you to stay connected to the University of Miami and the School of Music. E-Alumni Connections is a weekly electronic newsletter containing information about the Office of Alumni Relations, UM Alumni Association activities, school and college based news, and other campus updates. Simply visit [www.miami.edu/alumni](http://www.miami.edu/alumni) and select "E-Alumni Connections" to sign-up.

## ANNUAL SCHOLARSHIP

Scholarships honoring or memorializing individuals or groups provide an essential source of financial support for the School of Music. Awarded on an annual basis, these meaningful scholarships allow students to obtain a first-class private education and pursue their goals of a career in music. Annual Scholarships are established on a yearly basis in which funds are completely dispersed. Gifts of \$10,000 and above can be used to create a scholarship in your name. We gratefully acknowledge our Annual Scholarship Donors.

*Lee Amile Gold Coast Jazz Society Scholarship*

*Paul Bateman Foundation Scholarship*

*Paul R. Blau Memorial Scholarship*

*Grace Capua Memorial Scholarship Fund*

*Kay Carpenter Scholarship*

*Bertha Foster Sigma Alpha Iota Scholarship*

*FCMENC Scholarship*

*Miami Men's Opera Guild Scholarship*

*Miami Music Club Scholarship*

*Miami Music Teachers Foundation – Thelma Van Steenberg Scholarship*

*Anne Keefer Noble Scholarship*

*Theodora Penrose Scholarship*

*Presser Foundation Scholarship*

*The Presser Music Award*

*Sigma Alpha Iota Scholarship – Mary Davies Merit Award*

*Jack Taylor Foundation Scholarship*

*Avedis Zildjian Percussion Scholarship*



## ALUMNI WEEKEND 2003

November 13 – 16, 2003

Reunions ■ Homecoming ■ UM Experience

The University of Miami Alumni Association invites you back to campus for **Alumni Weekend, November 13-16, 2003!** Catch up with old friends and rediscover your alma mater with a weekend full of exciting events including:

- Class Reunions and Affinity Group Reunions
- The Audrey R. Finkelstein UM Experience
- Your Favorite Homecoming Festivities
- UM vs. Syracuse Homecoming Game
- And Much More!

During the weekend, the Band of the Hour will also host a special reunion for all band alumni. For general information on Alumni Weekend 2003, visit [www.miami.edu/alumniweekend](http://www.miami.edu/alumniweekend), or contact the Office of Alumni Relations at 305-284-2872 or at [alumni@miami.edu](mailto:alumni@miami.edu).

For more information on the Alumni Band Reunion, email [umalumniband@hotmail.com](mailto:umalumniband@hotmail.com), or call 305-284-4273.

**2003 NACAC Performing and Visual Arts College Fairs**

Atlanta	October 27	7 p.m. – 9 p.m.	AmericasMart Atlanta
Boston	October 22	7 p.m. – 9 p.m.	Boston Center for the Arts
Chicago	October 14	7 p.m. – 9 p.m.	Chicago College of Performing Arts
Interlochen	October 11	4:30 p.m. – 6:30 p.m.	Interlochen Arts Academy
Los Angeles	October 5	1 p.m. – 3 p.m.	Dorothy Chandler Pavilion
Miami	October 28	7 p.m. – 9 p.m.	James L. Knight Center
New York	October 20	7 p.m. – 9 p.m.	Javits Convention Center
Philadelphia	October 19	3 p.m. – 5 p.m.	Hilton Philadelphia City Avenue
San Francisco	October 7	7 p.m. – 9 p.m.	South San Francisco Conference Center
Seattle	October 8	7 p.m. – 9 p.m.	Washington State Convention Center
Washington, DC	October 26	1 p.m. - 3:30 p.m.	Kennedy Center

Directions to the fairs may be found on the NACAC web site [www.nacac.com](http://www.nacac.com)

**Conventions**

Midwest Band and Orchestra	December 16 – 20, 2003	Chicago
Florida Music Educators	January 8 – 10, 2004	Tampa
International Association of Jazz Educators	January 22 – 24, 2004	New York
Texas Music Educators	February 12 – 14, 2004	San Antonio

**On-Campus Auditions**

January 30, 2004  
 February 6, 2004  
 February 20, 2004

**Regional Auditions**

**Domestic**

Atlanta, GA	January 26, 2004
Boston, MA	February 13, 2004
Charlotte, NC	January 27, 2004
Chicago, IL	February 5 & 6, 2004
Dallas, TX	February 17, 2004
Houston, TX	February 16, 2004
Interlochen, MI	February 9, 2004
Los Angeles, CA	February 24 & 25, 2004
New York, NY	February 11 & 12, 2004
Philadelphia, PA	February 10, 2004
San Francisco, CA	February 23, 2004
Washington, DC	February 9, 2004

**International**

Hong Kong	October 20, 2003
Seoul	October 15, 2003
Singapore	October 17, 2003
Taipei	October 21, 2003
Tokyo	October 25, 2003

## NEW MEMBERS OF PHI KAPPA LAMBDA

THE FOLLOWING STUDENTS WERE INDUCTED INTO THE **PHI KAPPA LAMBDA** DURING CEREMONIES AT THE SCHOOL OF MUSIC IN MAY.

Kristie Born  
 Toni Casamassina  
 Marisa Dinino  
 Kiara Duran  
 Joy Ann Strawser Galliford  
 Craig Gosnell  
 Julie A. Hess  
 Bethanne Hunter

Krystyna Kolaczynski  
 Maria Letona  
 Lisa Nishioka  
 Jedidiah Joseph Scott  
 Benjamin Skardon Smith  
 Jeanette L. Sommons  
 Phillip Strange  
 Christy Vogt

## A PROFILE OF NEW UNDERGRADUATE STUDENTS, FALL 2003

- 172 new students selected from more than 800 applicants
- They come from 30 states and Puerto Rico and 9 countries
- 30% are from Florida (27% in '02, 39% in '01, 31% in '00, 28.5% in '99)
- 56% submitted SAT scores of at least 1200 (50% in '02, 45% in '01, 53% in '00, 43% in '99)
- and, 58% submitted ACT scores of at least 27 (42% in '02, 44% in '01, 43% in '00)

### STATES

Alaska	Nebraska
Arizona	New Hampshire
Republic	New Jersey
California	New York
Colorado	Ohio
Connecticut	Oklahoma
Florida	Oregon
Georgia	Pennsylvania
Illinois	Rhode Island
Indiana	Tennessee
Kansas	Texas
Maryland	Utah
Massachusetts	Virginia
Michigan	Wisconsin
Minnesota	Wyoming
Missouri	

### COUNTRIES

Australia  
 Dominican Republic  
 Hong Kong  
 Japan  
 Peru  
 Senegal  
 Singapore  
 Uruguay  
 Venezuela



Name:

Address:

City:

State:

Zip:

Telephone #:

E-Mail Address:

Degree(s):

Date(s):

Professional activities: (awards, recent performances, positions, publications, etc.)

Check if new address.

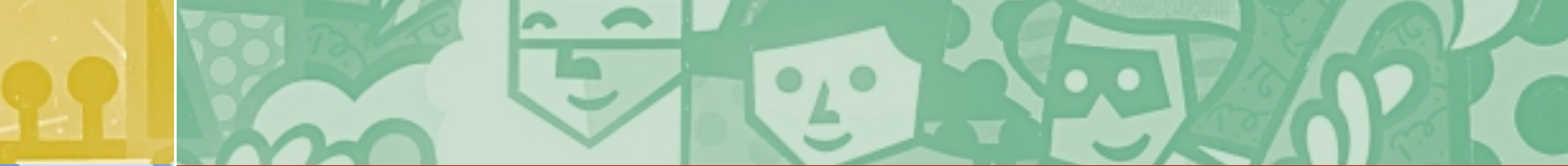
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SCORE, UNIVERSITY OF MIAMI, SCHOOL OF MUSIC

PO BOX 248165 CORAL GABLES, FLORIDA 33124

FAX TO: 305-284-6475



## NOTES

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# SCORE

**Nicholas DeCarbo**, Editor.

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