

FESTIVAL OF MIAMI 1994
SEPTEMBER 16 - OCTOBER 23

SCORE

UNIVERSITY OF MIAMI
SUMMER 1994

SCHOOL OF MUSIC

JON SECADA AND DAWN LEWIS HONORED AS DISTINGUISHED ALUMNI



Jon Secada, one of the hottest vocal and songwriting talents in the music industry, was named the 1993 University of Miami Distinguished Alumnus. The special ceremony honoring the Grammy Award-winning performer was part of UM's Homecoming festivities.

Secada, who co-wrote one track on Gloria Estefan's *Cut Both Ways* album and six tracks on her smash album *Into the Light*, donated a \$20,000 scholarship to the School of Music.

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Dawnn Lewis, best known for her role on the television series "A Different World," is the University of Miami School of Music's Distinguished Alumna for 1994. She was presented the award at the School of Music's commencement ceremony in May. Lewis, a 1982 graduate, majored in musical theatre.

Lewis wrote the lyrics for the theme song to "A Different World," co-wrote the song "Your Love," performed by vocalist Nancy Wilson, and is currently developing her own album. She also sang the theme

Continued on page 5

DEAN'S MESSAGE

Dear Alumni and Friends:

The past two or three years have seen the School of Music making important advances on many fronts, and the cumulative effects of these advances have pervaded the School with a new sense of vitality as we continue to pursue goals for excellence. These include, in summary fashion, establishing a resident string quartet, the Bergonzi Quartet; new student recruitment initiatives in the Far East; inaugurating new graduate degree programs in keyboard pedagogy; exchange programs in Holland, Italy, and Austria; the new Abraham Frost Commission Series; numerous significant new faculty appointments; ensemble tours to Ireland and Japan; the opening of the new L. Austin Weeks Center for Recording and Performance; major funding for the renovation of existing facilities; the fifteen-year agreement with Morgan Music Company to provide sixty new Yamaha pianos per year; the establishment of multi media labs in collaboration with the Schools of Architecture, Engineering, and Communication; and the many important technological advances that have been incorporated in our curricula. The list goes on but these examples, some of which are written about in this issue of SCORE, serve to illustrate the point.

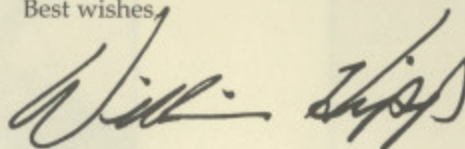
While tributes to Carolyn Stanford and William Klinger appear elsewhere in this issue, I would be remiss if I did not call

special attention to their contributions as key members of the faculty over many years. Each assisted in important ways to build the School to its current status. While they have chosen to retire, their legacy of inspired and dedicated teaching, mentoring, and high standards of performance are forever a part of the School's history.

At the same time, we take great pride in welcoming newly appointed faculty members Joseph Evans and Margaret Donaghue, who will both contribute in important ways to the School's future growth. As you read on in this issue, you will learn about their professional experiences and qualifications. We are delighted to welcome them to the faculty.

We are also pleased to recognize in this issue of SCORE those who have supported the School of Music during the past year. It is their generous giving that assists importantly in the sustenance and enrichment of our programs.

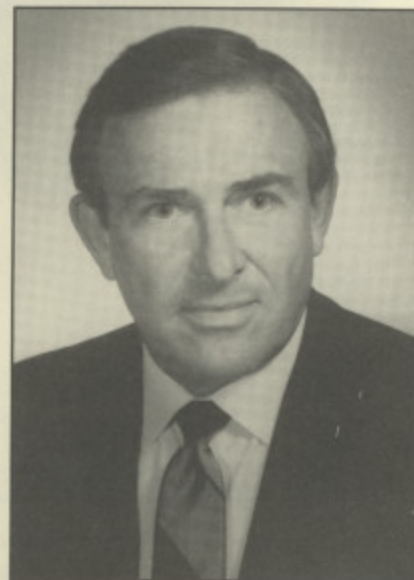
Best wishes,



William Hipp

Dean

Patricia L. Frost Professor of Music



Dean William Hipp

FESTIVAL MIAMI 1994

SEPTEMBER 16 - OCTOBER 23

Festival Miami 1994, presented annually by the University of Miami School of Music, celebrates its eleventh season with a record 30 performances during a five-week period. This year's musical program is especially rich and varied. Orchestral, vocal, chamber, choral, jazz, ragtime piano, and Latin American music enthusiasts will enjoy the Festival's many performances and master classes, given by internationally renowned guest artists and UM music faculty.

For the first time ever, a Chopin Festival, presented by Festival Miami and The Chopin Foundation of the United States, will be offered within the Festival program. The Chopin Festival begins on September 23 with a free lecture on "Chopin and His Contemporaries" by Frank Cooper, immediately followed by a free concert featuring award-winning pianists Wendy Chen and Elier Suarez, a winner of the American Chopin Competition. On September 24, Italian pianist Carlo Grante presents a free concert, followed the same evening by the University of Miami Symphony Orchestra and the exceptional Polish pianist Krystof Jablonski, performing Chopin's *Piano Concerto No. 1* and selections by Rachmaninoff, Scriabin, and Balakirev.

Celebrated soprano Edda Moser will grace the University's Maurice Gusman Concert Hall stage on opening night, September 16, together with the UM Symphony Orchestra under conductor Thomas Sleeper. She returns to the Gusman stage on September 21, accompanied by Cliff Jackson, known throughout the United States and abroad as one of the finest vocal coaches. An out-

standing interpreter of lieder, Moser has performed on concert stages on four continents.

The incomparable Marvis Martin, an internationally acclaimed soprano and a University of Miami alumna, will present "An Afternoon of Song" on September 18 with UM's artist-in-residence, pianist Ivan Davis, performing works by Mendelssohn, Mozart, Schubert, Schumann, and Tchaikovsky.

An all Bach concert, performed by leading soprano Julianne Baird, will take place on September 25. This event is presented by The Miami Bach Society with Donald Oglesby, artistic director; Robert Heath, harpsichord; University of Miami Collegium Musicum, and the Miami Bach Society Chamber Orchestra. Baird comes to Festival Miami after completing a solo recital tour of Austria, Germany, and Holland. Baird has recorded extensively on such labels as Decca, DGG, Dorian, Omega, Newport Classic, Nonesuch, and Vox Cum Laude.

On October 22, Cuban native Rosa Vento, another outstanding vocalist and UM alumna, will present a recital with UM pianist Teresa Escandon. The program will include works by Handel, Mozart, Rossini, R. Strauss, Schubert-Liszt, Chopin-Liszt, Schumann-Liszt, and Strauss-Godowsky.

Latin American music enthusiasts will enjoy several Festival programs. On September 17, Cuban native Ricardo Iznaola, who performs throughout Europe, Japan, and North and South America and has been widely broadcast on radio and television, will perform a "Guitar Concert" with UM faculty artists Juan Mercadal and Rene Gonzalez.

Included on the program are works by Sor, Blackwood, Sainz De La Maza, Ravel, and Morel.

On September 25, Sergio and Odair Assad, the popular Brazilian classical guitar duo, return to Festival Miami for their second year to perform "An Evening of Latin American Music," including works by Pascoal, Gnattali, Sergio Assad, Piazzolla, Villa-Lobos, and Gismonti. The Assads have performed in recital and with orchestra throughout most European countries, Australia, the Far East, and their native Brazil. This performance will be held at the Colony Theater in Miami Beach.

Venezuelan-born Sergio Daniel Tiempo and Argentinean-born Karin Lechner return to Festival Miami to present "Tango Plus" on October 14. This marks their first Festival appearance as a duo. In addition to presenting recitals around the world, both independently and as a duo, they have made several recordings for the JVC Victor and the EMI labels.

Chamber music lovers can take advantage of three performances by the Bergonzi String Quartet this season. On September 20, the quartet and bassist Lucas Drew will perform Schulhoff-Drew's *Five Pieces for String Quartet and Bass* and Schubert's *String Quintet in C Major*. They will be joined on September 26 by UM artist faculty Christine Nield, flute; John Dee, oboe; Luciano Magnanini, bassoon; and Lucas Drew, double bass. Their final performance for the Festival will be on October 18, when they will perform works by Mozart, Soulima Stravinsky, and Brahms. The Bergonzi String Quartet's first compact disc, a collaboration with pianist Ivan Davis, is due out later this year.

Festival Miami has traditionally presented exciting jazz performances, and this year is no exception. The jazz offerings begin on September 30 with a concert by the Vince Maggio Trio (Vince Maggio, piano; Don Coffman, bass; and Eric Allison, woodwinds) at the Colony Theater at Miami Beach. On October 1, Travelin' Light, led by the virtuoso tuba player and UM alumnus Sam Pilafian, presents an evening of vintage ragtime, jazz, and Dixieland music from the 1920s, 1930s, and 1940s. On October 2, Larry Lapin, director of the UM Jazz Vocal Program, will present the Jazz Vocal Ensemble and the following night, October 3, will collaborate in a free "Crossover Concert: Classical and Jazz" with Rachel Lebon, voice; John Bailey, trumpet; Bernice M. Harbaugh, piano and harpsichord; Randall Dollahon, guitar; Don Coffman, bass; Ross Harbaugh, cello; and Fred Wickstrom, drums.

The popular University of Miami Concert Jazz Band performs on October 7 under the direction of Whit Sidener. Joining the CJB will be bebop trombonist J.J. Johnson. A 40-plus year trombonist, Johnson has played with greats such as Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, Miles Davis, Charlie Mingus, and Clifford Brown, among others.

The last two jazz performances of the Festival are on October 12 and 13. Vince Maggio returns to the Gusman stage for "Jazz Night" on October 12 with Ron Miller, piano; Ed Calle, saxophone; Gary Keller and Whit Sidener, woodwinds; Jason Carder, trumpet; Don Coffman, bass; Steve Bagby, drums; and John Yarling, percussion. "Cool Jazz," a free concert presented by the PACE/Southern Bell Jazz Showcase Artist, Gerald Dimitri, will take place on October 13.

Considered one of the great jazz saxophone players in South Florida, Dimitri was playing professionally by age 16 at music spots in Chicago and New York, backing Gladys Knight and the Pips, Rufus Thomas, Eddie Kendricks, and the Moments.

On October 6, UM artist faculty, including pianist Paul Posnak, Thomas Moore and Glenn Basham, violins, and Ross Harbaugh, cello, will present a "Piano Trio Evening." Posnak records for Crystal Records, Musique Internationale, Stradivari Classics, and Arabesque Recordings.

Award-winning pianist Nelson Padgett joins world-renowned violinist Elmar Oliveira for a program on October 9 that includes works by Beethoven, Gershwin-Heifetz, Respighi, and Tartini-Kreisler. Padgett has performed the world premieres of two major works by Philip Glass and has appeared as a soloist with the Houston and National Symphony Orchestras. He has given concerts in cities throughout the United States and in countries around the world. The son of Portuguese immigrants, Oliveira has performed for audiences throughout the United States, Europe, the Far East, South America, Australia, and the Soviet Union.

During the last week of the Festival, on October 20, Grigory Sokolov, one of Russia's most celebrated artists, will perform works by Chopin, Prokofiev, and Schubert. Sokolov won first prize at the Third International Tchaikovsky Piano Competition in Moscow at age 16. Since then, he has toured with the Moscow Philharmonic Orchestra and has given regular performances throughout Europe, North America, and Japan.

An evening of choral music is planned for October 16, when the

University of Miami Chorale, under the direction of Jo-Michael Scheibe, and the UM Chamber Singers, directed by Donald Oglesby, perform a free concert of works by M. Durufle, M. Lauridsen, R. Clausen, Brahms, M. Wilberg, Sweelinck, and C. Effinger.

UM's Wind Ensemble, conducted by Gary Green, will give a free concert with Paul Posnak, piano, and Gary Keller, saxophone, on October 17. They will present 20th century music featuring performances of Gershwin's *Rhapsody in Blue*, Milhaud's *La Creation du Monde*, and Stravinsky's *Octet*.

Closing night, October 23, features a world premiere. Russian-born violinist Mark Peskanov joins the University of Miami Symphony Orchestra in the premiere of *Violin Concerto No. 1* by Thomas Stephen Ludwig.

Unless otherwise indicated, concerts will take place at the Maurice Gusman Concert Hall at the University of Miami, Coral Gables campus. Nearly one-third of the 30 performances are free; ticket prices for the remainder of the performances range from \$5 to \$16. Opening and closing night performances and one Chopin Festival concert also have \$35 seats, which include admission to post-concert receptions. Master classes and lectures are free, but reservations are required. Tickets may be purchased directly from the Festival Miami office or through TicketMaster. For further information, call Festival Miami, (305) 284-4940, from 9 a.m. to 5 p.m. ■

This article was prepared with Rachel Marcus.

CELEBRATING
10 YEARS OF
MUSICAL
EXCELLENCE

Every Wednesday, June 22 through September 14, 7-8 p.m., WTMI, in cooperation with the University of Miami School of Music, will broadcast excerpts from past Festival Miami concerts, as a prelude to this year's exciting line-up.

Stop by Citibank's 1190 South Dixie Highway branch and register to win a trip for two to experience the world-renowned Philadelphia Orchestra in person, with complimentary air fare and hotel included. Tune in to the "Best of Festival Miami" series on WTMI 93.1 for details. ■

JON SECADA CONTINUED...

A Grammy winner for Best Latin Pop Album, Secada earned his bachelor's degree in music in 1983 and a Master of Music in jazz vocal performance in 1986 at the UM School of Music. The songwriter gained worldwide acclaim for his hit "Just Another Day," which was in the Top Ten of *Billboard's* Pop Singles chart for 11 consecutive weeks.

During his university years, Secada developed his songwriting craft, his signature pop sensibility and his breathtaking upper vocal register.

Secada's career breakthrough began when his friends in the Miami Sound Machine played his demo tape for Emilio Estefan, who brought him in as a writer.

Past recipients of the University's Distinguished Alumni Award have included musician/songwriter Bruce Hornsby, Congressman Dante B. Fascell, Broadway composer/lyricist Jerry Herman, poet Donald R. Justice, Broadway producer Kenneth D. Greenblatt, sports broadcaster Roy Firestone, and stock market and financial analyst Martin Zweig. ■

DAWNN LEWIS
CONTINUED...

to the television show "Hangin' With Mr. Cooper," on which she acted for a season.

In addition to her roles on television series, Lewis portrayed Ella Fitzgerald in CBS' movie "Stompin' At The Savoy" and a slave searching for freedom in "Race to Freedom," which aired on both the Family Channel and Black Entertainment Television. Lewis has done voice-overs for the Fox special "Cool Like That" and the NBC cartoon "Kid N Play."

Lewis dedicates much of her time to humanitarian efforts, including UNICEF, the 4-H Club, the United Negro College Fund, and the Office of Substance Abuse Prevention.

UM's Distinguished Alumni Award is presented to a music school graduate who has attained national or international prominence. Past recipients include Bruce Hornsby, Willie Anthony Waters, and Marvis Martin. ■

SCHOOL DEDICATES NEW BUILDING

One of the cornerstone projects in the UM School of Music's mas-

Bergonzi String Quartet, the School's resident faculty quartet.

The L. Austin Weeks Center for Recording and Performance will be

cational, and performance facilities, were the architects for the facility, and Charles Boner was the acoustician for the project. Among the features of the recital hall are its direct connection to the recording studio via fiber optic cable and its adjustable acoustics.

The recording studio boasts two 24-track digital tape recorders and a 56-input automated mixing console donated by the Sony Corporation. Three concrete walls provide triple sound isolation between the main recording studio, control room, and the recital hall. Each has independently floated concrete floors to prevent sound from traveling between rooms. The studio is designed to record and mix both audio and video projects. The many specialized spaces within the studio are interconnected by a fiber optic computer network. ■



ter plan for growth was made possible through generous gifts from former UM Trustee Marta S. Weeks, her husband L. Austin Weeks, and current Board of Trustee member Victor E. Clarke. The L. Austin Weeks Center for Recording and Performance is a 14,000 square foot facility that houses the 150-seat Victor E. Clarke Recital Hall and an adjacent recording studio. Its location overlooking Lake Osceola is one of the most picturesque settings on the University of Miami campus. President Edward T. Foote and Dean William Hipp dedicated the new facility on April 24. An inaugural concert was presented by UM artist faculty Ivan Davis and Adam Wygnesnik, pianists, and the

used primarily for student and faculty concerts and rehearsals, and houses a state-of-the-art recording studio to serve the School's prominent Music Engineering program. The Mathes Group of New Orleans, recognized for their designs of music, edu-



L. Austin Weeks, Marta Weeks, Victor E. Clarke, Boley Foote, and Edward T. Foote III enjoy the dedication of the L. Austin Weeks Center for Recording and Performance.

DENNIS KAM RECEIVES AWARD FOR EXCELLENCE IN TEACHING AND SCHOLARSHIP

Dennis Kam was awarded the 1994 Phillip Frost Award for Excellence in Teaching and Scholarship at the School of Music Graduation Ceremony on May 12. The \$5,000 award, established to recognize the achievement of the music school's most distinguished faculty, is funded by the Patricia L. Frost Endowment.

Dr. Dennis Kam has served as professor and chair of the Department of Theory and Composition since coming to the faculty in 1976. He holds degrees from Oberlin College, the East-West Center at the University of Hawaii, and the Doctor of Musical Arts degree in Composition from the University of Illinois. He also undertook additional studies at the Mozarteum Akademie in Salzburg and at the Toho Gakuen School of Music in Tokyo.

Kam is a prolific composer whose works range from compositions for chamber ensemble to full orchestra, and his many published and unpublished works have been performed regularly throughout the United States. As a composer, he has been recognized by awards from BMI, a composer in residency grant from the Ford Foundation to Honolulu, and a grant from the Florida Arts Council. His leadership in Region IV of the Society of Composers has included serving two terms as its co-chairman. Kam is also called upon frequently to serve as a guest conductor and, in fact, served as music director and conductor of the Greater Miami Youth Symphony from 1983-87. Since 1988, he has been composer, theory consultant, and guest conductor of the South Florida Youth Symphony. ■

FROST COMMISSION SERIES

What was formerly the annual Abraham Frost Composition Competition has been converted to the Abraham Frost Commission Series. A major composer will be commissioned every other year to create a substantial work for one or more of the School's premiere large ensembles. The project is funded by a generous endowment established by Dr. Phillip Frost in memory of his father.

The recipient of the first commission of this series is Michael Colgrass, who will compose a work for the UM Wind Ensemble. The UM Wind Ensemble, under the direction of Gary Green, will premiere the new composition in January, 1996.

Michael Colgrass, after graduating from the University of Illinois in 1956 in music performance and composition, went to New York City where he free-lanced as a percussion player with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, and numerous ballet, opera, and jazz ensembles.

His compositions have been commissioned and performed by such orchestras as the Boston Symphony, the Detroit Symphony, the Toronto Symphony, and the

National Arts Centre Orchestra; in 1978 he won the Pulitzer Prize for Music for "De'ja' vu," commissioned and premiered by the New York Philharmonic. His works have been played by all the major orchestras in North America and many in Europe and Japan as well.

Many of his compositions feature ethnic ideas, like his wind ensemble work *Winds of Nagual* about pre-Colombian Mexico, and *Snow Walker* based on Inuit Legend.

His recent *Wild Riot of the Shaman's Dreams*, was inspired by the arctic adventures of writer Farley Mowat, and his new percussion solo work, *Te Tuma Te Papa*, is based on a Polynesian legend about the creation of the world.

Colgrass makes his living as a composer, but for 22 years has also been giving workshops in performing excellence for students, artists, and university communities. These

seminars combine his 50 years' performing experience with Grotowski physical training, Neuro-Linguistic Programming and hypnosis, and were featured on the PBS documentary about Colgrass called "Soundings," which won an Emmy Award in 1982. His ideas on new approaches to performing are outlined in his forthcoming book, *Tuning The Human Instrument*. ■



Michael Colgrass

BRUCE HORNSBY PERFORMS BENEFIT CONCERT



Relaxing after Bruce Hornsby Benefit Concert are Gary Lindsay, Pat Metheny, Hornsby, Vince Maggio, and Whit Sidener.

formed. Molo, the drummer for Hornsby's band, The Range, also graduated from the UM School of Music.

Hornsby, who graduated in 1977, has a distinctive style mixing jazz, rock, country, and classical. His music centers on his acoustic piano playing, and his style has been called rural Southern highbrow by friend and musician Huey Lewis.

Proceeds from the gala evening of music benefited the University of Miami School of Music Building Campaign Fund. ■

The three-time Grammy award winner and UM Alumnus Bruce Hornsby gave a concert to benefit the University of Miami School of Music in March. The concert included specially arranged selections from Hornsby's four albums by UM faculty member Gary Lindsay.

Guest percussionist John Molo and the UM Symphony Orchestra, under the direction of Thomas Sleeper, also per-



Thorny Hoelle, Vice President of Sun Bank, and Mary Hoelle chat with Patricia and Phillip Frost at Bruce Hornsby Benefit Concert.

SURINACH WORKS ON COMPAC DISC

The University of Miami Symphony Orchestra, conducted by Thomas Sleeper, is currently in the process of recording a compact disc devoted to the works of the well-known composer Carlos Surinach. Two of the works, *Symphonic Melismas* and *Concerto for Flute, Double Bass, and Chamber Orchestra*, have never before been recorded. *Symphonic Melismas* received its world premiere on the closing

night of Festival Miami during October 1993, and the *Concerto for Flute, Double Bass, and Chamber Orchestra* was premiered by the Florida Philharmonic Orchestra in 1991. The release of this CD is anticipated in the spring of 1995. ■

UM FACULTY PERFORM IN CHINA

Three UM faculty members traveled to China in August and September to participate in an historical joint venture between the American Embassy and the Central Philharmonic Orchestra of China in Beijing. Thomas M. Sleeper, director of orchestral activities at UM, guest-conducted China's premiere orchestra for a five-concert series featuring eight China premieres and an "East Meets West" program of Chinese and American works.

Sleeper led the orchestra in the China premiere of Mahler's *Symphony No. 5*. In addition to Sleeper, Glenn Janson, professor of horn at UM and formerly a member of the Philadelphia Orchestra, and Kathryn Sleeper, a bassoonist, formerly on the faculty at Stetson University, participated as section leaders of the orchestra. Janson performed in the first concert, which featured the Beijing premiere of Bruckner's *Symphony No. 4*; and Ms. Sleeper performed as a soloist for three concerts where she premiered Thomas Sleeper's *Concerto for Bassoon*. ■

JAZZ VOCAL ENSEMBLE TOURS JAPAN

The award-winning University of Miami Jazz Vocal Ensemble left in mid-May for a ten day concert tour of Japan. The group was accompanied by its conductor, Larry Lapin, voice professor Rachel Lebon, assistant dean Jo Faulmann, and dean William Hipp. The jazz ensemble was invited a year ago to perform for the annual Kobe Arts Festival in Kobe, Japan. While in Kobe the group also presented a concert in the new Harbour Land Concert Hall.

From the Kobe invitation grew the concert tour which began in Kobe and ended in Tokyo with stops in Hamamatsu and Osaka-Chu. Host family stays were arranged for the students in several of the cities affording the UM students the opportunity to experience Japanese culture. Japanese dictionaries became a vital accessory since most host families spoke little or no English. Japanese phrases, such as *Ogenki desu-ka*, *ohiogaizaimus*, *sayonara*, and *arigato*, crept into the jazz "scatting" after a few concerts.

Concerts in the four cities were pre-

sented in diverse venues. Kobe performances were in an outdoor arena, a hotel lobby, and a secondary school. Host families sponsored a formal concert and reception at a new concert facility. The concerts in Hamamatsu were sponsored by May-One Department Store and the Yamaha Corporation. In Osaka-Chu, a suburb of Hamamatsu, the performance was presented in the civic concert hall in the center of town. In Tokyo the students performed an afternoon concert at Sophia University. The final concert was presented at the Tokyo American Club, where an audience of 400 gave the group a standing ovation.

A visit to Kyoto, the ancient capital, and taking part in a Japanese tea ceremony were two excursions taken by the group which helped to further acquaint the students with the culture and history of Japan. The Japan trip was a fitting end to a successful year for the University of Miami Jazz Vocal Ensemble, which received the *Downbeat* magazine's award for the most outstanding collegiate jazz vocal ensemble in the country. The

enthusiasm of the audiences on the tour confirms the attention this American art form is enjoying in Japan.

The trip was made possible in part through the generous support of donors Takeshi Doden, Orient Corporation, Gulf Stream Park, Japan Airlines, Yamaha Corporation, May-One Hamamatsu Terminal Development Co., Corning Japan, Mr. and Mrs. Gary Fry, Allen-Bradley Japan Co., and R. J. Reynolds/M.C. Tobacco Co. ■

This article was prepared with Jo Faulmann

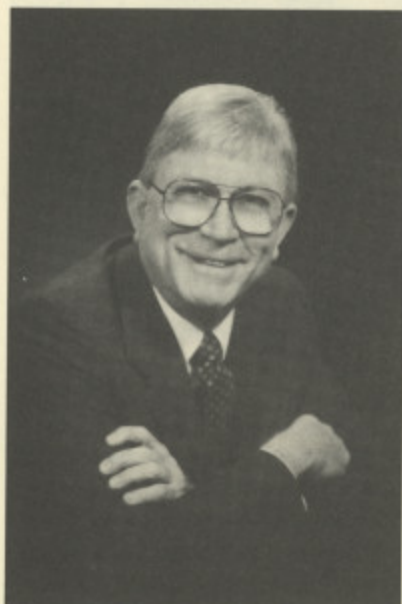
WYNTON MARSALIS RECEIVES HONORARY DOCTORATE

Grammy award winner Wynton Marsalis received an Honorary Doctor of Music in celebration of his contributions to classical and jazz music at the University of Miami 1994 Commencement. His wide-ranging talents are reflected in his Grammy Awards. Marsalis received the award for Best Solo Jazz Instrumental in 1983 and 1985, Best Solo Classical Performance with an Orchestra in 1983 and 1984, and Best Jazz Instrumental Performance with a Group in 1985 and 1987. The School of Music held a luncheon reception in his honor. ■



Florence Hecht, member of the UM Board of Trustees, chats with Wynton Marsalis at recognition reception.

FORMER DEAN APPOINTED TO IAJE



William F. Lee

William F. Lee, former dean of the University of Miami School of Music and former UM executive vice president and provost, has been appointed interim executive director of the International Association of Jazz Educators. Lee, who recently retired as dean of the College of Fine Arts and Humanities at the University of Texas at San Antonio, and his wife, Jackie, have moved to Manhattan, Kansas, to assume new responsibilities. ■

INDUSTRY PROGRAM ADDS RECORD LABEL TO CURRICULUM

The students in the School's music industry program have launched an independent label called **Cane Records**. Funded by donations from UM alumnus Pat Metheny, Criteria

Studios, and the local Hard Rock Cafe, **Cane** will operate as an ongoing enterprise, with its first CD, slated for an August release. The recording is by Treehouse, a local band. ■

FRIENDS OF MUSIC

For **Friends of Music**, the 1993-94 academic year was a busy one. One of the missions of the group is to support the School of Music by providing music scholarships, and last year the organization's scholarship endowment reached \$40,000. The 1993-94 **Friends of Music Scholarship**, named in honor of Mr. and Mrs. L. Austin Weeks, was presented to senior music education major Stephen Rivero.

Friends began the year by sponsoring an orientation breakfast. This annual event provides an opportunity for the faculty and staff to interact in an informal way with new students and their parents. The first musicale was held in August with professor Russell Young, from the Department of Vocal Performance, providing a program of Latin American and operatic selections.

During the three-week Festival Miami in September and October, the group hosted several receptions for visiting artists. In November, a musicale was held at the home of Sir Philip Gilpatrick and Mohamad Emir. This event featured a buffet dinner prepared by the hosts and musical selections by professor Carolyn Stanford and students from the Musical Theatre program.

Another musicale, held at the home of Lorine Buffington and Frank Summers, showcased students who had participated in the School's summer program in Salzburg, Austria.

In April, **Friends** sponsored a lecture by Thomas Sleeper, music director and conductor of the University of Miami Symphony Orchestra. Sleeper explained how he prepares himself and the orchestra for performance and provided comparative recordings of excerpts from works as interpreted by noteworthy conductors.

A black-tie event was held in May at the home of Dean and Mrs. Hipp to honor donors to the School. A recital/demonstration of both acoustic and electronic violins and keyboards was presented by professors Glenn Basham and Ken Renfrow.

Friends look forward to another musically rich and socially rewarding year, the 9th, and invite your participation. For additional information about **Friends of Music**, please call Ken Neumann at 995-7237 or 530-8039. ■

BAND OF THE HOUR CLUB ESTABLISHED

The **Band of the Hour Club** was established in the fall of 1993 to enhance the University of Miami "Band of the Hour" through the commitment, loyalty, and service of alumni and friends. The "Club" promotes the "Band of the Hour" through fostering and maintaining mutually beneficial relationships between the University, the athletic department and school of music, band alumni and friends, University alumni, and the community.

An annual fee of \$25 gains membership to the organization. For the first year, the payment included a key ring that plays the fight song "Miami U." Also, all members received a subscription to *Band Beat*, the official newsletter of the organization. Currently there are approximately 250 members in the "Club."

In an effort to identify and honor those individuals who have achieved excellence in performance in the "Band of the Hour" or who have supported the Band through donating their time, resources, or talent, the **Band of the Hour Club** has established the "Hall of Fame." Induction into the "Hall of Fame" will be made annually at halftime during Homecoming ceremonies. Inductees will receive a plaque and their pictures will be hung in Fillmore Hall on a "Wall of Fame."

For further information about the **Band of the Hour Club** and Homecoming activities, scheduled for November 11 and 12, 1994, including the revival of the Alumni Band, call 284-4273.

WILLIAM KLINGER AND CAROLYN STANFORD RETIRE



William Klinger

After 33 years of service to the University of Miami School of Music, Professor William Klinger has elected to retire. In addition to teaching studio clarinet, Klinger has remained active as a performer, most recently playing *Concertino for Solo Clarinet, Winds and Percussion*, by Donald White with the UM Wind Ensemble on April 27.

Born in San Francisco, Klinger attended San Francisco State College and earned bachelor's and master's degrees from the Juilliard School of Music. He has performed with the San Francisco Symphony and Opera and the Oakland Light Opera. He served as principal clarinetist with the Monterey Symphony, Oakland Light Opera, National Ballet of Canada, the Florida Philharmonic, the Opera Guild of Miami, the Miami Chamber Symphony, and was a member of the Goldman Band. He is living with his wife, Maxine, in Boulder City,

Nevada. Good luck and best wishes to the Klingers.

Carolyn Stanford, professor of vocal performance, has also chosen to retire. Born in Philadelphia and a graduate of The Curtis Institute of Music, Stanford was a member of the UM faculty since 1978. Before coming to UM, she was on the faculty at SUNY at Fredonia and Drake University. She has had a long and distinguished career of performing with the leading opera houses and symphony orchestras of the world, including the Metropolitan Opera Mini-Met, the New York City Opera, the Royal Opera of Ghent, the Greater Miami Opera, the Boris Goldovsky Grand Opera Theater, the Philadelphia Orchestra, the Cleveland Orchestra, the American Symphony, the San Francisco Symphony, the Moscow Philharmonic, The Residentie Orchestra of The Hague, the Royal Philharmonic of London, the Mexico City Symphony Orchestra, and many others.

During her tenure at the University of Miami School of Music Ms. Stanford was chair of the Department of Vocal Performance. She taught many students, among them Keith Buterbaugh, who sang the role of Raoul in the national company



Carolyn Stanford

NEW FACULTY



Margaret Donaghue

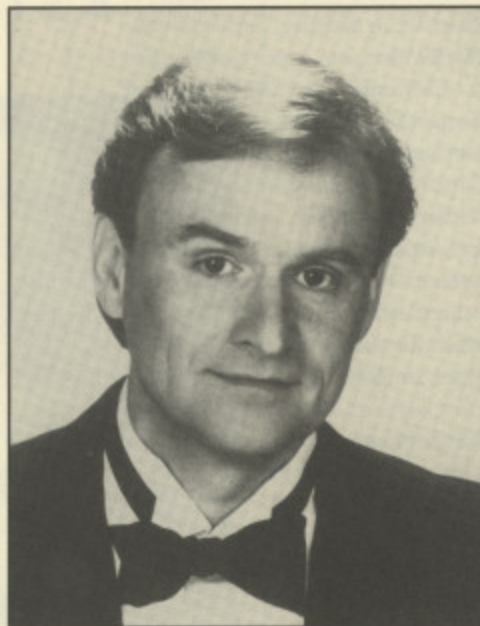
Margaret Donaghue and Joseph Evans will join the faculty at the University of Miami School of Music this fall. Margaret Donaghue has been appointed assistant professor of instrumental performance. Her duties will include teaching studio clarinet and chamber music. Donaghue received a bachelor of music in clarinet performance from the University of New Hampshire and a master of music in clarinet performance from the University of Michigan. She is currently completing requirements for the doctor of musical arts from the University of Illinois. Prior to coming to UM, Donaghue taught at the University of Connecticut and Central Michigan University. She has extensive experience as a performer, clinician, and adjudicator. Her principal teachers included David Sailer, James Pyne, Fred Ormand, and J. David Harris.

Joseph Evans has been appointed

associate professor of vocal performance. He recently appeared as leading tenor in two successive seasons at La Scala, Ireland's Wexford Festival, the English National Opera, and the Welsh National Opera, in addition to performances in France at the Opera de Nantes, the La

Fenice in Venice, and the Grand Theatre de Geneve in Switzerland. In the United States, he has sung leading tenor roles during eight seasons with the New York City Opera, and made guest appearances with major American opera companies including those in Houston, San Diego, Seattle, Pittsburgh, Palm Beach, Boston, Cleveland, and Miami. His concert appearances include perfor-

mances with the Cleveland Orchestra, New York Philharmonic, Atlanta, Buffalo, and Pittsburgh orchestras. At UM, Evans will teach voice and vocal pedagogy. ■



Joseph Evans

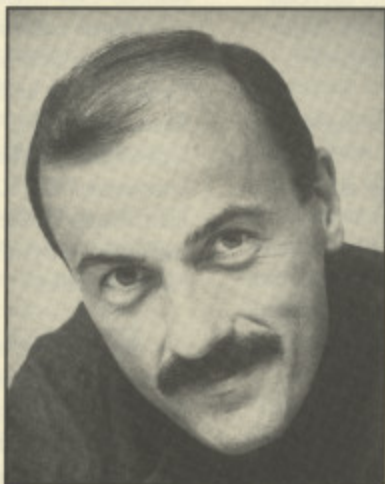
KLINGER & STANFORD CONTINUED...

of *Phantom of the Opera*, Jo Lynn Burks who appeared in the national company of *The Buddy Holly Story*, and Lisanne Lyons McNeil who was in the national company of *City of Angels*.

Stanford founded the Bachelor of Music degree in Musical Theatre in 1979 and served as that program's director for 15 years. The curriculum represented the first musical theatre degree in the nation with an emphasis on music, and has served as the standard and model for the development of musical theatre programs across the country.

In tribute to Professor Stanford, current and past students of the Musical Theatre program presented a musical review at Actor's Playhouse in April. The review was under the direction of Robert DeLeon, Dagmar Bergan, and David Williams. ■

Keith Aleo recently finished an article for the *Encyclopedia of Percussion Instruments*. Aleo hosted the Fifth Annual Percussive Arts "Day of Percussion" in April. The event concluded with Aleo conducting the College All-Star Percussion Ensemble. Aleo also concluded his third summer on the faculty at the Interlochen Arts Camp.



David Alt

David Alt performed in the musical review *Lenny*, honoring the Broadway contribution of Leonard Bernstein. The review was presented in a five-week run at New Theatre in Coral Gables. In

June, Alt performed two concerts in Key West featuring the music of Stephen Sondheim and Leonard Bernstein.

Alt, in collaboration with the Department of Theatre Arts, revised the curriculum for musical theatre majors. He will succeed professor Carolyn Stanford as director of that program.

Recently, Alt published an article for the National Association of Teachers of Singing (NATS) entitled, "First the Words, Then the Music: Acting Techniques for Beginning Singers." At the request of the Southeast Region of NATS, Alt and Novie Greene researched and presented to the membership a graded repertoire listing of 240 songs from Broadway musicals to serve as guidelines for the musical theatre categories for the region's annual student auditions. Alt has received a University of Miami faculty advancement grant to continue the project of annotating songs from the musical theatre repertoire.

Steve Bagby toured Italy and recorded with guitarist Joe DiOrio.

Glenn Basham performed for the fourth consecutive year at the Grand Teton Music Festival. Last year he appeared as soloist with the Festival Orchestra and served as concertmaster for the Festival's first compact disc recording. This year he served again as concertmaster and appeared with pianist Judith Stillman in performances of the Brahms *Sonata No. 2 in A* and the Claude Bolling *Suite for Violin and Jazz Piano*.

Basham maintains an active performing schedule, both as a member of the Bergonzi String Quartet and as recently appointed concertmaster of the Naples Philharmonic.

J. David Boyle presented sessions and clinics on evaluation at three separate sites: the Fall Workshop of the Florida Music Educators Association in Orlando; the college division of the Texas Music Educators Association in San Antonio; and InterAmerican University in San German, Puerto Rico. He also had three reviews published: the book *On the Nature of Aesthetic Experience* in *The Journal of Aesthetic Education*; the book *Some Approaches to Research in Music Education* in *Psychology of Music*; and the test *Music Achievement Tests 1, 2, 3, and 4* in *Mental Measurements Yearbook Database*. Boyle also served on the National Advisory Board for the

Twenty-first Biennial World Conference of the International Society for Music Education in Tampa, July 18-23.



Charles Campbell

Charles Campbell gave master classes and

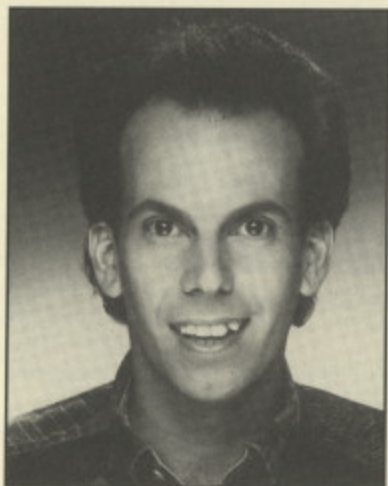
clinics at the Universities of Georgia, Tennessee, Kentucky, Central Florida, and Berry College (GA) during the past year. Also, he gave a clinic

for the middle and senior high school instrumental music teachers in Pinellas County (FL). The UM Trombone Choir, under the direction of Campbell, remained active with performances on and off campus. Enrollment in the trombone choir was at an all-time high.

Campbell is currently working on a composition for the UM Wind Ensemble to be premiered during the 1994-95 concert season.

Nicholas DeCarbo reviewed an article for *Psychology of Music* on "Visual, Aural, and Creative Aspects of Musical Performance," and several articles for *Research Perspectives in Music Education*. DeCarbo served as a clinician and guest conductor for several high school bands in Florida during the past school year. He presented two workshops during the annual Music Education Day in January: "Beyond the Notes and Rhythms," and "Preparing Performances for Adjudication." DeCarbo remains active as a member of the Coalition for Quality Education in Dade County and as an adjudicator for bands and orchestras throughout the State of Florida.

Robert DeLeon, artistic director and lecturer in the Musical Theatre



Robert DeLeon

Program, is resident choreographer at Actors Playhouse in Miami. This season he choreographed *Oliver* and *Funny Girl*. He was responsible for establishing the internship/apprentice program between the Musical Theatre program at UM and Actor's Playhouse.

In April, DeLeon was the director and choreographer at the Jenny Wiley Theatre, a state theater of Kentucky.

Fred DeSena's electronic suite, *A Very Old Man with Enormous Wings*, was performed at the College Music Society's Southeast Regional Conference in Atlanta. The "Agnus Dei" from his *Requiem for the Living* appears on the new CD, *New Music-Young Composers*, being distributed by the UM chapter of the Society of Composers, Inc.

J.B. Floyd was invited to attend the Pierre Boulez Composers Conductors Workshop with Ensemble Intercontemporain/IRCAM on November 11 and 12, 1993 at Carnegie Hall. The inspirational two-day workshop featured lectures and demonstrations by Mr. Boulez and a concert at Carnegie Hall featuring the premiere of Boulez' *explosante fixe* and Manoury's *The Division of Heaven and Hell*.

Floyd had premiere performances during Festival Miami of *Intersections in Time* and at the Sub Tropics Festival of *Another Place and Time*, written for the Disklavier, Yamaha SY-99 synthesizer and two percussionists. In April, Floyd recorded his composition, *Tribute*, written in 1991 for computer assisted electronics and piano. It will be released in August on Volume 18 of the *Virtuoso in the Computer Age*, which is distributed on the Centaur label.

Gary Green evaluated bands at Illinois State University, Fairfax, Virginia; Daytona Beach and Orlando, Florida; University of Nebraska; and at the Bands of America National Concert Band Festival in Chicago, Illinois. He also presented a conducting workshop at the University of Kansas City-Missouri.

Green conducted the Utah All-State Band and honor bands in Panama City and Seminole County, Florida, Fairfax, Virginia, the University of Miami, Boise State University, the Kansas Music Educators, Glenellen Public Schools, the University of Illinois, and Fort Hays, Kansas.

Steve Gryb accepted the position of musical director of Kay's Starlite Ballroom in Hallandale where he coordinates all of the music and appears nightly with various groups. In February and March he received two awards from Barry University for teaching, dedication, and professional commitment over a nine-year period. His jazz ensemble presented concerts for the 609 Concert Series, the Coral Gables International Festival, the River Cities Festival, and the North Miami Beach Cultural Series.

William Hipp, dean, is currently serving as co-chair of the Florida Philharmonic Orchestra's Dade County Education Task Force. In addition to his office as Treasurer of the National Association of Schools of Music (NASM), he has served during the past year as chair of NASM visiting teams to the San Francisco Conservatory and Troy State University.

Joyce Jordan has been appointed a member of the founding editorial board of a new journal, *Early Childhood Connections, A Journal of Music - and Movement-Based Learning*.

With the first issue due out in January, 1995, the journal will serve as an advocate for children and support the notion that learning is sensorial and viscerally interconnected rather than conceptual and fragmented.

Jordan was recently elected to a two-year term as the Southeast Representative to the Early Childhood Music Association. She was also reappointed for a two-year term to the editorial board of the *Journal for Music Teacher Education*, a journal sponsored by Music Educators National Conference.

Jordan published an article in the spring/summer 1994 issue of *The Path*, the official publication of the Kindermusik Teachers Association entitled "Beginning Steps in Creativity: The Search for Independence."

Dennis Kam had his tuba concert version of *Florida Keys* premiered at Festival Miami in September and his *Music for Celebration* performed at the Florida Music Educators Conference in Tampa by the All-State Orchestra. Other premieres included *With Some Green*, for violin and piano, and *Song in Green*, for flute and five strings, at the Subtropics Music Festival. Kam's *String Quartet No. 2* was performed by the Latin American String Quartet at New Music Week in Gainesville, Florida.

Rachel Lebon presented a recital featuring both classical and jazz styles in October. She judged approximately 200 performers at the world-wide Air Force Talent Contest in April, wrote and produced a trilingual jingle for the Guardian Ad Litem program, and performed in recording studios throughout the South Florida area. Lebon made presentations to the local chapters of the National Association of Teachers of Singing and the Miami

Association of Communication Specialists on diagnosis and treatment of voice disorders for the Professional Voice Institute Team.

Gary Keller had an article on "Transcribing and Studying Jazz Solos" published in the March 1994 issue of the *Jazz Educators Journal*.

Michael Mann adjudicated the Kentucky Invitational Marching Contest and various shows for Drum Corps International. He presented marching clinics for the United States Percussion Camp, Spirit of America Marching Ambassadors to Europe, and at the UM Band Director's Summer Workshop.

Ron Miller had an article on "Creating Modal Chords with the Grip Method" published in the summer 1994 issue of the *Jazz Educators Journal*. Volume II of his book on *Modal Jazz Composition and Harmony* will be available in the fall of 1994.

Robert Parker had three articles published recently: "Carlos Chavez's Opus Ultimum: The Cello Concerto" in the Winter 1993 issue of *American Music*; "El Concierto fantasma para arpa de Carlos Chavez" in the 1993 issue of *Heterofonia*; and "Carlos Chavez's Aztec Ballets" appeared in the 1994 British journal of *Choreography and Dance*. He also lectured on Chavez at the Dana New Music Festival X at Youngstown State University in April, and pursued research on this Mexican composer's music during the summer in Mexico City.

Kenneth Pohlmann has been named chair of the Department of Music Media and Industry, effective immediately. As part of an ongoing consulting project, Pohlmann com-

pleted the design of the premium sound systems for the 1995 Lexus LS 400 automobile. Other recent projects include the audio design for the 1994 Lexus SC 400, Toyota Celica, and Supra.

Pohlmann was elected vice-president of the eastern region of the Audio Engineering Society (AES). In that capacity he has helped found four new student chapters and delivered a talk on emerging technology to the Toronto chapter. Pohlmann was co-chair of the technical papers for the AES 95th Annual Convention in New York.

Paul Posnak has just completed the first of two Disklavier recordings of a multi-recording project for Yamaha, Inc. The first recording, an all-Schubert album, was recorded in January. An all-Bach album, recorded in June, will be featured on the Yamaha Disklavier Artist Series. The second recording, consisting of accompaniments for the Suzuki violin method, was mastered in May on one of the School of Music's own Disklavier Yamaha grand pianos.

Posnak has completed his first season as artistic director of the Wolfsonian Concert Series. This series, sponsored by the Wolfsonian Foundation, the City of Miami, and Visitors and Convention Bureau, takes place at the 600-seat Ocean Front Auditorium on South Beach. The music chosen corresponds with the Wolfsonian Collection's unique holdings and regularly features the School of Music's artist faculty and students. The series will expand to four concerts for the 1994-95 season.

James Progris has been reappointed to serve as director of the Music Industry Program. His appointment followed a two-year national search process that attracted well over a hundred candidates from

both higher education and the music industry at large.

Professor Progris founded and headed a large music business program at Georgia State University, served as director of the UM Media Writing and Production program, managed Gusman Concert Hall, served as associate dean at Berklee College of Music, been active as a consultant in the curricular design of music industry programs at other institutions, and served as president of the Music Industry Educators Association.

Having served as acting program director of Music Industry for the past year, Professor Progris has already undertaken a number of initiatives to bring changes in the program.

Kenon Renfrow has been active in publishing both articles and music. He has recently published articles in *American Music Teacher* and *Electronic Musician's Digital Piano Buyers Guide* and he has also published new editions of several intermediate-level teaching pieces and a collection of sacred arrangements for piano solo. Renfrow is currently co-authoring a college class piano text to be released in January of 1995. He conducts summer workshops across the United States for Alfred Publishing Company.

Steve Rucker appeared at a command performance for the Queen of England with the Bee Gee's and continues to perform with Ben Vereen.

Jo-Michael Scheibe conducted the American Choral Director's Association Northwest Division Convention Collegiate Honor Choir in Tacoma, Washington, the California Association of Community Colleges Honor Choir in Sacramento, and the Kenai Peninsula High School

Honor Choir in Kenai, Alaska. He was also the guest conductor for the Broward County (FL) Honor Choir and the Central Missouri State University Summer Camp.



John Van der Slice

John Van der Slice wrote *Tropics*, for piccolo, brass ensemble, and percussion for the Governor's School of North Carolina, where it was performed in August. *Trio for Flutes, Clarinets and Bass* was performed at Northwestern University's Contemporary Music IV festival in January. *Duo for Oboe and Piano* and *Embers* were premiered at Subtropics VI Music Festival in April.

Professor Van der Slice lectured on "The Signs of Webern" at the Theory Colloquium in November and "The Changing Orchestra" in Boca Raton as part of a humanities series.

Fred Wickstrom appeared in concert with Argentinean pop pianist Raul DiBlasio in the United States, Mexico, Central America, the Caribbean, and Europe.

Paul Wilson, who was recently promoted to professor of music theory and composition, is currently chair

of the program committee for the 1994 National Conference of Society for Music Theory. He organized and hosted the Third Annual Meeting of Music Theory Southeast on the UM campus. ■

AUDITIONS

ON CAMPUS AUDITIONS

Dec. 2 (Instrumental & Vocal)
Jan. 27 (Instrumental & Vocal)
Feb. 17 (Vocal)
Feb. 24 (Instrumental)
Apr. 7 (Instrumental & Vocal)

REGIONAL AUDITIONS

Atlanta	Feb. 27
Boston	Feb. 3
Charlotte	Feb. 28
Chicago	Feb. 16
Columbus	Feb. 15
Dallas	Feb. 14
Denver	Jan. 20
Edison, NJ	Feb. 2
Houston	Feb. 13
Interlochen	Feb. 19
Los Angeles	Jan. 17
New York	Feb. 1
Philadelphia	Jan. 31
San Diego	Jan. 18
San Francisco	Jan. 19
St. Louis	Feb. 21
Washington, DC	Jan. 30

INTERNATIONAL AUDITIONS

Hong Kong	Sep. 30
Kualah Lumpur	Sep. 28
Seoul	Oct. 6 & 7
Singapore	Sep. 26
Taipei	Oct. 3 & 4
Tokyo	Oct. 8

Instrumental Performance

Beginning this fall, UM School of Music students who play violin, viola, cello, and double bass will have access to the a new course called "Contemporary String Styles and Techniques." Central to this course is the recent acquisition of a five-string electronic violin with Musical Instrumental Digital Interface capabilities (MIDI), designed and built by Zeta Music Systems in Oakland, California. This instrument will allow students to interface the MIDI violin with a computer for sequencing and composing and link string players and the latest developments in electronic music. As an example, a student could sequence all four parts of a Mozart string quartet, one at a time. The sequencer could then play the four voices simultaneously.

In addition to the Zeta violin instruction, students will receive an overview of contemporary music as it relates to string playing. Jazz, bluegrass, and other playing styles will also be explored. Also, through this course students will have the opportunity to study and perform improvisation on a string instrument in various styles and traditions.

Alumni dominated the list of guests appearing at Percussion Forum during the past year. Jeff Quay presented a master class on the drumKAT, Chuck Silverman on Latin music, Lee Levin on studio production, and John Molo on motivation. Additional workshops were presented by Marvin Dahlgren, of the Minnesota Orchestra, steel drum virtuoso Othello Molineaux, and hand drum specialist Glen Valez.

Keyboard Performance

Two new degree programs will be offered in the Department of Keyboard Performance, beginning with the fall semester. The Master of Music

and Doctor of Musical Arts degrees in keyboard performance and pedagogy will add a new dimension to the existing performance degrees by including course work in piano pedagogy and internships in teaching. Courses and specialized instruction in teaching strategies using MIDI and related technologies will also be offered.

Designed to train students to excel in performing and teaching, these degrees allow students the opportunity to give a combination of performances and workshops for piano teachers to satisfy degree requirements. For further information on these new degree programs, contact Kenon Renfrow, director of keyboard pedagogy.

Keyboard for Kids, a new group piano program for children in grades 2 through 6, was launched in January. The program, under the

direction of Kenon Renfrow, director of keyboard pedagogy, began with four classes of beginners. The semester concluded with a spring piano recital, with all students performing solo and ensemble works after having completed four months of study.

Keyboard for Kids was conceived as an excellent way to extend another area of the School of Music into the community by offering high-quality piano instruction, while

providing keyboard pedagogy majors the opportunity to obtain practical teaching experience. Laura Schofield and Lori Santella, candidates for graduate degrees in keyboard performance and pedagogy, taught the students during the spring session and gained valuable experience in all aspects of operating a piano program. Summer classes were offered and classes will be offered in the fall. For further information about **Keyboard for Kids**, contact Dr. Kenon Renfrow at the University of Miami School of Music at 284-4886.

The accompanying/chamber music program received a donation from Mitchell Taylor, president of the Jack Taylor Family Foundation. The donation resulted from Mr. Taylor's attendance at one of the Wolfson Concert Series events. This



Lazar Berman, renowned pianist and Laura Morgen, director of UM International Scholars Program, enjoy a moment together after Lazar master class

series, coordinated by Paul Posnak and conducted in an informal format, features the artist faculty of the UM School of Music.

Because of the Taylor donation, two doctoral students will be added to the accompanying/chamber music program for the fall semester. Long Wu, from Shanghai and Beijing, China, former assistant conductor and rehearsal pianist for the Buffalo Opera, and Robin Arrigo, who is currently on the faculty of the Palm Beach County School of the Arts and adjunct faculty member at Palm Beach Atlantic College, are the scholarship recipients.

Music Education and Music Therapy

In cooperation with the string program, the music education program sponsored the First Annual University of Miami Honor String Orchestra Festival. Held on November 12 and 13, the festival involved 60 senior high school students who were invited to campus to work with Thomas Sleeper, director of orchestral activities. Students also participated in clinics with members of the string faculty and in side-by-side rehearsals and performance with the University of Miami Symphony Orchestra. Coordinator of the festival was Lee Stone, a doctoral candidate in music education. The festival concluded with a concert that included performances by the Honor String Orchestra (*Simple Symphony* by Benjamin Britten) and the Honor String Orchestra with the UM Symphony Orchestra (*Finlandia* by Jan Sibelius).

The 12th Annual South Florida Honor Band Festival, a joint effort of the music education program and the university band program, was held on February 11

and 12. The festival involved 200 high school students, who comprised three festival groups: the Honor "Orange" Symphonic Band conducted by Nicholas DeCarbo, assistant dean and associate professor of music education; the Honor "Green" Symphonic Band conducted by Michael Mann, associate director of bands; and the Honor Wind Ensemble conducted by Gary Green, director of bands. Doug Jordan, a doctoral student in music education, was coordinator of the honor band festival. Other graduate students who assisted with the festival included Lee Stone, Ted Grab, John Bixby, Jason Sutter, Chris Powell, and Andrew Loft. The University of Miami Wind Ensemble also performed on the festival concert.

The 13th Annual Music Education Day, an in-service conference for South Florida music teachers, was held on January 28. Planned in cooperation with the music supervisor's office of the Dade County Public Schools, the conference offered sessions for choral, general, and instru-

mental music teachers. University of Miami faculty serving as clinicians for the conference included Kenon Renfrow, Nicholas DeCarbo, Thomas Sleeper, Donald Oglesby, Jo-Michael Scheibe, and Robert Gower. The conference was coordinated by music education faculty members, David Boyle and Joyce Jordan, and graduate students, Ted Grab, Doug Jordan, and Lee Stone. Other clinicians included John Feierabend, Joy Yelin, and Randy DeWitt.

The School of Music hosted the 15th International Research Seminar of the International Society of Music Education (ISME) Research Commission. Cohosts for the seminar were William Hipp and J. David Boyle. Held on July 9-15, the conference involved 25 invited participants from 14 countries: Argentina, Australia, Canada, Croatia, Germany, Italy, Japan, Poland, Portugal, South Korea, Sweden, the United Kingdom, Venezuela, and the United States. Participants were invited on the basis of refereed papers. Also participating in the conference were six members

of the ISME Research Commission. Conference observers included UM faculty in music education and some researchers who had been participants in previous seminars.

Kindermusik, an outreach music enrichment program for children aged 18 months to six years, continues to grow. Enrollment jumped from 116 in 1993 to 169 in 1994. For classes in the fall, the program will preview a new curriculum for the age group 3 to 4.5 years. The new curriculum will give the children added independence. Also, children will attend a group-oriented class without parents.

In January 1994, the music education program sponsored a Kindermusik teacher-training work-



Dean William Hipp accepts CD of student compositions from (L) Fred DeSena, Hipp, Vance Moulton, and Dennis Kam.



Tony Award Winner Barry Brown presents master class to music theatre majors.

shop with clinician Lorna Lutz Heyge, the founder of Kindermusik in the United States.

Music Media and Industry

Recent placement of graduates from the music engineering program include Merrily Jackson with Archi-Coustics Corporation, James Abbott with Cleveland State University, Benjamin Dean with Denon America, Glenn Josefiak with Dictaphone, Inc., Steven Merrill with the Federal Bureau of Investigation, Mike Chandler with Margarita Mix Studios, Tom Zudock with Motorola, Brian Sussman with Royal Cruise Lines, Linda Keim with Glenn Glen Studios, and Jayant Datta with Wheatstone Corporation.

Studio Music and Jazz

The University of Miami received four awards in the recent *Down Beat* magazine 17th Annual Student Music Awards. The awards honor outstanding student musicians and engineers at the high school and college levels.

The UM Concert Jazz Band, directed by Whit Sidener, received an Outstanding Performance award in the category of Jazz Big Band. The Jazz Vocal Ensemble, directed by Larry Lapin, was named the College

Winner in the area of Jazz Vocal Choir. The group's Neville Peter was named the winner for Male Jazz Vocal Soloist. The Jazz Vocal Ensemble II received an Outstanding Performance award in the category of Jazz Vocal Choir.

The ensemble was directed by Jennifer Shelton.

The Concert Jazz Band, under the direction of Whit Sidener, had a very busy year. In October they performed in Festival Miami, with Slide Hampton as guest artist, and at the Hollywood Jazz Festival, with Phil Woods and Jim McNeeley as guest soloists. In January they appeared at the International Association of Jazz Educators conference in Boston, in a joint concert with the Hilversum (Holland) Conservatory Jazz Ensemble. In March, the ensemble performed at the Lincoln Theater in Miami Beach with Jimmy Heath, and in April they performed in Gusman Concert Hall with Duffy Jackson and Frank Tiberi as guests.

The department sponsored a series of artist master classes during the 1993-94 year, including those by Pat Metheny; the Jazz Philharmonic Orchestra with Ed Calle, Jack Elliot, and John Clayton; the Atlantian Driftwood Band; Slide Hampton; Jim McNeeley; Andy Leverne; Bob Mover; Lonnie Smith; Frank Tiberi; Peter Nero; and Randy Johnson.

Theory and Composition

On May 10, the UM student chapter of Society of Composers, Inc. (SCI), presented Dean Hipp with a copy of the new compact disc, *New*

Music - Young Composers, in recognition of his personal support and the support of the School of Music for the project. The compact disc is a collection of new works by undergraduate and graduate composers from the department of theory and composition. The majority of the performances on the CD are by students and faculty of the School.

New Music - Young Composers was produced through the efforts of the SCI membership and was made possible through the contributions of the School of Music, performers, engineers, student government agencies, Morgan Music, and Studio Center.

Vocal Performance

The renowned five-week program for singers and pianists in Salzburg, Austria, enjoyed one of the largest enrollments in its eight-year history. Forty students from the United States and Japan, including 12 from the UM School of Music, joined faculty members Lorine Buffington, Franklin Summers, and Paul Posnak in Austria. The Lucille F. Keely Foundation, George Vergara director, underwrote three scholarships for the program's most gifted and needy students.

This year, the bachelor of music students in the musical theatre workshop continued their association with Actor's Playhouse and performed in professional productions of *Oliver* and *Funny Girl*. Students performed under the supervision of choreographer and adjunct instructor of musical theatre, Robert DeLeon.

In December the School of Music and the Department of Theatre Arts presented a Musical Theatre Workshop Day. Over 100 high school students and teachers were invited to campus to participate in classes taught by the faculties from the departments of vocal performance and theatre arts. High school stu-

DEPARTMENT NEWS CONTINUED...

dents from Orlando, Tampa, and South Florida were offered classes in tap dancing, stage combat, career preparation, singing, and monologue presentation. The workshop concluded with a matinee performance of the Ring Theatre's production of *A Day In Hollywood/A Night In The Ukraine*.

Barry Brown, Broadway producer, was on campus for a week during the month of March. The Tony-Award-winning producer for the Broadway productions of *La Cage Aux Folles* and *Gypsy* lectured on the business of show business and answered questions for students interested in stage management, production, singing, and acting.

Billy Matthews, veteran New York director and stage manager, was also a guest of the musical theatre program in April. Matthews was the major force in collecting and cataloging the Larry Taylor/Billy Matthews Music Theatre Archive, now housed in the Otto G. Richer Library on the UM campus. ■

A L U M N I N E W S



Daniel Adams

Daniel Adams (MM, 1991) presented a paper, "Polyphonic Textures as Structural Determinates in Unaccompanied Snare Drum Solos," at the South Central Meeting of the College Music Society at the University of Arkansas. He is also the elected secretary/treasurer of that chapter.

Jim Badrack (BM, 1984) is currently the production stage manager for the national touring company of *Les Miserables*.

Anastasia Barzee is currently playing Betty in the U.S. premier of Lloyd Webber's *Sunset Boulevard* in Los Angeles. She has played opposite both Glenn Close and Faye Dunaway. She is also seen periodically as the evil Valerie in *Days of Our Lives*.

John Bauser has been named executive director of the Buffalo Philharmonic Orchestra. He came to Buffalo from a similar position with the Dayton (OH) Philharmonic. Bauser graduated from the University of Illinois, then stud-

ied music theory, composition, and trumpet at the University of Miami, and then joined the Florida Philharmonic as second trumpet and librarian. He entered orchestral management in 1982 as general manager of the Owensboro (KY) Symphony Orchestra.

John Binder (BM, 1984), formerly of Editel Chicago, has taken a position with Cutters to build and equip a recording studio for post production.

Victor Bobetsky (DMA, 1982) will leave his job as director of vocal music for the Columbus, Ohio schools, a post he has held since 1989, to head the department of fine and performing arts for Hall High School in West Hartford, Ct.

Christy Boyd (BM, 1994) performed in May and June in a production of *Hello Dolly* at the Jupiter Theatre, Jupiter, Florida.



Jo Lynn Burks

Jo Lynn Burks is playing in the stage orchestra of the national production of *Hair*.

Marie Falcone

Cantos has established an impressive reputation as a keyboardist, composer, and conductor. Her work during the 1991-92 Heart In Motion tour took her to 100 cities. Also, she had appearances on the "Disney 25th Anniversary Special," "Live with Regis and Kathie Lee," "The BBC Presents an Evening with Amy Grant," and the "1992 Grammy Awards." Cantos has also conducted, arranged, and played keyboards for Donna Summer for nine years, Deniece Williams, Stephen Bishop, and John Schneider. She was musical director for "Gimme a Break" with Nell Carter; the off-Broadway musicals "Moby Dick" and "Dennis-The Musical," and "History of the American Film." As a composer, she wrote the music for Debby Boone's cassette for children, "The Snow Angel" and for film and television, including "One on One," "The Louise Duart Special," "Cinecitta," "Tomorrow," and "Touch the Sky with Christopher Reeve." She currently lives in Los Angeles.

Sally Cummings

(MM, 1992), Paul Gibson (BM, 1988), and Aaron Cimedavilla (BM, 1993) appeared this summer in three cabaret showcases, *Relationships*, *Hollywood Canteen*, and *After Five* at New Theatre in Coral Gables, Florida.

Doug Daube (BM,

1992) has been appointed vice president of marketing for Shure Brothers, a leading manufacturer of microphones and audio equipment.

Benjamin Dean (BM,

1993) has joined Denon as professional audio product specialist. Dean will assist Denon engineers in the development of professional audio hardware and software and provide technical support.

Suzanne Cooper de

Janasz (BM, 1988) was recently awarded a fellowship at the University of Southern California to pursue a Ph.D. in business administration.



Dominique-Rene de Lerma

Dominique-Rene de

Lerma (BM, 1952) is associate director for the Center for Black Music Research at Columbia College in Chicago. He has been on the faculties at the University of Miami, Indiana University, the

University of Oklahoma, Kent State University, Morgan State University, and the Peabody Conservatory of Music. From 1989-90 he was the Wiley and Lucilla Housewright Eminent Scholar in Music at Florida State University.

J. B. Dyas was presented the 1994 *Down Beat* Achievement Award for Jazz Education. He is director of jazz studies on the Wolfson campus of the Miami-Dade Community College.

Al Fennell (BM, 1952)

has retired after 30 years of service as minister of music of the Wayside Church in Miami. In honor of his years of service, the choir room was dedicated and named for him.

Frank Filipanits (MS, 1994) has accepted a position from Digidesign, where he will author software for digital audio workstations.

Mary Grace Galvan (DMA, 1992) and her husband Vernon Carroll have accepted positions in a new arts magnet high school in Laredo, Texas. They both taught previously at Northwestern State University in Natchitoches, Louisiana.

Orlando Jacinto Garcia (MM, 1982; DMA, 1984) had several premiers during the past year,

including *voces celestiales*, for two double basses and orchestra; *timbres artificiales #2*, for amplified solo guitar; and *Octet for Winds, Percussion, and Piano*. He also presented lectures at the VII Festival Latinoamericano de Musica in Caraca; the SEAMUS Conference in Middlebury, Vermont; and the Festival Internacional de Salamanca in Spain. *Colores Ultraviolados*, for soprano voice, flute, violin, and double bass, was released on Volume 3 of CRI's *Bang on a Can* DC Series, and #1 of *3 Pieces* for Double Bass and Tape was released by O.O. Discs on the *State of the Bass* CD.

Eugene Greco (PhD, 1987), who is on leave from Miami-Dade Community College, has accepted a position at the Vatican as director of music at the Pontifical North American College for a two year period. He will be responsible for the music for daily masses and prayers, serve as principal organist, direct the Schola Cantorum and Coro Grande choirs, and provide instruction in voice, piano, and organ at the College.

Paul Griffith (BM, 1992) has accepted a position with audio equipment manufacturer MTU. He is a product specialist there.

Sam Grotta (BM, 1988) is currently the New

York Racing Association's bugler at Aqueduct and Belmont racetracks and teaches trumpet in the Long Island area. In 1991 he received a master of music degree from C.W. Post College in New York. Grotta recently married Jill Horwitz, a scientist from San Francisco.

Todd Hager (BM, 1992) has accepted a position with Sony Classical Productions, where he will develop proprietary digital signal processing.

Barbara Jeffery (BM 1981) has opened a chiropractic office in Whitefield, NH. She has been in practice with other doctors since 1990. In addition to her practice, Barbara has served as music director at the Newman Center at Keene State College (NH) for the past two years.

William James (DMA, 1988) has been inducted into the Sterling High School Athletic Hall of Fame. He received tennis scholarships while earning a bachelor of music degree and qualified for the National Collegiate Athletic Association Championships. During his studies for a master of music degree, he was given an Avery Brundage Award for being an outstanding athlete of high academic standing. While completing the DMA, he

taught tennis classes for the UM School of Continuing Studies. He is currently an adjunct professor of music at Florida International University and Miami-Dade Community College in addition to remaining active as a tennis professional in Miami.

Brian Jennings (BM, 1994) has been hired as an audio engineer at Cutters, an audio and video production company.



Scott Johnson

Scott Johnson (BM, 1988) has signed a four-record contract with Blues Bureau International. His debut album, *Blindside Blues Band*, has been released in the U.S., Canada, Europe, and Japan. He is presently touring Canada and Europe with the "Ford Blues Band." When not playing, Scott works as an engineer/producer in the San Francisco area.

Robert Jones (DMA, 1991), conductor of the University of Dayton (UD)

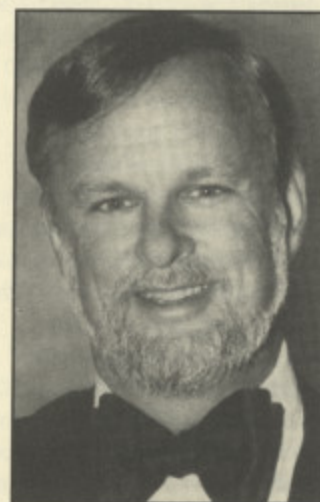
Chorale, commissioned *Exsultate Deo*, a motet for mixed voices and wind band by the English composer John Gardner. Jones's article, "The Eclectic Style of John Gardner," appeared in the May 1994 issue of the *American Choral Director*. In addition to his duties at UD, Jones is assistant conductor of the Dayton Bach Society.

Laurence Kaptain (MM, 1975) recently made recordings and appeared in concerts with the Chicago Symphony (Sir George Solti on Decca), the St. Louis Symphony (Leonard Slatkin on RCA), and the St. Paul Chamber Orchestra (Hugh Wolff on Teldec). He also had a book published by HoneyRock, *The Wood That Sings: The Marimba in Chiapas, Mexico*. Kaptain leads an ethnic ensemble, Marimba Yajalon, which tours internationally and records. He is one of the faculty of the University of



Laurence Kaptain

Missouri-Kansas City Conservatory of Music and is a performing artist for Yamaha Corporation of America.



Ken Keaton

Ken Keaton (BM, 1974; MM, 1975, DMA, 1981) recently performed Joaquin Rodrigo's *Concierto de Aranjuez* with the Suncoast Symphony Orchestra. He has been named guitar forum editor for the *American String Teacher* magazine, and is currently acting assistant dean for the Schmidt College of Arts and Humanities at Florida Atlantic University.

Majorie Easter Kemp (BM, 1945) is pianist-in-residence at the Rochester Presbyterian Home and an avid oil painter.

Laura Larson (BM, 1973) has been a member of the faculty at the Center for Creative Studies-Institute



Laura Larson

of Music and Dance in Detroit since 1987. She is a Suzuki flute teacher and teacher trainer in the Detroit area. She has had concert tours in Japan, China, Scandinavia, and France with the Larson/Allvin flute and harp duo. Currently she plays principal flute in the Flint Symphony Orchestra and flute and piccolo in the Michigan Opera Theater Orchestra.

Keitha Lucas (PhD, 1991) accepted a position as assistant professor of music education at Kent State University.

Stephen Mackey (BM, 1992) is currently on tour with Clair Brothers Audio as monitor engineer for the Australian band "Midnight Oil." Besides the United States, the tour includes the countries of France, Germany, Sweden, Finland, England, Scotland, Denmark, and Switzerland.

Charles Norman Mason (BM, 1977) had his composition, *The Blazing Macaw*, for piano and tape, performed by Max Lifchitz at California State University, Northridge and at Birmingham-Southern College. Mason's *The Artist and His Model* for cello and tape was performed by Craig Hultgran at the Southeastern Composers League Concert at Western Carolina University, the Birmingham Art Association Gallery, and at the Alabama Art Awards Ceremony in Montgomery. This past spring, at City University in London, Mason presented a paper on timbre and his composition, *Some Find Me*, was performed.



Patricia McCaffrey

Patricia McCaffrey (BM, 1974) is currently on the faculty of the Hartt School of Music, serves on the faculty of the Israeli Vocal Arts Institute in Tel Aviv, and maintains a private voice studio in New

York. Formerly, she served on the voice faculties of Arizona State University, the University of Minnesota, and the University of Michigan.

Peter McGuinness (BM, 1986) is maintaining a career as a free-lance trombonist, composer, and vocalist in New York City. He has performed in several Broadway shows, various recordings, and with several jazz artists.

Andy Middleton (BM, 1987) and Francois Theberge have released a CD on the Arta 35 label entitled "The Fensters." Middleton is currently a free-lance jazz musician in New York City and has released several recordings. Theberge is a well known jazz saxophonist in Paris, France.

Joseide Gomes Montarroyos (PhD, 1988), professor of music at the Federal University of Paraiba in Brazil, is back in the United State doing post-doctoral studies at the University of Florida.

Derel Monteith (BM, 1992) has a solo playing job at Jonathan's Uptown in Charlotte, North Carolina. His newly formed quintet is the house band for the Jazz Cellar, also in Charlotte.

Michiko Otaki (DMA, 1991) toured with three ensembles in the United States this past sea-

son - soloist with the Slovak Sinfonietta from Zilina; with the leading Slovenian cellist, Ciril Skerjanec; and with the Basel based Swiss Wind Quintet - spent a month in Europe performing and completing two recordings, and accepted a position of assistant professor of piano at Clayton State College in Atlanta.

Jordon Pech (BM, 1990) has performed as an apprentice with the Jupiter Theatre and is currently seen in their production of *Hello Dolly*.

Jerry Placken is currently the Ontario / Manitoba regional sales representative for Contact Distribution Ltd. in Toronto.

Carol Reiner-Nies (BM, 1979) has been appointed a conducting assistant with the Cincinnati Symphony Orchestra. She is the second conductor on a new CD of the Ives (Austin) - *Universe Symphony* by the Philharmonia Orchestra of the College-Conservatory of Music, University of Cincinnati.

Michael Robinson (BM, 1987), director of instrumental music at Seminole High School in Pinellas County (FL), had a successful year with the high school marching and concert bands. The marching band placed seventh at

the national band competition in the Hoosier Dome in Indianapolis, the wind ensemble performed for the Bands of America Concert Band Festival, and both the concert band and the wind ensemble received superior ratings at both the district and state evaluation festivals, sponsored by the Florida Band Masters Association. Robinson was named Seminole Teacher of Year by both the school and community.



Roberta Rust

Roberta Rust (DMA, 1991) has been appointed assistant professor of music and chair for music academic studies at the Harid Conservatory. Recent concert highlights include the completion of her sixth tour of Latin America with recitals in Brazil and a performance of the Beethoven *Piano Concerto No. 3* with the National Symphony of Peru.

Protone Records has recently reissued on CD her recording entitled "Three American Premiers" and the Prokofiev *Sonata No. 6*.

Rust is currently completing a CD of the major piano works by Villa-Lobos with Centaur Records.



Brian Santucci

Brian Santucci (BM, 1993) was seen in March in his professional debut in the role of Philly in Geoffrey Hassman's *Jacob's Blanket* at the Drama Center in Deerfield Beach, Florida.

Susan Schneider (BM, 1980) received her Juris Doctor from Chase College of Law at Northern Kentucky University in 1992. She is currently practicing law in Louisville. Schneider remains musically active by representing various songwriters, musicians, and former director of the UM music engineering program, Bill Porter. She recently lectured at Billboard's "How to Make it in the Music Business" seminar, is an instructor at Bellarmine College, and is on the advisory committee of the new music industry

program at the University of Louisville.

Michyl Shannon-Quilty (BM, 1993) has the leading role in a production of *Bodo* at the Burt Reynolds Institute of Theatre Training in Tequesta, Florida.

Robert Silva (BM, 1968) retired as a member of the Bay State Band (New Bedford, MD) after 35 years.

Drew Skinner (BM, 93), is a graduate assistant at the University of South Carolina and programming coordinator for the office of residence life at Coastal Carolina University.

Jonathan Edward Smith (MM, 1993) is assistant music administrator of The Lyons Group, the producer of "Barney & Friends™." His duties include registering compositions with the U.S. Copyright Office, writer relations, and PBS relations. In addition, Smith has a close involvement with the "Bedtime with Barney™ Radio Show" and the Radio City Music Hall concerts.

Robert Smith (MM, 1990), assistant professor of music at James Madison University, has been commissioned to write several original works for the 1996 Summer Olympic Games in Atlanta. The Olympic Committee is currently using Smith's composi-

tion, *Triumph*, in their promotional efforts for the 1996 games. *Triumph* is published by CPP/Belwin.

James Syler (MM, 1988) received a \$3,000 cash award for his work, *The Hound of Heaven*, for large wind ensemble. It was performed at the Music Educators National Conference Convention in Cincinnati in April.

Brando Triantafillou designed and built a studio for the writing and production of music at Editel Chicago.

Lawrence Weiner (DMA, 1973), a prolific composer with some 46 published works, had his ballet-opera *Chipita Rodriguez* performed last spring by the University of Texas Opera Theatre.

Lari White (BM, 1988), singer and songwriter, has recently signed a publishing contract and has had her songs recorded by Tammy Wynette. Her debut album, *Lead Me Not* (RCA), was released earlier this year and a follow-up album is being planned.

Jack Wilkins is currently on the faculty of the University of South Florida.

Steve Zoloto is the artist in residence at Editel Chicago, where he will compose music for video productions. ■

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STUDENT NEWS



Andrea Ehrenreich

Andrea Ehrenreich, doctoral student in vocal performance, was named artistic ambassador by the United States Information Agency. She will perform a five-week recital tour under the auspices of the American Embassies in the Far East, including the countries of Thailand, Malaysia, Indonesia, Australia, and New Zealand. She will also give master classes to music students, focusing primarily on American music.

Two graduating seniors, **Leah Springer** and **David Kingery** performed two concerts in Key West this past summer featuring the music of Stephen Sondheim and Leonard Bernstein.

Four musical theatre majors, **Angela Smith**, **Bob Robinson**, **Andrea Studley**, and **Chris Studley**, were offered professional contracts for the summer production of *Prom Queens Unchained* at Actor's Playhouse in Miami.

Jennifer Hughes has been accepted into the apprentice program at the Jenny Wiley Theatre in Prestonburg, Kentucky.

Dawn Batson, Interdisciplinary doctoral student, was hailed for her contribution to the three-day exposition, "Pan into the 21st Century," presented by the University of Miami School of Music and the North-South Centre, in collaboration with BWIA International and Trinidad/Tobago Instruments Limited. Participants from Trinidad, Tobago, Canada, and the U.S. performed, heard, and discussed the directions this exciting medium is taking in academia. Batson is founder and director of the UM steel band, Panatics.

Maria Tavianini was awarded a UM Fellowship to begin studies for the DMA in vocal performance. Tavianini's recent performances included appearances as soloist with the UM Collegium Musicum (Bach, *Cantata 196*), the UM Symphony Orchestra and Chorale (Beethoven, *Mass in C*), and The Other Music Ensemble (premier of *Vieder Lieder nach Texten von Ryszard Krynicki* [Kitzbichler]). She has also appeared as Marcellina (*The Marriage of Figaro*) and Ludmilla (*The Bartered Bride*) in the spring productions of the UM Opera Theatre. As well as the MM from UM, Tavianini holds a Bachelor of Arts degree from the University of California and a Ph.D. from Purdue University.

Dorothy Hindman's compositions were heard during the International Young Composers Festival at Florida International University in May and this summer in Trentino, Italy as part of a UM

exchange program. In August, her composition, *Forward Looking Back*, a piano suite, will be performed in Prague for a Czech-American summer music institute.

Nick Rapattoni will be attending the University of Miami this fall. He has been named the 1993 *Downbeat* Award Winner in the composition category. Rapattoni plays trombone, keyboard, and various percussion instruments in his high school concert, jazz, and marching bands. He was selected for the 1994 United States Collegiate Wind Band, the 1992 Monterey Jazz Festival High School Big Band, and in 1993, as the only high school student to perform at the CSUN Music Festival.

Brian Conaster, DMA candidate in accompanying, served as musical director for three shows, *Relationships*, *Hollywood Canteen*, and *After Five*, during the summer at the New Theatre in Coral Gables, Florida. ■

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Gretchen Van Roy (center) pictured with scholarship recipients (L) Ana Rodriguez, Leslie Merida, Van Roy, Christi Cheyney, and Jin Baik Ho.

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