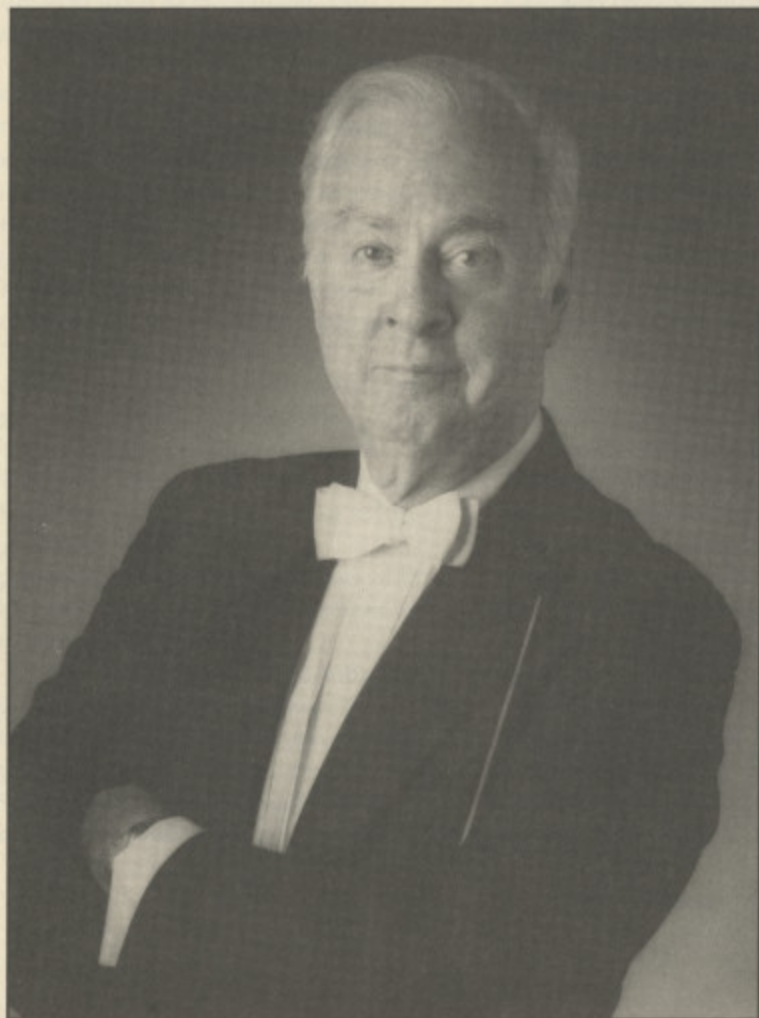


# SCORE

UNIVERSITY OF MIAMI  
SUMMER, 1992

SCHOOL OF MUSIC

## Thomas Hilbish Named Distinguished Alumnus for 1992



Thomas Hilbish

Thomas Hilbish, who established himself as one of America's leading conductors of choral music, received the School of Music's Distinguished Alumnus of the Year Award on May 7 at the School's Annual Graduation Recognition Ceremony.

In a career spanning 40 years, Thomas Hilbish is widely respected for his ability to inspire musicians to achieve levels of performance far beyond expectations. While Hilbish has been widely renowned for fostering and interpreting 20th century choral music, his extensive repertoire includes virtually the entire choral and oratorio literature.

After completing bachelor's and master's degrees from the University of Miami and Westminster Choir College, respectively, Hilbish was named Supervisor of Music for the Princeton Public Schools in 1948. During his 16 years there, he built the Princeton High School Choir into a nationally recognized ensemble that was acclaimed for the professional level of its work.

Hilbish joined the faculty of The University of Michigan in 1965. He served as chairman of the conducting department for nine years, and was director of choirs. On arriving in Ann Arbor, he founded the University of Michigan Chamber Choir. Under his guidance, the Chamber Choir became internationally recognized for the excellence of its performances.

Particularly noteworthy was Hilbish's participation as associate music director in the Fifth International Choral Festival in Philadelphia in 1982 in

Continued on page 4



## DEAN'S MESSAGE

Dear Alumni and Friends:

Even though I have recently completed my ninth year as Dean of this remarkable school, I still marvel at the energy, creativity, dedication, and quality of the faculty who comprise its very core. I also, literally every day, observe the intellectual and imaginative stretching qualities of our students. How they inspire and challenge us to do our jobs better! I count myself to be exceptionally fortunate to be a part of this vital milieu. At the same time, I also often think about the incredible responsibility that my colleagues and I share for the education and training of this generation of talented and motivated pre-professionals. Concerns for viability and quality continuously occupy our collective thoughts. Change has become the norm, and our responsibility is to maintain a forefront position as our multi-faceted field evolves. This is a challenge, to say the least, since the distinction between what is a fad and what is a substantive movement in various music and music-related fields can sometimes be blurred.

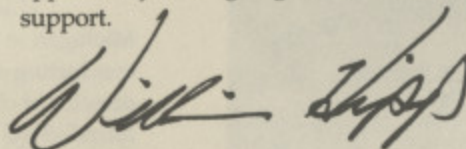
Our over 700 students come from more than 40 states and 25 countries, and they are well served by almost 100 faculty who, in many instances, have earned national and international reputations in their respective specializations. The School's 30 degree programs attest to a confluence of traditional and contemporary programs that are unique and comprehensive. This combination and interaction represents, in many respect, a microcosm of the complex world of music that has evolved and continues to do so in ways that we may not even be able to predict.

Following an almost three-year delay while the University and the City of Coral Gables negotiated the

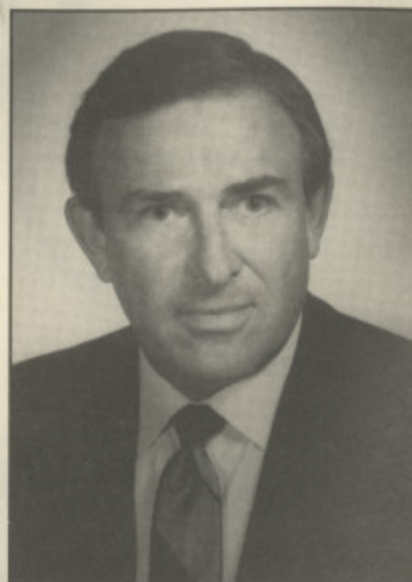
approval of a master plan for the Coral Gables campus, it appears that ground breaking for the L. Austin Weeks Center for Recording and Performance will take place in June of this year. Containing a 150-seat recital hall and a state-of-the art recording studio, the Weeks Center will complement the work of students and faculty in important ways. A central feature of the recording studio will be the new 56-channel recording console just received from the Sony Corporation.

Exchanges and programs abroad continue to provide students and faculty with valuable opportunities for musical and cultural enrichment. Our five-week summer program in Salzburg for singers, pianists, and string players is entering its sixth year. In July, fifteen students and three faculty will spend over two weeks in Trento, Italy engaging in master classes and performing in the surrounding area. Then, in the fall, fifteen students from the Conservatory of Trento will come to our campus for two weeks of study and performances during Festival Miami. A new exchange program with the Hochschule fur Musik in Vienna will commence in September when our institutions will each exchange three students in composition. And, finally, discussions are underway to initiate an exchange program in jazz studies with the Hilversum Conservatory in Amsterdam.

My colleagues and I appreciate your ongoing interest and support.



William Hipp  
Dean  
Patrica L. Frost Professor of Music



*Dean William Hipp*



# Festival Miami 1992 Celebrates Columbus Quincentennial and Mostly Piano

**F**estival Miami, founded in 1983, is an international celebration of music presented annually by the University of Miami School of Music. It is a direct outgrowth of the School's primary goal to maintain its historical commitment to serve as a major cultural resource for the people who live within or visit Greater Miami.

The Festival is designed to enrich the cultural life of Miami and to provide high quality events at affordable prices for residents and tourists alike. The Festival reflects the international character of Miami by drawing upon local, national, and international performers.

Programming for 1992 will continue its international celebration of music by including guest orchestras, soloists, conductors and composers, and will feature artists and music from France, Belgium, Russia, Vietnam, Japan, Argentina, Brazil, Cuba, and Mexico. Performances will include chamber, orchestral and solo works from many periods as well as contemporary works which are seldom presented. World premiers are a common feature of Festival Miami. This year, *Telephone Poles*, by Kenneth Fuchs with text by John Updike will be presented. The tradition of presentations by the School's nationally known faculty and student performing resources will continue.

Festival Miami 1992 will salute the Quincentennial Celebration of Columbus' voyage to the new world by presenting some of the most noted Spanish and Interamerican artists of our time, as well as music from Spain,

the United States, and Latin America. Symphony concerts, recitals, and chamber music presentations will be complemented by jazz performances.

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## Festival Miami 1992 Schedule September 11 - October 10

**September 11** *Opening Night.* Presented by American Airlines. UM Symphony Orchestra, Akira Endo, conductor, Dang Thai Son, piano. Featuring music of Shostakovich, Chopin, and Rachmaninoff. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16/\$35. Reception sponsored by BellSouth Mobility.

**September 12** *Sorée Musicale Exotique.* Marc Grauwels, flute, Yves Storms, guitar. Featuring music of Villa-Lobos, Garcia-Lorca, Shankar, Drouet, Fukushima, Bartok, Ginastera, and Piazzola. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**September 13** *A Romantic Piano Recital.* Presented by BellSouth Mobility. Dang Thai Son, piano. Featuring music of Schubert, Schumann, and Chopin. 7 p.m., Villa Vizcaya. \$50 per person. A benefit for Festival Miami and the Vizcayans.

**September 15** *Flute and Harp Recital.* Marc Grauwels, flute, Valerie Von Pechy Whitcup, harp. Featuring music of Bach, Chopin, Debussy, Fauré, Ravel and Rossini. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10.

**September 16** *Chamber Music Concert.* Marc Alliapoulios, baritone, University of Miami Faculty Artists. Featuring the World Premiere of Kenneth Fuchs' *Telephone Poles*, music of Schulhoff, Berwald and Shchedrin. 8 p.m., Maurice Gusman Concert Hall. Free Admission.

**September 17** *An Evening with Vince Maggio and Friends.* Mike Orta, piano, Don Coffman, bass and Steve Bagby, drums. Program TBA. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10. Special Alumni Night.

**September 18** *Piano Recital.* Presented by Banco Santander. Serghei Yerochin, piano. Winner of the Santander International 1990 Piano Competition. Featuring music of Beethoven and Mussorgsky. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10. Parents Night at Gusman.

**September 20** *Piano Recital.* Nelson Freire, piano. Featuring music of Beethoven, Schumann, Chopin, Granados, and Albeniz. 4 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**September 21** *Chamber Music.* Gables String Quartet. Featuring music of Haydn, Villa-Lobos, and Dvorak. 8 p.m., Maurice Gusman Concert Hall. Free Admission.



**September 22** *Festival Miami Jazz Night.* Presented by The Colonnade Hotel. John Bailey and Gary Keller Ensembles. Featuring original compositions and standard repertoire. 8 p.m., Maurice Gusman Concert Hall. Free Admission.

**September 23** *Piano Recital.* Michel Dalberto, piano. Featuring music of Schubert, Debussy, and Liszt. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**September 24** *An Evening of Guitar.* Juan Mercadal, Rene Gonzalez, Michael DiLiddo, and Francisco Frías. Featuring music by Spanish and Latin American Composers. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10.

**September 25** *Chamber Music Concert.* Michel Dalberto, piano, Vogler String Quartet. Featuring music of Debussy, Fauré, and Schumann. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16. **The Friends of Music Evening.**

**September 26** *Chamber Music Concert.* Presented by Lufthansa German Airlines. Vogler String Quartet. Featuring music of Mozart, Janacek, and Brahms. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**September 29** *Five Hundred Years of Music, in celebration of the 500th anniversary of Columbus' voyage to the Americas.* John Olah, tuba; The Miami Brass Consort; Paul Posnak, piano; Valerie Von Pechy Whitcup, harp; Clelia Mertens, harp; Charles Campbell, trombone; Gilbert Johnson, trumpet; David Gray, horn; Glenn Janson, horn. Featuring music of Albinoni, Beethoven, Gabrieli, Grieg and Hindemith. 8 p.m., Maurice Gusman Concert Hall. Free Admission.

**October 1** *Jazz Vocal Ensemble I.* Larry Lapin, director. Program TBA. 8 p.m., Maurice Gusman Hall. Admission with donation in any amount to the United Way at the door.

**October 2** *UM Concert Jazz Band.* Presented by TransBrasil Airlines. Gary Lindsay, director. Program TBA. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**October 3** *An evening of Italian arias and Spanish Zarzuela.* **Hispanic Heritage Concert.** Inma Egido, soprano, Lucy Arner, piano. Featuring music of Verdi, Respighi, Puccini, de Falla, Granados, Torroba and Luna. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10.

**October 4** *Piano Recital.* Sergio Daniel Tiempo, piano. Featuring music of Scarlatti, Schumann, Ravel, and Liszt. 4 p.m., Maurice Gusman Hall. \$8/\$16.

**October 5** *An Evening With Rodion Shchedrin.* Glenn Basham, violin, Ross Harbaugh, cello, Rodion Shchedrin, composer and pianist. Music of Rodion Shchedrin. Lecture-Solo piano works by Rodion Shchedrin. 8 p.m., Maurice Gusman Concert Hall. \$6/\$10. **The Friends of Music Evening.**

**October 8** *Piano & Orchestra.* Orquesta de San Luis, Dario Ntaca, music director, Ivan Davis, piano. Featuring music of Beethoven and Mozart. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16.

**October 9** *Italian Choral Concert.* **Il Virtuoso Ritrovo.** Program TBA. 8 p.m., Maurice Gusman Concert Hall. \$5.

**October 10** *Closing Night.* Presented by Lufthansa German Airlines. UM Symphoney Orchestra, Akira Endo, conductor, Sergio Daniel Tiempo, piano. Featuring music of Bernstein, Shchedrin, and Rachmaninoff. 8 p.m., Maurice Gusman Concert Hall. \$8/\$16/\$35. Reception sponsored by BellSouth Mobility.

### Thomas Hilbish, *continued*

collaboration with Robert Shaw. In addition to conducting performances of his Chamber Choir, Hilbish conducted the joint chorus of 500 singers from 11 countries and 5 continents in performances at Yale University, Avery Fisher Hall, and Kennedy Center.

Hilbish has made several recordings with the Chamber Choir, primarily of 20th Century music. Particularly noteworthy is his recording of Menotti's *The Unicorn, the Gorgon, and the Manticore*, which received a Grammy nomination in 1981.

As an orchestral conductor, Hilbish has conducted the Warsaw Symphony and the Szczecin Philharmonic in Poland, as well as the Harvard Philharmonic and the Princeton University Orchestra.

Professor Hilbish also served as visiting professor at Princeton University, New York University, University of Southern California, Indiana University, Western Michigan University, Westminster Choir College, Florida State University, University of Wisconsin, UCLA, and Harvard.

In 1987, Hilbish retired from The University of Michigan. His final concert as director of choirs was an acclaimed performance of Benjamin Britten's *War Requiem*. He and his wife Barbara continue to make Ann Arbor their home.



# Donor Recognition Display Dedicated

**D**ean William Hipp presided over a dedication ceremony on November 10 that unveiled a handsome, specially designed donor recognition display in the lobby of Gusman Concert Hall. The dedication reads: "In grateful recognition of those whose generosity has helped to build and sustain the School of Music." The display is a modest attempt on the part of the School of Music to pay tribute to its benefactors. Roy Nirschel, Vice President for University Advancement, also took part in the ceremony.

The categories on the display are in recognition of cumulative gifts to the School of Music. The names of individuals, foundations, and corporations who appear on the display represent the following levels of giving:

## **Dean's Circle - Cumulative Gifts of one million+**

Jean Dreyfus Estate	Maurice Gusman
Patricia and Phillip Frost	Marta S. and L. Austin Weeks

## **Gusman Society - Cumulative Gifts of \$500,000+**

Henry Fillmore Estate

## **Orpheus Society - Cumulative Gifts of \$250,000+**

Joseph Handleman

## **Dorian Society - Cumulative Gifts of \$100,000+**

Robert Z. Greene Foundation	Albert Pick, Sr. Estate
MCI	Drs. Ruth L. and Bruno C. Schmidt
Harry and Sylvia Mangen Scholarship	Evelyn Elsa Spitalny Estate
Frances Miller Estate	Sony Professional Products Corporation
Parker Theatre, Inc.	

## **Foster Society - Cumulative Gifts of \$50,000+**

Blankman Foundation, Inc.	Elizabeth Licht Piano Endowment
Victor and Lillian Brown Foundation	Lufthansa German Airlines
Mr. and Mrs. Gary D. Fry	The Miami Herald
Galison Family Scholarship	Musicians Club of America
Estelle and Emil Gould	F. Warren O'Reilly, Ph.D.
Mr. and Mrs. Donald P. Kahn	Texaco Philanthropic Foundation, Inc.

## **Prelude Society - Cumulative Gifts of \$250,000 +**

Major Junius Millard Adair  
 American Airlines  
 Anonymous 100  
 Julien E. Balogh  
 BellSouth Mobility  
 Henry A. Duffy Endowed Band Scholarship  
 Jessie Ball Dupont Religious, Charitable & Education Fund  
 Embraer Aircraft Corporation  
 Maxwell L. Emerman  
 The Friends of the University of Miami School of Music, Inc.  
 Ann and Gordon Getty Foundation  
 Paul Glasel  
 Gladys M. Green Estate  
 The Handleman Company  
 Goldie Lotz Estate  
 Fred W. McCall, Jr. Memorial Scholarship  
 Mr. and Mrs. Richard Winsor McEwen  
 Dr. Dunkin A. Nelson Memorial Jazz Guitar Endowment  
 Dr. Eric Reiss



*Patricia Frost and Dean William Hipp at dedication of School of Music Recognition Display.*



Frederick Burt Rubin  
Ryder System, Inc.  
Sydney Irving Silverman  
Jack Taylor Family Foundation  
3-M Company  
WTMI 93.1 FM Radio

**St. Cecilia Society - Cumulative Gifts of \$10,000+**

Acoustat  
Helen Nielsen Anderson Estate  
Apple Computer Corporation  
The Bee Gees  
Nicholas A. Crane Family  
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Simon Daro Dawidowicz Bolivarian Library of Music  
Arturo di Filippi Memorial Scholarship  
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Bell Epstein Estate  
David Ewen Estate  
Federated Department Stores  
Lawrence S. Friedman Scholarship  
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Louis J. Hector  
William and Frances Hipp  
Philip J. Hodes, M.D.  
Mildred and Clavin Jureit  
John and Beth Kinyon  
Lee Kjelson Scholarship  
Mr. and Mrs. William L. Lashar, Jr.  
William F. Lee, III  
Dr. & Mrs. Berge H. Markarian  
Joseph D. Mercurio  
Miami Salon Group, Inc.  
Theodore Newman Memorial Foundation  
Northern Trust Bank of Florida  
Florence Pick Scholarship  
The Presser Foundation  
Rockford/Fosgate  
Lucy Saxon Shrine Memorial Scholarship  
Sound Components, Inc.  
Southeast Banking Corporation Foundation  
Southern Bell  
Emma L. Staley Foundation  
Robert S. Sudick Foundation  
Varig Brazilian Airlines  
Dorothy Traficante Vlachos

Jack Weinstein  
Edythe R. Weldon Scholarship  
Wurlitzer Foundation  
Mr. & Mrs. Harold Zinn

**Heritage Society - Planned Gifts**

Anonymous  
Robert John Byan Estate  
Martha Camp  
Edward Harris Carlan  
Lorraine Charney Sonnabend  
Kurt Cieslik  
Gary Denis Dubler, Ph.D.  
Pasquale F. Eodice  
Enzio Frelani  
J. Arthur Goldberg  
Dr. Calvin S. Kellogg  
Meline A. Markarian  
Dr. Bruno C. Schmidt  
Margaret Newman Stearn  
Carlos Surinach  
Lady Suzanna Polas Tweed  
Constance J. Weldon



*Roy J. Nirschel, Jr., Vice President for University Advancement, Marta Weeks, and Dean William Hipp at dedication of School of Music Recognition Display.*



# BUILDING FOR THE FUTURE



*(L to R) are Dean William Hipp and Frankie Hipp and Gala hostess and host Patricia and Phillip Frost.*

**T**he School of Music presented its premier Gala "Building for the Future" on January 26, at the Grand Bay Hotel in Coconut Grove. Over two hundred guests attended the first Building Campaign Gala which raised over \$50,000 for the School. The talents of the School's students, Francisco Frias, classical guitarist; Ken Gustafson, keyboard; and the Broadway show review performed by the Musical Theater Workshop, were the hit of the evening. The soiree began with a cocktail hour on the terrace, followed by a candlelight dinner in the Grand Ballroom. The evening ended with dance and merriment at Regines. Host and hostess for the Gala were Phillip and Patricia Frost.



*Enjoying Conversation before dinner are Executive Vice President and Provost Louis Glaser and Ruth Glaser and School of Music Assistant Dean Nicholas DeCarbo and Music Education faculty member Joyce Jordan.*



# Ken Pohlmann Receives Award for Excellence

**A**s director of the music engineering program in the School of Music, Ken Pohlmann blends his love of music with technical skills.

For Pohlmann's passionate involvement in his craft, he was awarded the 1992 Phillip Frost Award for Excellence in Teaching and Scholarship at the School of Music Graduation Recognition Ceremony on May 7. The \$5,000 award, established to recognize the achievements of the music school's most distinguished faculty, is funded by the Patricia L. Frost Endowment.

Pohlmann came to the University of Miami in 1977 to teach in the Music Engineering Program. He was later appointed program director. In 1986 he established a master of science degree in music engineering, the first graduate program of its kind in the country.

"In my opinion, it isn't enough for a teacher to impart knowledge; he has to also provide real world insights and, in particular, bridge the gap between academia and a professional career," says Pohlmann. "It's a very pragmatic approach. It has to be."

Pohlmann, who has undergraduate and graduate degrees in electrical engineering from the University of Illinois, combines aesthetics and technology to practice a creative form of engineering. In addition to teaching, Pohlmann has authored three books on music engineering and writes regularly and prolifically for popular audio magazines. Since 1982 he has written over 500 articles for audio magazines including *Audio*, *Car Stereo Review*, *CD Review*, *Guitar Player Magazine*,

*Stereo Review*, and *Sound and Vision*, among others.

Pohlmann is also a consultant to the audio industry in many areas including the design of mastering and replication facilities for compact disc manufacturers, and the development of audio systems for Japanese and

American Auto makers.

Pohlmann received the Audio Engineering Society's Fellowship Award in 1990 for his work as an educator and author in the field of audio engineering. He was elected to the AES Board of Governors in 1991.



*Ken Pohlmann, Director of the Music Engineering Program, awarded the 1992 Phillip Frost Award for Excellence in Teaching and Scholarship.*



## UM Library Acquires Extensive Music Theater Collection

**T**he Larry Taylor-Billy Matthews Music Theater Archive, a collection of recordings and music focusing on the American music theater and popular music, has been acquired by the University of Miami Richter Library. This outstanding archive was assembled over the last 25 years by New York collectors Larry Taylor and Billy Matthews.

The comprehensive collection includes 15,000 long-playing records, 1,000 compact discs, several hundred video and audio cassettes, and 20,000 pieces of sheet music. Among the archives are more than 1,000 piano-conductor scores, vocal scores, and volumes of vocal selections. Also in the collection are 3,000 playbills and programs, 800 musical reference books, and an electrified player piano with more than 100 piano rolls.

Virtually all Broadway musicals—both American and British recordings—are represented in the archive. Many of the audio cassettes are unpublished studio recordings, which are often more complete than those released for sale.

Larry Jay Taylor, who died in March 1991, was printing coordinator and office manager of the Chelsea Music Service, Inc., which handled the music for *Les Misérables*, *Phantom of the Opera*, *Cats*, and other Broadway shows. He was also music librarian for Liza Minelli, Chita Rivera, and Roberta Peters, among others. As a music archivist, Taylor was research consultant for numerous television programs.

Born in Akron, Ohio, in 1946, Taylor was raised in Anaheim, California, before moving to New York

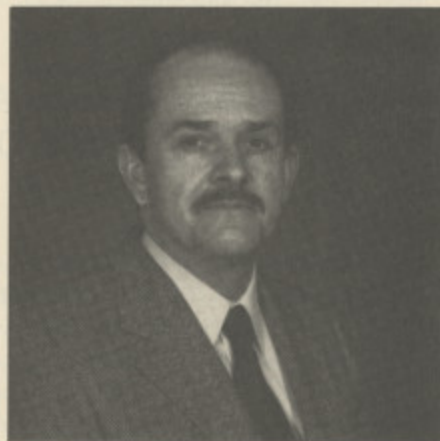
in 1966. Early in his career he was a singer, touring with Dorothy Collins, Gig Young, and others. Taylor was one of Judy Garland's backup singers during her final New York appearance.

Billy Matthews, a Texan, began his theatrical career producing and directing historical pageants for the Texas and New Mexico State Centennial Committees. Matthews, who was Taylor's longtime companion, has had a long and broad career as a director and production stage manager with Broadway and national touring companies, as well as university, stock and dinner theaters.

Matthews was a founding member of the Society of Stage Directors and Choreographers, a member of its executive board for 12 years, and its treasurer for nine years. He led a drive which results in the society becoming a national union.

The Larry Taylor-Billy Matthews Music Theater Archive, now part of UM's Music Library, is housed in a closed stack area at UM's Richter Library. Access to the collection is provided by the staff of the Music Library.

## 1992 Winners of Abraham Frost Prize In Composition Named



John Cheetham

**T**he "march" compositions of the winners of the Abraham Frost Prize in Composition were premiered at the University of Miami School of Music on Thursday, April 16, at Gusman Concert Hall on the Coral Gables campus.

Winner of the First Prize of \$3,000 was John Cheetham for his composition, *Ha' penny March*. The Second Prize of \$1,500 went to James Leslie Hosay for the march, *The Virginians*.

John Cheetham, professor of music theory and composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939, and holds bachelor's and master's degrees from the University of New Mexico as well as the Doctor of Musical Arts in composition from the University of Washington. During his tenure at



Missouri, Dr. Cheetham has written works for band, orchestra, and numerous chamber combinations that have been widely performed in the United States and abroad. Over 20 of his compositions have been published, and recordings of his works are available on Crystal, Golden Crest, Concord, Pro-Arte, and Summit labels. In addition, he has been the recipient of numerous commissions including those from the Kentucky Derby Museum, Tennessee Technological University, Texas Tech University, The New Mexico Brass Quintet, and the Summit Brass.

Dr. Cheetham is a member of ASCAP and received ASCAP Special Awards from 1988 to the present. He has also recently been the recipient of a Centennial Distinguished Alumni Award from the University of New Mexico.



*James Leslie Hosay*

James Leslie Hosay was born in Nashville, Tennessee, and raised in Norfolk, Virginia. After graduation from the United States Armed Forces School of Music, he was assigned in

1978 to the 26th United States Army Band at Fort Hamilton, New York, as a trumpet player and arranger. In 1981 Hosay auditioned for and was accepted to the position of music copyist for the United States Army Band, "Pershing's Own," in Washington, D.C. In 1991 he was promoted to his current position of staff arranger for the United States Army Band.

Adjudicators for the "march" composition award were University of Miami School of Music faculty members Nicholas DeCarbo, assistant dean and associate professor of music education and music therapy, David Gray, music director and conductor of the University of Miami Wind Ensemble, and Michael Mann, associate director of bands. Alfred Reed, professor and chairman of the department of music media and industry coordinated the competition.

In January 1990, Phillip and Patricia Frost gave \$1.5 million to the University of Miami School of Music to establish the Patricia Louise Frost Professorship for the Dean of the School of Music, the Anna Frost Music Scholarship Fund, and the Abraham Frost Prize in Composition. The scholarship and the composition awards are named after Frost's parents.

Frost, a prominent dermatologist, has been a member of the UM board of Trustees since 1983, and is chief executive officer of IVAX Pharmaceuticals. He was formerly the co-founder and chairman of the board of Key Pharmaceuticals, Inc. The son of Russian and Polish immigrants, Frost dedicated the composition prize to his father, Abraham, because of his love of music.

Patricia Frost has been an educator with Dade County Public Schools for more than 20 years and is the principal of the West Laboratory Elementary School.

## Music and Black Ethnicity Conference Held



*(L to R) are Gerard Behague, conference coordinator, and Ambler Moss, Dean of the Graduate School of International Studies and Director of the North-South Center.*

A Conference on Music and Black Ethnicity in the Caribbean and South America was held in January at the University of Miami/James L. Knight International Center in Miami. The Conference was sponsored by the University of Miami North-South Center, Ambler Moss, director. Robert Parker, associate dean in the School of Music, was the Conference coordinator and Gerard Behague of the University of Texas at Austin, was the chairman.

Fifteen distinguished ethnic music lecturers representing Puerto Rico, Dominican Republic, Haiti, Cuba, Panama, Colombia, Venezuela, Ecuador, Peru, and Brazil were invited and participated in the conference. Also participating were several music ensembles: Haitian, Afro-Cuban, and Trinidad steel pan groups from Miami; an Afro-Caribbean group from Puerto Rico; and The University of Miami Percussion Ensemble.

*Continued on page 11*



## Computer/MIDI Labs Established

**B**eginning with the 1992 fall semester, all students in the School of Music will have the opportunity to use two specially designed and equipped computer/MIDI labs. Each lab will contain 17 workstations consisting of a MIDI-compatible keyboard, an IBM PS/2 personal computer, a MIDI interface to connect the computer and keyboard, and computer software for various tasks. Compact Disc Read-Only Memory (CD ROM) readers will be interfaced with the stations for applications ranging from database research to formal and harmonic analysis of music. In addition to the workstations, laser printers will be situated in each lab for access by all users.

IBM will furnish the computer equipment and a major manufacturer of electronic musical instruments will provide the necessary keyboards and peripheral equipment. All the students in the School of Music will use the labs for practicing music theory and ear training, recording (sequencing) music, creating musical notation, digital signal processing emulation, microprocessor emulation, automated recorder alignment, loudspeaker design, and personal productivity.

The School of Music is just one of the recipients of more than 800 computers the University of Miami received in its recent corporate partnership with IBM. The \$17 million transaction, affecting more than 30 areas of study and research, will bring state-of-the-art computer technology to the University. Additional IBM computers were received by the School of Music for the music therapy and music engineering programs.

## School of Music Receives Sony Console

Recently, the University of Miami School of Music received a top-of-the-line MXP-3056VF mixing console from the Sony Corporation for installation in the L. Austin Weeks Center for Recording and Performance. This 24-bus, in-line console has a 56-module mainframe with 101-segment vacuum fluorescent metering as well as an X-Y phase display. In addition, the console is equipped with a Sony timecode-based VCA automation computer.

## Summer Program in Salzburg Expands

The enrollment in the University of Miami School of Music Summer Program in Salzburg, Austria has grown dramatically. This summer 39 students and professional musicians, including 22 singers, 13 pianists, and four string players, will take part in the program. Professors Buffington, Posnak, and Summers will be joined by Thomas Moore, professor of violin, as the program expands to include string chamber music.

## Music and Black Ethnicity *Continued*

Those attending the conference were privileged to witness disclosure of the most current status of research by acknowledged world authorities in areas vital to their own work and interests. The concerts lent further enrichment and continuity to the event. And finally, social interaction and informal exchange of ideas flowed at the opening reception, at the dinner for lecturers and guests host by Dean Hipp, and during several refreshment breaks in the conference. The proceedings of the conference will be published by the North-South Center later this year.



# New Faculty

**T**he School of Music is proud to announce that Glenn Basham, newly appointed assistant professor of violin, and Ross Harbaugh, newly appointed associate professor of cello, will join the faculty this fall.



*Glenn Basham*

**Glenn Basham** received a bachelor of music degree from the North Carolina School of the Arts and a master of music degree (with high distinction) from Indiana University. From 1987-92, he was concertmaster of the Fort Wayne Philharmonic. Basham is founder and artistic director of the Northeast Indiana Chamber Festival and, previously, was a member of the Detroit Symphony and the Miami Philharmonic, and served as visiting

professor at DePauw University. His solo appearances include the Fort Wayne Philharmonic, Lansing Symphony, Plymouth Symphony, Oak Park Symphony, Marion Philharmonic, and the Palm Beach Symphony. He was awarded an Individual Artists Fellowship by the Indiana Arts Commission and was on the roster of that Commission's Presenter Touring Program.



*Ross Harbaugh*

**Ross Harbaugh** holds bachelor of arts and bachelor of music degrees from Bowling Green University, with advanced studies at the Paris Conservatory, Indiana

University, Brevard Music Center, Tanglewood, Academia Chigiana, Lucerne Conservatory, and Banff Music Center. Among the prizes and awards he has received are the Naumburg Chamber Music Award (First Prize in 1979) and the Tchaikovsky International Competition in Moscow (Special Mention in 1978). As founding member of the New World Spring Quartet in 1977, Harbaugh has performed throughout the U.S. and Europe and has recordings on Vox Box, Golden Crest, NWQ, CRI, Musical Heritage Classics, and IMP Masters labels. His appearances as soloist with orchestras include the Cincinnati, Atlanta, and Toledo symphony orchestras, and he has served as principal cellist with the Grand Rapids Symphony, the Toledo Symphony, and the Brevard Music Center Orchestra, among others. Harbaugh has presented solo recitals in the U.S., Canada, the Netherlands, Poland, the United Kingdom, Italy, Switzerland, Hungary, the U.S.S.R., and the Canary Islands. His previous teaching experience includes stints at Harvard University, the University of Michigan, Utah State University, and the Interlochen Arts Academy.



# FACULTY NEWS

**David Alt**, associate professor of voice, sang three performances of Bach's *Mass in B Minor* in September for the dedication of the new Wallenberg Recital Hall at Augustana College, Rock Island, Illinois. He was featured in the musical review *Noël Coward: A Talent to Amuse*, which ran for six weeks at New Theatre in Coral Gables. Alt received the 1990-1991 Doris McNerny Award for Best Actor in a Leading Role for his portrayal of the title role in Shaw's *Don Juan in Hell*.

In the spring, Alt sang duet recitals with Kathryn Focht of New York City in Bradenton, Florida and Little Rock, Arkansas. The recital will be repeated this summer in Iowa. In June, Alt joined soprano, Kimberly Daniel, and pianist and doctoral candidate, Matthew Bryant, in the Florida premiere of one of Leonard Bernstein's last works, *Arias and Barcarolles*, on the Coral Gables Congregational Summer Artist Series.

**Raymond Barr**, chair of the department of musicology, presented a paper at the College Music Society Conference held in Munich, Germany in June. His paper was entitled "Music and Musicians in Munich's History."

A four-part series of articles on voice training for musical theater singers by **Susan Boardman**, associate professor of vocal performance, is being published in the *NATS Journal* this year. The first two articles, entitled "Vocal Training for a Career in Musical Theater: The Art Form" and "Vocal Training for a Career in Musical Theater: Pedagogical Goals," appeared in the January/February and March/April issues. The remaining articles, subtitled "A Review of the Literature: and "A Pedagogy," will appear in June and September. In addition, she co-authored an article with **David Alt** entitled "Solos and Adolescent Singers: Making the Perfect Match," published in the April 1992 issue of *Music Educators Journal*.

Boardman, assisted by **Russell Young**, pianist, and **Thomas Moore**,

violinist, presented a concert of British songs and arias in November, including works by Arne, Britten, Vaughan-Williams, and Gurney.

**J. David Boyle**, chair of the department of music education and music therapy, was author of an article in the May 1992 issue of the *National Association of Secondary School Principals Bulletin* that was devoted to music education in secondary schools. Boyle's article was entitled "Program Evaluation in Music Education."

**Gary Campbell**, adjunct lecturer in studio music and jazz, made two concert appearances at the convention of the International Association of Jazz Educators held in Miami in January. In addition, he presented a clinic based on his book, *Expansions*.

**Frank Cooper**, adjunct professor of musicology, was an invited guest for two sessions at a symposium, *New Dimensions in Music Criticism*, hosted by McMaster University's Department of Music, Toronto, Ontario. Cooper's paper was entitled "Authenticity, a Musicological Myth: the Problems of the Urtext." The second session was a panel discussion, "What is Criticism?" The conference was held in November, 1991, and was the second International Symposium on Music Criticism.

Cooper was also a participant at the Spivey International Harpsichord Festival, held at Clayton State College in Morrow, Georgia in November. He chaired the jury for the Spivey Award for Excellence in Instrument Building, 1991: Harpsichord.

In June, Cooper presented a lecture and recital on "The Fearless Fugue," at the Hollywood Art and Culture Center. He will repeat this project at the Indianapolis Festival Music Society Series in July.



**Nicholas DeCarbo**, assistant dean and associate professor of music education and music therapy, recently served as a music consultant at Miami Palmetto and Coral Shores Senior High Schools for the Southern Association of Colleges and Schools. DeCarbo was a member of a panel discussion on "Expanding the Secondary School Music Curriculum" at the recent FMEA conference in Tampa. In February, DeCarbo served as a music director and conductor of the tenth annual South Florida honor band festival.

**Lucas Drew**, professor of instrumental performance, and **Raymond Barr**, professor of musicology, co-authors of *About the Symphony Orchestra*, a handbook for concertgoers, announced that the second printing of the publication became available in January. The book, designed for the non-specialist listener, is a sourcebook that includes historical information about the development of the orchestra, the instruments, major forms of composition for orchestra, the lives and works of 51 major composers for orchestra, concert etiquette, and an extensive repertoire list. The book is published by Edwin F. Kalmus Company, Inc.

**Akira Endo**, director of orchestral activities and department chair of instrumental performance, was guest conductor for eight concerts with the Mid-Texas Symphony. The concerts were held throughout the 1991-1992 series. He conducted five productions for the Pittsburgh Ballet, including a premier of Prokofiev's *Romeo and Juliet* (new version). Other guest conducting engagements in the fall included two concerts in November with the Rochester Philharmonic and two performances of the *Nutcracker Suite* with the Buffalo Philharmonic in December.

In January he was music director of the St. Barts Festival located on the French West Indies Island. Other guest conducting appearances for the spring

included the All State High School Honor Orchestra in Illinois, the Hamilton Philharmonic in Canada, and appearances in Venezuela and in Japan, June and July, 1992.

**Steve Gryb**, lecturer in studio music and jazz, presented a clinic at the International Association of Jazz Educators Conference in January. The topic of the session, "Teaching Jazz History Using a Multi-Media Approach," also featured the world premier of his hour-long video, *Listening to Jazz*, which is published by Prentice-Hall.

During February, Gryb presented two special lectures at Florida International University in conjunction with Black History Month. Also, he just finished a lengthy performing engagement at Turnberry Isle Yacht Club. He is presently doing research on a new video project for Prentice-Hall.

**Clyde Hagler**, adjunct lecturer in music engineering, gave a presentation entitled "Audio for Film" at Florida State University in October. He was also in charge of organizing three clinics for Florida State University's opening ceremonies in October of their new film mixing theater.

**Harry Hawthorne**, faculty member in the percussion program, has assumed additional duties as ensemble librarian and manager of the UM Symphony Orchestra.

**William Hipp**, dean, attended the 67th annual meeting of the National Association of Schools of Music, held in Orlando in November. In addition to his responsibilities as Treasurer and member of NASM's Executive Committee, Board of Directors, and Finance Committee, Hipp also served as Chairman *pro tempore* of the Community-Junior College Commission. Dean Hipp served as chair of the Education Dean Search Committee at UM and chair of NASM evaluation teams at

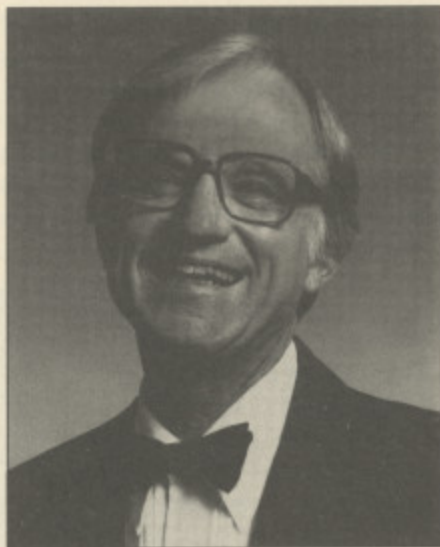
George Mason University and Oklahoma City University during the 1991-92 academic year. In June, Hipp served as a consultant to Hilversum Conservatory in Amsterdam, Holland.

**Joyce Jordan**, associate professor in music education and music therapy, was guest clinician at Barry University, as part of a Montessori teacher training workshop, and for the Florida-Georgia Lutheran District Teacher's Conference, an annual conference held this year in Miami. She was also published in *General Music Today*, the journal of the Society for General Music. The article, "The Fabric of Ethnic Identity," appeared in the Spring 1992 issue.

**Dennis Kam**, chair of the department of theory and composition, premiered *Dominant Spread*, a piece for five tubas, at the College Music Society Southern Chapter meeting hosted by the University of Miami in February. The piece was choreographed and performed by Momentum Dance Company, Delma Iles, artistic director, in April at Gusman Center for the Performing Arts as part of the company's 10th Anniversary Concert. *Fanfares*, an orchestral etude, was premiered by the South Florida Youth Symphony, Marjorie Hahn, music director. As part of the Subtropics Music Festival, *Fantasy Sonata* was performed by Hang Chin, clarinet, and Mary Kauffman, piano, on a UM concert in April. Also in April, *Prime Line* for winds, piano, and vibraphone was performed by the UM Woodwind Chamber Ensemble, **Luciano Magnanini**, director.

**Lee Kjelson**, professor of voice performance and program director of choral music, was the recipient of the 1990 James McLamore Award in ceremonies held in December. The award was given on behalf of the Faculty Senate of the University of Miami for his "contributions





Lee Kjelson

to the university community and beyond, and his outstanding representation of the University nationally and internationally."

The McLamore award represents Kjelson's fourth distinguished award from the University of Miami. Previous recognitions included the University of Miami Award for Excellence in Teaching (1970); the University of Miami School of Music "Most Meritorious Faculty" (1982); and the "Inside-Outside" award from the University of Miami Alumni Association (1987).

**William Klinger**, professor of clarinet, was principal clarinet in summer performances of the Royal Ballet Company on tour from England. He was also solo clarinet in performances of the Boston Symphonic Band in summer concerts in the Boston and Cape Cod areas.

During fall semester, Klinger was principal clarinet with the Miami Symphony and Miami Chamber Symphony and performed with the orchestra for the Moiseyev Dance Company on tour from the Soviet Union. He performed for the 1991 Festival Miami in Milhaud's *Suite for Violin, Clarinet, and Piano* and assisted in the orchestral premier of Clark McAllister's *Concerto for English Horn and Double Bass*.

**Gary Lindsay**, associate professor of studio music and jazz, completed two compositions commissioned by the United States Air Force Airmen of Note, and two additional works for the jazz ensemble. One of the works was premiered at the Midwest Band Conference by the University of Miami Concert Jazz Band under the direction of **Whit Sidener**. Eight selections on a new CD by GRP Records were arranged by Lindsay. The CD, released in February, features trumpeter Arturo Sandoval.

In January, Lindsay was guest lecturer at the International Association of Jazz Educators Convention. The lecture, entitled, "Writing Techniques for Brass Section" featured a live demonstration by the UM Concert Jazz Band brass section. One of Lindsay's most recent compositions was premiered at the conference by the UM Concert Jazz Band.

One of the best pronouncements by Gary and his wife Paula (M.M. 1978), is the arrival of Joshua Jennings Lindsay, born July 18, 1991.

**Vince Maggio**, associate professor of studio music and jazz, presented a clinic on "The Rhythm Section" at the Berklee School of Music in Boston. Also, Maggio was in residence for one-week for the fourth consecutive year at Arizona State University during which he presented concerts, clinics, and master classes. Maggio was a clinician and performer for a jazz piano concert at the University of Alabama in October. The concert was taped for regional broadcast by National Public Radio. In January, he was a clinician at the International Association of Jazz Educators Convention held in Miami, as well as the annual Music Education Day held at UM.

**Ron Miller**, professor in studio music and jazz, was one of the featured clinicians at the International Association of Jazz Educators Convention held in Miami in January. Recently, Miller completed a

comprehensive program for the jazz composer. The program is being distributed by BRE software and is for the Atari ST.

**Juan Mercadal**, professor and program director of guitar, recently performed in recital at the Andres Segovia International Guitar Festival in Madrid, Spain. Mercadal performed works by Kuhnau, Mozart, Scarlatti, Coste, Sor, Albeniz, de Falla, Ponce, Villate, Lecuona, Sagreras, Buffaletti, Escobar, and Tucci.

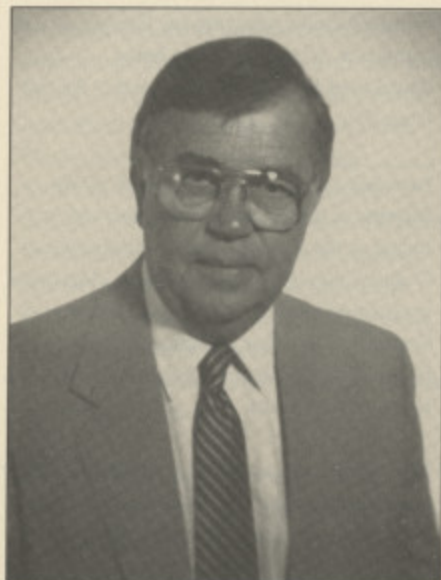
**John Monforte**, assistant professor of music engineering, chaired a three-session workshop series on digital workstations at the 1991 Audio Engineering Society Convention in Toronto. He is currently working on two projects for Audiofon Records which involve digital editing.

A recorded program submitted by the Department of Engineering was nominated for a 1991 TEC Award in Recording School/Program Category. The University of Miami is the only school to be nominated every year since the awards began in 1984. Monforte lectured on audio post production techniques in both Venezuela and Colombia this past fall.

**Thomas Moore**, professor of instrumental performance, gave a violin recital at the Swanee Summer Music Center in Tennessee. He was awarded a sabbatical leave for spring, 1992, a time during which he worked on writing a book on violin pedagogy. In November, 1991, he was appointed Concertmaster of the Florida Symphonic Pops Orchestra.

**Robert Parker**, associate dean for graduate studies, contributed an article on the music of Carlos Chavez for a recent issue of *Latin American Music*, and another for the Summer 1992 issue of *American Music*. In April, Parker presented a paper on Chavez's ballets at the International Musicology Conference in Madrid, Spain.





Robert Parker

His entry on Chavez's works will appear in *Diccionario de Music Española Hispanoamericana*, scheduled for publication in 1992, and he supplied entries on nineteen Mexican composers for Scribner's *Dictionary of Latin American History*, also due for publication in 1992.

Parker has received a UM General Research Grant to produce an article on the music of Mexico for Greenwood Press, Inc. The article will appear in a volume entitled *Musical Life of Latin America*, for which Dr. Parker is also a member of the advisory board.

**Ken Pohlmann**, program director of music engineering, published a new book entitled *Advanced Digital Audio*, and authored the second edition to his prior publication, *Compact Disc Handbook*. In addition, he submitted a chapter for the *National Association of Broadcasters Handbook*, and a chapter for the *Handbook of Sound Recording*. In the past summer and fall he authored approximately 30 articles for popular audio magazines.

Pohlmann coauthored a paper entitled "Residue Method for the Objective

Detection of Digital Program Material" and was an invited speaker at the National Association of Schools of Music annual meeting in Orlando this fall. He chaired a seminar in New York on Low-Bit-Rate Audio Coding and gave a lecture at the last meeting of the Audio Engineering Society in Toronto. He was elected to the Audio Engineering Society's Board of Governors.

Pohlmann has had consultation commitments recently with Matsushita in Osaka on the new DCC audio format, Toyota Motor Sales on new sound systems for the Lexus SC400 and ES300 cars, and designed a listening room for the Contemporary Art Museum in San Paulo, Brazil.

**Paul Posnak**, program director of accompanying/chamber music, spent the early part of last summer as pianist in residence at the Oceanside Chamber Music Festival in Wilmington, N.C., performing as soloist and also with the New World String Quartet. In late summer he was in Austria as a faculty member of the UM School of Music Salzburg Program. Earlier in 1991 he performed on the Metropolitan Museum Concert Series in New York with the Portland String Quartet. His CD of *The Two Piano Quintets of Ernest Bloch* with the Portland Quartet for Arabesque Recordings was released in April. Posnak also performed on the Myra Hess Memorial Concert Series in Chicago.

Recently, Posnak signed a contract with Encore Concerts, Ltd. of England, who will represent him in England and in Europe. He has been invited to perform a solo recital as part of the 1992 Salzburg Festival. The program will consist of both European and American classics, the latter featuring his reconstructions of the improvisations of George Gershwin and Thomas "Fats" Waller. Posnak's fall sabbatical was devoted to furthering his long-term project to transcribe, edit, and publish the complete solo recordings of Waller.

**Alfred Reed**, professor of music media and industry, recently completed a recording, released this spring, for worldwide distribution. The CD includes eight major works recorded with Toshihisa Ogushi, Japanese saxophone virtuoso, and the Japan Super Band for Toshiba-EMI. Two CD recordings with the Tokyo Kosei Wind Orchestra on the KOR label were released this past July, bringing the total number of releases to 12, containing some 72 works for winds of all kinds that Reed has written during the past 35 years.

Reed was commissioned by Kuzenori Momose, timpanist with the NHK Symphony Orchestra of Tokyo, to write a *Concertino for Marimba and Wind Orchestra* (also to be playable for traditional orchestra). The first performance was at the annual Otonowa Concert, in Tokyo in May, 1992. He was also commissioned by the World Music Festival in Kerkrade, Holland, to write a *Fourth Symphony*, to be played by all wind groups in Europe entering the quadrennial competition in 1993. The piece is to be published by Molenaar and distributed on a worldwide basis that same year.

**Kenon Renfrow**, assistant professor of keyboard performance and program director of piano pedagogy, presented a paper entitled, "Incorporating Computer and Keyboard Technology into the Piano Pedagogy Curriculum," at the National Conference on Piano Pedagogy, held in Schaumburg, Illinois. He also conducted a workshop for the Miami Music Teachers Association in November, entitled "Piano Teaching as a Career: Into the 21st Century."

Renfrow has been named to the newly formed Intelligent System of Music (ISM) Advisory Board of the Roland Corporation US. This honorary board, consisting of eight nationally-renowned music educators, will serve as advisors to the Roland ISM Alliance.



## Faculty News *continued*

**Hal Roland**, adjunct lecturer in studio music and jazz, has created an information service called the MIDI Hotline that answers questions and compares similar types of electronic musical MIDI equipment. On June 4, Roland appeared on the "Tonight Show" with Juan Secada and other School of Music alumni performing



Hal Roland

music from Juan's new album on SBK Records. Roland orchestrated, arranged, and recorded the soundtrack to *Discovering America*, a musical about Columbus. The project utilized chorus and full orchestra.

**Steve Rucker**, lecturer in instrumental performance, performed a series of ten concerts with Ben Vereen, including locations such as the Westbury Music Fair in New York, St. Thomas, Haiti, Delaware Symphony, Omaha Symphony, San Juan, Martinique, Barbados and performances in Baltimore, Newark, Chatanooga, and Ashland, Ky. He also performed a concert with Ed Calle as part of the Reef Relief Festival held in Key West in November.

**Julian Stein** will present a master class at the Musical Theater Project of Tampa in August. Although a date has not been set, Stein will direct the recording of the *Golden Apple* with the Seattle Symphony Orchestra and cast.

**John Van der Slice**, associate professor of composition, recently completed *Solo for Trombone*, a work commissioned by David Brubeck, which is scheduled to be premiered in fall, 1992. *Trio for Flutes, Clarinets and Bass* was performed in March at the Society of Composers' 26th annual National Conference at the University of Alabama at Tuscaloosa. In the spring, Van der Slice was an invited speaker to the UM Theory Colloquium; his lecture was "A Balanced View of Boulez."

**Fred Wickstrom**, program director of percussion, received a 1991 Summer Award for study of the varying musics of Latin America and the Caribbean. As part of his research Wickstrom traveled to the Dominican Republic to study the *tambora* and its use in *merenque*.

**Paul Wilson**, associate professor of music theory and composition, served on a steering committee this year in the formation of a new regional society for music theory, Music Theory Southeast. He was in attendance at the society's first conference held in Macon at Mercer University in March, 1992. Wilson was appointed to serve as chair of the program committee for the second annual conference to be held on March 18-19, 1993 at the University of North Carolina, Chapel Hill. Wilson's book, *The Music of Béla Bartók*, published by Yale University Press, was released in April, 1992.

**Jana Young**, adjunct instructor in vocal performance, was the soprano soloist for the Miami Bach Society in November, singing *Wir danken dir, Gott* by Bach and *Beatus Vir* by Vivaldi. She was also soloist for the Mozart *Coronation Mass* in a performance with the UM Concert Choir. Jana and husband, Russell gave a faculty recital in Gusman Hall in January. In February they performed in Atlanta and presented master classes for the private studio of Elisabeth Colson, as well as on the campus of Birmingham Southern University.

**Russell Young**, adjunct assistant professor and vocal repertoire coach in the department of vocal performance, played for and conducted the Opera Gala presented by the UM Opera Department at Florida Atlantic University in March, 1992. He accompanied four voice recitals in the South Florida area in April and will be going back for his second summer as coach for the American Institute of Musical Studies in Graz, Austria during the summer.

**Joseph Youngblood** was the musical director and accompanist for the revue "Noël Coward: A Talent to Amuse" at the New Theatre in Coral Gables during November and December, 1991.

Music librarians **Nancy Zavak** and **Cheryl Gowing** attended the national meeting of the Music Library Association in Baltimore in February. They will be hosting the Southeast Chapter meeting in Miami in October.



# In Memoriam

**A**ctor and director, Philip (Polito) Astor died on October 19 at South Miami Hospital. Astor, adjunct professor of music, was director of the School of Music's musical theater workshop.

Astor starred on stage as well as in films and television. Among his best known roles were Arnold Beckoff in *Torch Song Trilogy* and as Charles Kogan in *All Over Town*. Both plays enjoyed extended runs on Broadway.

Astor graduated from Illinois Wesleyan University in 1965, and then attended Yale Drama School. After leaving Yale, he created the role of Judge James Wilson in the Broadway production, *1776*. Later, he appeared in television soap operas, including *Another World*, *As the World Turns*, and *Search for Tomorrow*.

A former resident of New York City, Astor relocated to Florida in 1985 and conceived and directed the Coconut Grove Playhouse's production of *Cole Porter Requests the Pleasure*.

Astor came to the University of Miami School of Music in the fall of 1988 and directed many musicals, including, *Very Very Very Jerry*, *Into the Woods*, and *The Boyfriend*. The Philip Astor Scholarship in Musical Theater is being established at the University of Miami. Those desiring further information about this scholarship should contact Addy Castellanos, Director of Development, at (305) 284-2238.

## DEPARTMENTS

### Instrumental Performance

The Percussion Arts Quartet from Wurzburg, Germany, winners of the first International Percussion Ensemble held in Luxembourg early this year, were on campus as guests of the percussion program performing a concert in December. The program included a recent composition by Ney Rosauro, a Brazilian composer and percussionist who is in residence here as a doctoral candidate.

### Music Education and Music Therapy

J. David Boyle and Frederick C. Tims presented papers at a "Symposium and Alumnifest" for graduates of the Ph.D. program of the Art and Music Education and Music Therapy Department of The University of Kansas. The symposium was held in October, 1991. Boyle's paper summarized the "Contributions of Marcus E. Hahn, Teacher, Scholar, and Mentor." Tims presented a paper on "Music, Imagery, and Betaendorphin Release."

Barry R. Garman, J. David Boyle, and Nicholas J. DeCarbo were authors of a study entitled "Orchestra Festival Evaluations: Interjudge Agreement and Relationships Between Performance Categories and Final Ratings" and published in the Fall issue of *Research Perspectives in Music Education*, a publication of the Florida Music Educators Association. The study was also part of a research presentation at the National MENC Convention in New Orleans in April. Garman graduated with a Ph.D. in Music Education this May, and Boyle and DeCarbo are members of the Music

Education faculty.

One adjunct and two regular faculty members in Music Education wrote chapters in a new major publication of the Music Educators National Conference and Schirmer Books, *Handbook of Research on Music Teaching and Learning*, edited by Richard Colwell (April 1992). The authors and their respective chapters are: J. David Boyle, "Evaluation of Music Ability," Joyce Jordan, "Multicultural Education in a Pluralistic Society," and William Higgins, "Technology." Boyle also was on the Editorial Advisory Board for the *Handbook*, serving as section editor for the chapters related to evaluation in music education.

Several faculty and graduate students in Music Education made presentations at the recent MENC National Convention held in New Orleans in April. Two research presentations were made: "A Study of Middle School Band Students' Instrument Choices" by Patrick Fortney, David Boyle, and Nicholas DeCarbo and the study mentioned above by Garman, Boyle and DeCarbo. As part of a panel discussion on Evaluation in Music Education, Boyle presented a paper on "Evaluation of Music Ability."

The Twelfth Annual Music Education Day, an in-service conference for South Florida music teachers, sponsored by the Department of Music Education and Music Therapy in cooperation with the music supervisor's office of the Dade County Public Schools, was held on January 31. Guest clinicians included James Standifer, professor in music education at the University of Michigan; John Hylton, associate professor of music, University of Missouri-St. Louis; John Boyd, professor of music and director of bands, Indiana State University; Beverly Boardman, movement specialist and music teacher in Sarasota, Florida. Other clinicians include University of Miami faculty



Thomas Moore, Michael Mann, Vince Maggio and Kenon Renfrow, as well as the members Thomas Moore, Harvey Thurmer, Pamela McConnell, Eugene Eicher, and Lucas Drew of the Gables String Quartet. Dade County music teachers who were also clinicians include Rosann Sidener, George Walters and Roby George.

### Music Theory and Composition

The Other Music Ensemble, the new music ensemble of the composition department was very active during the past academic year. Members of the ensemble performed composers' works in numerous concerts featuring contemporary music, including additional performances for the Society of Composers, Inc. Regional Conference in September and the College Music Society Southern Chapter Meeting, held in Miami in February.

### Keyboard Performance

In July, Paul Posnak (piano), along with faculty Gary Keller (saxophone) and Don Coffman (bass) will perform two concerts of all-American classical and popular music in Southern Italy.

### Vocal Performance

Joining forces for the first time, the Opera Department, under the direction of Franklin Summers and Russell Young, the Concert choir, under the direction Donald Oglesby, and the University of Miami Symphony Orchestra, under the direction of Akira Endo, presented the Fourth Annual Opera Gala in October in Gusman Concert Hall. Highlights from Mozart's *Don Giovanni* and *Così fan Tutte*, Nicolai's *Die Lustigen Weiber Von Windsor*, Verdi's *La Traviata*, and Bellini's *La Sonnambula* were presented. Faculty performers were David Alt,

Susan Boardman, Carolyn Stanford, Franklin Summers, and Jana Young. Alumni singing in the program included Giselle Elgarresta, Anabel Para-Exum, and Paul Gibson.

The Opera Department presented an evening of operatic scenes in Brockway Hall in November. Included in the program were scenes from d'Albert's *Tiefland*, Mecham's *Tartuffe*, and the fourth act of Cilea's *Adrianna Lecouvreur*, and Pasatieri's one act comedy *La Divina*.

Singers from the Collegium Musicum and members of the Plymouth Congregational Church Choir joined forces for a sixteen day European tour last summer. The tour began in London, where the choir sang a concert at the Church of St. Anne and St. Agnes. The choir, under the direction of Donald Oglesby, performed a noontime recital at historic Canterbury Cathedral and a concert at Christ College before flying to Berlin.

The singers spent three nights in Leipzig, Germany, where they sang at the Thomas Church. Accompanist Matthew Bryant, a graduate student in choral conducting, had the opportunity to play the organ both in the Thomas Church and in Bergkirche (Mountain Church) served by Joseph Haydn in Eisenstadt, Austria.

The tour continued with the choir singing in Salzburg's St. Andrea church and in Bad Ischl. The exquisite beauty of Melk Abbey Church provided the most ornate setting for the choir as the group traveled on to Vienna. The choir gave a final tour concert at the Matthias Church in Budapest. Faculty member David Alt was a featured soloist on the tour.

The University of Miami Singers, under the direction of Lee Kjelson, celebrated their 25th Anniversary with a weekend of activities and concerts on February 28-

29. All UM Singers alumni were invited to attend the reunion weekend. Activities included a evening cruise on the intercoastal waterway, an alumni choir rehearsal, an informal alumni solo performance opportunity, and the 25th Anniversary Concert featuring the 1991-92 UM Singers and Alumni Choir. There was a post concert party.

Chile, Argentina, and Uruguay were the destinations for the 20th annual overseas concert tour by the UM Singers in May. Sponsored by different organizations and programs through the United States Information Agency, the group was privileged to perform in major concert halls and University sites in Santiago, Talca, Buenos Aires, and Montevideo. A highlight of the trip was a performance at the oldest and most famous opera house in South America, the prestigious Teatro Colon in Santiago, Chile. In addition to these performances, the Singers offered three workshop/demonstrations for students and faculty at different sites in Buenos Aires and Montevideo.

The Civic Chorale of Greater Miami, Lee Kjelson, founder/music director, completed its 23rd season this year. Three major performances were given during spring semester: the traditional Valentine's Concert, with special guests, The Coastmen Chorus, a male choir from Palm Beach County, Dick Grayson, director; a special performance for the City of Miami at the Mildred and Claude Pepper Bayfront Amphitheatre; and the spring concert, including the *Mass* by Stravinsky, *Mass in G Major* by Franz Schubert, and excerpts from *Mass in E Minor* by Bruckner. Auditions for new members for the 1992-93 Civic Chorale season will be held August 31, September 1 and 2. For information, call 284-4162.



**Daniel Adams (M.M. 1981)** has had several 1991-1992 performances of his work: *Stratum* for four marimbas as part of a concert presented by the Houston Composers Alliance; *Ambience* for windchime and conch shell ensemble, at a summer festival performance in Houston; *Threshold* by the Texas Christian University Saxophone Quartet; and *Polyduality*, for cello solo, was performed on two occasions, one by cellist John Burton and the other by David Garrett. An article entitled "The Timbral Topography of the Noble Snare," was published in the June 1991 issue of *Percussive Notes*, the international Journal of the Percussive Arts Society. Adam's musical composition *Alloy* for percussion ensemble was accepted for publication by Studio 4 Productions. Other performances in the area in 1992 were: *Threshold* by the Texas Christian University Saxophone Quartet and *Polyduality* for cello solo was performed on two occasions, once by cellist John Burton and the other by David Garrett.

**S. Mark Aliapoulos (B.M. 1978)** appeared as guest soloist with wife, Amy Clark, on the UM Civic Chorale Concert in Miami in February, 1991, with the Cleveland Symphony at Blossom Festival under the direction of Leonard Slatkin in August, and as part of a Festival Miami concert in September. He continues to teach as assistant professor of music at Boston University.

**Kris Anthony (M.M. 1980)** premiered *When We No Longer Touch, A Song Cycle of Survival* in October, 1991 at Morton H. Meyerson Symphony Hall, Dallas. The composition is written for male chorus and orchestra with soprano, tenor, and baritone solos. Performing were the Turtle Creek Chorale, Timothy Seelig, director, and Colleen Klein, soprano soloist. Lyrics are by Peter McWilliams.

**Robert Aster (B.M. 1976)** is a partner in a New York City studio called Jame & Aster. The partnership provides background music for film and advertising businesses with both original scoring and recorded music available.

**Anastasia Barzee (B.M. 1989)** appeared as Daphne in the L.A. Drama Critics Circle Award winning revival of Noël Coward's *Present Laughter*. At the Pasadena Playhouse she played the 13 female roles in *Groucho, A Life in Revue*. In March, 1992 she was cast as Mallory in the Miami production of *City of Angels*.

**John Binder (B.M. 1984)**, senior audio engineer, **Brando Triantafillou (B.M. 1990)**, assistant audio engineer, and **Loren Silber (B.M. 1988)**, audio engineer, currently hold positions with Editel Chicago. The company recently upgraded its audio post-production facilities, which make them the first to install the AMS Logic 2 digital audio console. The new studios



Members of Arabesque include (L-R) Janet Dugay-Kirsten, flute; Bonnie Miller, piano; and Terry Bonelli, double bass.

provide full-scale facilities integrating audio with video capabilities. Binder won his second consecutive Monitor Award for Best Sound in an advertisement for Konami Video Games.

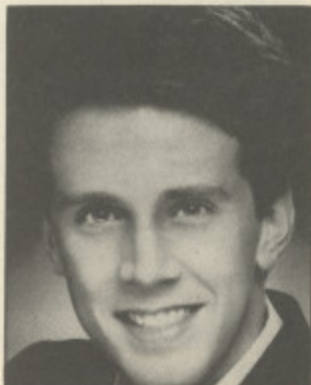
**Terry Bonelli (B.M. 1976)** continues to perform and manage *Arabesque*, a versatile ensemble actively performing chamber music throughout the Miami area. In addition to Bonelli on double bass, **Bonnie Miller** plays piano, and **Janet Duguay Kirsten (M.M. 1992; M.B.A. 1989; B.M. 1987)** plays flute. Both alumnae teach music for the Dade County Public School System, as well as teach private instrumental instruction.

**Christopher Boscole (M.M. 1989)** recently signed a four album contract with Nebula Records, a division of Centaur Records, Inc. His third album, *Land of Music*, was released nationally this March. Boscole is a free lance keyboard performer in the Seattle area and teaches keyboard improvisation on a part-time basis at Bellevue Community College.

**Laura Braddock (M.M. 1989)** continues in her position as producer/manager of the performing group, Dukes of Dixieland. Headliner commitments for the past season were a television special for PBS featuring the music of Jelly Roll Morton and guest artist, Danny Barker; concerts at the Smithsonian and the Kennedy Center; a show with the New York Pops, Skitch Henderson conducting; and the Palm Beach Symphony.

**David Champouillon (B.M. 1987)** is principal trumpet with the Utah Chamber Orchestra, the House Orchestra for "Ballet West." He is also a freelance trumpeter and clinician in Northern Utah. Formerly, Champouillon was principal trumpet for the Salt Lake Symphony Orchestra, New American Symphony, and Bountiful Symphony Orchestra. In 1987 he was awarded a graduate assistantship at Eastern Illinois University where he received a M.A. degree in trumpet performance in 1988.





**Lewis Cleale**

**Lewis Cleale (B.M.1989)** is currently touring Europe in the Trans World Theatre production of Rodgers and Hammerstein's *Oklahoma*. Cleale has a lead role as Curly. The tour, the first to appear in Europe for over forty years, includes performances in Switzerland, Germany, Austria, Netherlands, Sweden, Denmark, Spain, Italy, France, Israel, and Turkey. Cleale received his theatrical training at the Burt Reynolds Institute for Theater Training in Florida where he studied with Burt Reynolds, Dom Deluise and Charles Nelson Rielly, among others. He made his professional debut in *La Cage aux Folles* as Jean-Michel. Other performing roles include *A Funny Thing Happened on the Way to the Forum*, *Brighton Beach Memoirs*, and *Baby*. Other acting engagements include industrial films, commercials, and television.

**Peter Dominguez and Janet Skolnick (B.M. 1982)** both double bass alumni of the School of Music, were on tour in Germany and Austria with

Pepe Romero, guitar soloist, and the American Sinfonietta, during the fall, 1991. Dominguez returned to his position as professor of double bass at Michigan State University and Janet, as assistant principal bass with the Florida Philharmonic Orchestra, Miami.

**Mark Drews (B.M. 1983)** is director of music recording at the Syracuse University School of Music in Syracuse. Last summer, Drews was a member of a volunteer sound team for the 1991 International Special Olympics in Minneapolis. The event provided a rare and rewarding opportunity for audio industry personnel across the country to work together. In late May, 1992, he married Tone Wang-Nilsen in Sandefjord, Norway. The couple met while Mark was interning with the Norwegian Broadcasting Company, Bergen, Norway. They plan to relocate to Norway for the next couple years.

**Lynne Gackle (Ph.D. 1987; M.M. 1984)** was clinician for



**Lynne Gackle**

the National American Choral Directors Association Convention in Phoenix, keynote speaker for the Music Educators Convention in South Dakota in February, and served as adjudicator for both the Alabama and Florida State Choral Festivals in April and May. She was guest conductor for several Florida Counties including Brevard County Junior High Honor Choir, the Lee County Elementary Honor Choir, the Orange County Middle School Honor Choir, and the Dade County Superintendent's Junior High Honor Choir. During the

summer she was guest conductor of the Middle School Chorus at the North Carolina Summer Institute for Choral Art at Appalachian State University in Boone, NC.

In 1992, she conducted the 9th and 10th grade Florida All-State Chorus, the Hillsborough All-County Senior High Honor Choir, and the Eastern Division ACDA Middle School Honor Choir in Boston.

**Paul Gibson (B.A. 1988)** returned to Miami this fall after successful seasons with the Virginia Opera and the Lyric Opera Cleveland Apprentice Artist Program, singing roles in Rossini's *La Cenerentola*, Gounod's *Roméo and Juliette*, Mozart's *Così fan tutte*, *The Marriage of Figaro*, and Offenbach's *Orpheus in the Underworld*. This fall he toured with the Greater Miami Opera's In-School Opera production of Mozart's *The Impresario*, which was presented at every high school in Dade County. In February he made his mainstage debut with the Greater Miami Opera performing three roles in the American premiere of Alberto Franchetti's *Cristoforo Colombo*.

**Steve Kenyon (B.M. 1983) and Lino Gomez** are both performing in New York as members of the Broadway Production, *Miss Saigon*.

**Andrea Green (B.M. 1975)** received a Master's in Creative Arts Therapy from



*Peter Dominguez and Janet Skolnick, double bass alumni, with Pepe Romero, guitar soloist, during November 1991 tour of Germany and Austria.*



Hahnemann Medical College in Philadelphia. Her work in integrating handicapped and non-handicapped youngsters in music therapy settings was nationally recognized in the award-winning PBS documentary, *Something Magical*. Samuel French Inc. and Broadway for Kids Music Co. have published several of her musicals for children. Andrea Green Music Inc. is the publisher of her pop-music for recording, television, and film.

**Nathan Herr (B.M. 1990)**, since graduation, has been working at Island Records in Montclair, N.J. Starting as administrative assistant, he was promoted to production coordinator in March and to product manager of Antilles Records (Island Record's jazz label) in August, 1991.

**Steve Hobbs (M.M. 1982)** has a current release on Timeless Records (Holland) entitled "Steve Hobbs/Cultural Diversity." It features Hobbs on vibes and marimba; Bob Sheppard, woodwinds; John Patitucci, acoustic bass; and Joe La Barbera and Luis Conte on drums. His first CD in 1990 on Certon Records, entitled "Steve Hobbs/Escape," hit #10 on the national Gavin Jazz chart. Others featured on the album were Bruce Forman, guitar; Rufus Reid, bass; and Eddie Marshall, drums. He now holds a five-year contract with Timeless Records.

**Sara Hopkins (B.M. 1980)** has completed the first year of doctoral study in vocal

performance at the University of Maryland in College Park. She is also enrolled in the Maryland Opera Studio, a five-semester performance program, and serves as a teaching assistant in voice. She was chosen to sing in the Honors Recital in May, and placed in the Homer Ulrich Vocal Competition this spring. Last year, she presented a joint recital with organist Paul Hesselink of Longwood College, Farmville, Virginia, singing the Mozart *Exsultate, Jubilate* and Pinkham's *Four Marian Antiphons*. She continues to do annual recitals at Miami-Dade Community College, where she appeared as Boo in *Blue Window*, a one-act play by Craig Lucas, presented by MDCC-North Studio Theater.

**Laurence Kaptain (M.M. 1975)** was appointed associate professor of percussion at the University of Missouri-Kansas City Conservatory of Music. Prior to his appointment he

was assistant professor of percussion at Stephen F. Austin State University in Texas. He also taught at the University of Michigan, the University of Wisconsin-Madison, Oberlin Conservatory of Music in Ohio, and Drake University in Iowa. Kaptain has been the featured cimbalom soloist with many major symphony orchestras, including Boston, Chicago, Rochester, San Antonio, St. Louis, Montreal and Detroit. His performances with Chicago were recorded and released on compact disc on the London-based Chandos label. He also was the solo percussionist in a world premiere at La Scala Opera in Italy of Karlheinz Stockhausen's *Samstag aus Licht*.

His book on marimbas of Chiapas, *Maderas que Cantan*, was published in Spanish by the Institute for Chiapan Culture, Tuxtla Gutierrez, Chiapas, Mexico. The English version, *The Wood*

*That Sings* is expected to be published by Meredith Music Publication in 1992. The book explores the marimba not just as a musical instrument, but a cultural symbol that is a uniting element in the culture of Mesoamerica, especially Chiapas, Mexico's southernmost state. Kaptain studied in Mexico under a Fulbright Fellowship and founded Marimba Yajalon, an ensemble which performs the music of Mexico on authentic instruments.

**Jeffrey R. King (B.M. 1987; M.M. 1989)** has been appointed production manager and senior music editor for Screenmusic International in Los Angeles. Screenmusic International is a music production company that supplies music for films and television. His duties will include music supervision, music editing, composition, and overseeing the various phases of production. His latest credits include working on Mel Brooks' film "Life Stinks," "Night Court," "Life Goes On," "Days of Our Lives," and "Murphy Brown."

**T. Lavitz** had a new album released in 1991 entitled *Mood Swing*. The new jazz recording was a release of Nova Records.

**Jon Liebman (M.M. 1986)** has had two music books published by Hal Leonard Publishing Corporation. The first book is entitled *Funk Bass: A Real-World Approach*, the



Joining Ken Moses, (second from left) director of admissions, are alumni John Brick (left), Michael Robinson, and Michael Dressman (right) at School of Music reception at FMEA Clinic Conference in Tampa.





Jon Liebman

*Slapping Technique*, and includes a Forward written by bass virtuoso John Patitucci. The second is a book of transcriptions of the music of bassist and recording artist Stuart Hamm. Both books will be distributed throughout the United States, Canada, Europe, Japan, and Australia.

Since receiving his degree, Liebman, electric and acoustic bass performer, has toured with jazz greats Cleo Laine and Buddy DeFranco, and has performed with The Fifth Dimension, The Coasters, Billy Eckstine, Eartha Kitt, Jose Feliciano, Julio Iglesias, and many others. He has also performed in the orchestras of many Broadway shows, including *Ain't Misbehavin'*, *Into the Woods*, *Dreamgirls* and *Phantom of the Opera*.

Liebman has been involved in a variety of writing projects both as composer and arranger. Two of his big band arrangements were performed on *The Tonight Show* and *The Late Show*. He has also recorded numerous records, soundtracks, films, and industrial shows, including

several projects for Ford, General Motors, and the NBA. Jon currently resides in Los Angeles.

**Reginald McCoy (M.M. 1981)** is presently on the faculty of South Carolina State University, Orangeburg, South Carolina.

**Martha Marchena (D.M.A. 1985)** has been appointed to the Pennsylvania Arts Council. An active piano soloist in the Pennsylvania and New Jersey areas, she is full-time faculty at Kean College in Union, New Jersey. Marchena conducts piano workshops in the summer at the School of Music, Free University of Mexico in Mexico City. She maintains residence in Bethlehem, PA.

**Charles Norman Mason (B.M. 1977)** reports several performances of his compositions: *Some Find Me* was played at Northwestern University; *Amalgam I*, for oboe and tape, was performed by Blaine Edlefsen at the Krannert Art Museum and broadcast at the University of Illinois and on WILL-FM; *The Blazing Macaw* for piano and tape was performed by Thomas Bagwell at Mannes College in New York and by Max Lifchitz at New York University in Albany, and at Bernhard Mayer Auditorium in New York City; and *Bright Wings* was performed by Lowell Thomas, oboe, Anna Lampidis, oboe, and Cindy

Schafer, English horn, students at the University of Miami, Coral Gables. Former Metropolitan Opera soprano, Mildred Allen, Patricia Pilon, cellist, and Tim Miller, percussionist, along with members of the Alabama Symphony premiered Mason's composition, *I Feel the Fell of Dark* at Birmingham-Southern College.

**Stephen J. Parsons (B.M. 1973)** serves as director of development for the Sylvester Comprehensive Cancer Center at the University of Miami School of Medicine. He is the recipient of the Governor's Award for the Arts, the Carbonnel Award for Outstanding Achievement in the Arts, and the Society for the Arts Award. Other credits include: President of the Cultural Executive's Counsel of Dade County, member of the Board of Directors for the Florida League of the Arts, listed in Miami/South Florida Magazine Community Honor

Roll, and appointed by the Secretary of State to serve on the Florida Arts Counsel Grants Panel. In the past he served as the director of Pace Concerts in the Miami area and the Dade Orange Music Festival; he was a former member of the Coral Gables Board of Realtors, the American Symphony Orchestra League, the National Advocates for the Arts, the American Counsel for the Arts, the Miami Philharmonic Orchestra Committee, and the National Academy for the Arts and Sciences.

**Richard F. Rose (B.M. 1976)** completed a D.M.A. in Music Education in 1989 at the University of Texas at Austin. His most recent publication "Hear and Play Chord Progressions" for electric bass are distributed through Jamey Aebersold. Presently, he is teaching MIDI and sound engineering at Miami-Dade Community College and has received two competitive grants to develop CAI projects.



Alumnus Gerald Siverson (left) joins assistant deans Jo Faulmann and Nicholas DeCarbo at reception in Chicago.





**Roberta Rust**

Pianist **Roberta Rust** has joined the faculty of the Harid Conservatory in Boca Raton where she teaches courses in piano literature and piano pedagogy. An article, entitled "Remembering Guiomar Novaes," appeared in the April issue of *Clavier Magazine*. Rust returned to Latin America this spring for her fifth concert tour of the region.

**Paula Savastano (B.M. 1989; M.M. 1992)**, after completing an internship with the Wolftrap Opera Company in Vienna, Virginia, has been appointed associate administrator of the group. Her duties include both artistic and business management of the company. She will also coordinate the summer internship program.

**Christopher Schaldenbrand**, baritone, was one of eight winners in the Metropolitan Opera National Auditions. The winners were featured in a "live" broadcast from the Metropolitan Opera stage in

April, 1992, each receiving \$10,000 cash and \$10,000 in study grants, coaching lessons, and travelling. In addition, he has been awarded a contract with the Metropolitan Opera Young Artists Program starting in August, 1992. He was also the winner of both the district and regional Metropolitan Opera Vocal Competition in 1991 and 1992. Other awards include first prize, National Society of American Arts and Letters (1990); first prize, NATS student competition in the men's senior division (1990);

and the recipient of The Richman Memorial Award for 1989 from the Opera Theatre of St. Louis.

Schaldenbrand attended UM from 1986-1988 and studied at Indiana University from 1988-1992. While at Indiana University he performed the following roles: "Pappageno" in the *Magic Flute*, "Sharpless" in *Madame Butterfly*, "Baron Douphon" in *La Traviata*, "Schaunard" in *La Bohème*, and "Don Giovanni" in *Don Giovanni*. As an apprentice in the St. Louis Opera Theatre Studio Program

Evansville Symphony Orchestra.

**Joseph Scartelli (Ph.D. 1981)** is serving as chair of the music department of Radford University, Radford, Virginia.

**James H. Schmelzer (B.M. 1988)** has been made marketing/merchandising manager of Ward-Brodt Music Mall in Madison, Wisconsin.

**Maria Schneider** was the recipient of the 1991 Gil Evans Fellowship. She premiered her commissioned working during the International Association of Jazz Educators Annual Conference held in Miami in January. Entitled *Evanesence*, the work was performed by the UM Concert Jazz Band. Funded by the Herb Alpert Jazz Endowment Fund and Meet the Composer, the Gil Evans Fellowship is an annual program which identifies an emerging jazz composer from

an international field of candidates and whose work is performed at the IAJE annual conference.



**Alumnus Duffy Jackson (center)** relaxes with faculty **Gary Lindsay (left)** and **Whit Sidener** at reception after performance of the UM Concert Jazz Band at Mid West Band and Orchestra Clinic Conference in Chicago.

first prize in the junior category, Young Patronesses of the Opera (1988, 1989); and second prize in the junior division, Palm Beach Vocal Competition (1988, 1989). He

he had roles in *The Daughter of the Regiment* and *Ariadne auf Naxos*. Other singing engagements as solo baritone were with the Indianapolis Chamber Orchestra and the





*Lisa Schroeder*

**Lisa Schroeder Pittman (B.M. 1987)**, after relocating to California in the fall, joined the choral music staff at Southwestern College in San Diego. Lisa will assist alumna

**Terry Russell Eifert (D.M.A. 1988)**, director of choral music activities, as accompanist/associate conductor for the chamber singers ensemble. The choral program's extensive season included a premier of John Rutter's *Magnificat* for the Music Association of California Community Colleges.

Lisa's employment since college includes performing as a pianist and vocalist in many cities including Baltimore, Nashville, Lake Tahoe, Chicago, and Koke, Japan. While in Nashville she was employed by Opryland U.S.A. for five summers. She was also the accompanist for the Central

Wisconsin School of Ballet for two years and the musical leader on the Spirit of Chicago Cruise Ship.

**Keith Seppen (M.M. 1981)** is a full-time faculty member at the University of California in Chico. He is director of the sound recording program.

**Silfredo Serrano (B.M. 1987)**, tenor, graduated from Indiana University with a M.M. in Opera/Voice Performance. While a student in the program, he placed second in the graduate men category in the NATS Regional Competition Tri-State (Michigan, Indiana, Ohio) and received the "Puccini Award"

in the Palm Beach Opera Competition. Roles include "Nathaniel" in *Tales of Hoffman*, "Rodrigo" in Verdi's *Othello*, "St. Brioché" in *The Merry Widow*, and "Der Narr" in *Wozzeck*.

**Chuck Silverman** is freelancing as a Latin percussionist. Several recent publications deal with adapting Afro-Caribbean rhythms for the drumset. He concluded a recent European clinic tour as guest speaker at a Percussion forum.

**Henry Skolnick (B.M. 1982; M.M. 1984)** has recently returned from a tour of England. In May, he performed Erwin Schulhoff's *Bafsnachtigal* for solo contrabassoon (1922) on a recital in the Purcell Room of London's South Bank Center. This recital featured bassoonists from around the world, and was given to mark the 60th birthday of England's most revered bassoonist, William Waterhouse. In June, he offered contrabassoon master classes at the Royal Northern College of Music in Manchester and the Royal Academy of Music in London. Presently, Skolnick is the contrabassoonist of the Florida Philharmonic Orchestra in Miami. His reputation as one of the few soloists on the contrabassoon has prompted several works written for him by both European and American composers.



UM percussionists reunite at a breakfast hosted by faculty member, Fred Wickstrom (center), in attendance at the International Conference of the Percussive Arts Society in Anaheim. Alumni shown are (left to right) Howard "Sammy" Stein, Miami; Dean Anderson, Boston; Ken Hodges, Provo UT; Larry Keller, Los Angeles; Jim Dallas, Naples FL; Terry Gunderson, Casper WY; Bob Dowak, Shenandoah PA; and Stephen Primatic, Mountaintop, PA. Also attending the conference, but not pictured, were Bill Miller, Cedar Grove NJ; Kevin Jonas, Indianapolis; Jim Dorgan, Los Angeles; and Michael Mann, Associate Director of Bands at UM.



**Jacqueline Smith (M.M.1990)**, graduate in the music industry program, is now working in the U.S. Copyright Office in Washington, D. C.

**Sam Spennacchio (B.M. 1985)** has been appointed to the position of vice president for Klark-Teknik Electronics Inc. Spennacchio previously served as national sales manager for Klark-Teknik, the exclusive U.S. distributor for DDA, Klark-Teknik, Midas, Milab, and Dynacord. He was instrumental in establishing the Klark-Teknik signal processing lines, Midas consoles and Milab microphones in the U.S. Prior to joining KTE, Spennacchio was director of sales and marketing for C-T Audio Marketing, Inc.

**Bruce Zimmerman (B.M. 1981)** won his second Emmy Award in three years for work produced for Connecticut Public Television. He also completed a score for *Yertle the Turtle* by Dr. Suess for home video and audio cassette release. Other musical scores were written for IBM, Travelers Insurance, and a documentary, *A Matter of Justice*, hosted by Raymond Burr.

## Student News

**Mauricio Ardila and Eduardo Salazar** have been translating Sony operating manuals for the Latin American market.



"Bop Brothers" (left to right) Jeff Babko, Peter Brewer, Al Young, Leo Huppert, and Steve Smyth.

The "Bop Brothers," a UM jazz quintet, won "best group" honors for the second consecutive year at the National Collegiate Jazz Competition in Boulder, Colorado in March. Members of the group include **Jeff Babko**, piano; **Leo Huppert**, bass; **Al Young**, drums; **Steve Smyth**, trumpet; and **Pete Brewer**, alto saxophone. The group emerged from semi-finalist standing to win the finals, a feat unparalleled in the history of the competition. In addition, four of the five members, Babko, Brewer, Young, and Smyth received "outstanding soloist" awards, all performing original compositions. Faculty member Vince Maggio is the director of the ensemble.

**Beth A. Buttell**, senior in the music industry program, interned in spring semester at the Kennedy Center for the Performing Arts in Washington, D.C.

**Mike Chandler** produced the UM baseball season for radio broadcasts.

Lyric soprano, **Sally Cummings**, represented the states of Florida, Alabama, and Georgia in the finals of the National Association of Teachers of Singing and won the Southeast Regional Competition in Tallahassee in April. She will compete for the national title later this year at a convention in Boston. Cummings, a 1987 graduate of the music industry program, completed a Masters degree in vocal performance this spring.

The annual concerto competition winners, sponsored by the University of Miami Symphony Orchestra, were: **Jessica Dan**, violin, performing *Butterfly Lover's Concerto* by Chen Gang; **Cindy Schafer**, oboe, performing *Introduction and Theme and Variations* by Hummel; and **Paula Redinger**, flute, performing *Ballad* by Frank Martin. The winners were featured on concerts held during spring semester.

Graduate students in music engineering, **Joyant Datta** and **Brent Karley** contributed chapters to *Advanced Digital Audio*, a textbook authored by faculty Ken Pohlmann and published by Howard W. Sams.

**Todd Del Guidice**, sophomore in jazz instrumental performance, was one of the semi-finalists in the Thelonious Monk International Saxophone Competition held in Washington, D.C. in November. Todd was the youngest semifinalist to compete in this prestigious professional event.

**José-Daniel Martínez**, teaching assistant and doctoral candidate in accompanying/chamber music, performed at the Casals Festival in Puerto Rico and also as staff accompanist for the woodwind masterclass faculty at the Akademie Mozarteum in Salzburg, Austria last summer. He was appointed





*Jose Daniel Martinez*

acting director of the accompanying/chamber music program during the 1991 sabbatical leave of faculty member Paul Posnak.

Martinez, on a three-year leave from Interamerican University in San Germán, Puerto Rico, holds the rank of assistant professor of piano and theory. He completed his DMA in May. The Puerto Rico Symphony Orchestra has given Martinez a commission to write a symphonic work for the 1992-1993 season.

Two undergraduate students in violin performance won scholarships for summer programs in 1991—**Jorge Saade**, to study with Margaret Pardee at Juilliard, and **Julia Wharton**, to the Quartet Program in New York.

**Nick Sincaglia** is recording sound effects for release by Bainbridge Records.

**Rebecca Stern**, graduate student in violin performance, passed the first round of

auditions for the Metropolitan Opera Orchestra and was recently accepted into the New World Symphony based in Miami. She also performed as soloist with the National Repertory Orchestra in Colorado during the summer 1991.

**Adam Stolarsky** built a MIDI wind controller (a saxophone synthesizer) with a five octave range. Using a microprocessor, PVC pipe, and a pressure sensor, he combined elements of electronics and music to design a new type of instrument.

**Alfredo Triff**, graduate student in violin performance, was invited to an international concert/workshop in Germany as a representative of the United States and the University of Miami. He toured Europe last summer with the group, Sting. He recently published a book entitled *Art and the Interslice* with Nosti Press.

**Lisa Wiggins**, graduate student in violin performance, was a member of a newly formed chamber orchestra in Argentina, performing and touring there last summer.

## Internationalization of the School of Music



(L to R) Daisy Mak, vocal performance major from Hong Kong; Tomoko Kawase, violin performance major from Tokyo; and Hang Chiu, clarinet performance major from Hong Kong.

Schools of music throughout the United States have been experiencing an influx of international students for the past several years. This is particularly true of schools in the northeast and far west where large numbers of students have chosen to pursue music study in this country due to the reputation of music schools in the United States. In 1988-89 Asian students accounted for more than one-half of all foreign students with China, Taiwan, Japan, India, and Korea sending the most students.

The June 18, 1991 issue of *The Christian Science Monitor* indicates that 68 percent of the precollege division at Juilliard is made up of Asians and Asian-Americans.

The University of Miami ranks in the top ten schools nationally in attracting international students with a growing number coming from the Far East. Though the School of Music has always attracted students from the Americas—Central, Latin, and South America, students from the Far East, particularly at the undergraduate level, have not



## Internationalization... *continued*

been present in large numbers. This is changing.

Jo Faulmann, assistant dean for undergraduate studies, has recently completed her third trip to the Far East to recruit music students. As a result of her travels and meetings with various education and music officials, students are learning about the University of Miami and its renown music program. This academic year has seen an increase in the number of Asian students in the School of Music.

This trend is expected to continue. A tour of music admissions administrators from Eastman, Peabody, and Oberlin was organized last year by Jo Faulmann. The group has traveled to four cities—Tokyo, Seoul, Taipei, and Hong Kong. For two years, the group has heard over one hundred very talented Asian students perform auditions for a spot at one of the schools of music. Each of the four schools reports growth in Asian applicants, as well as enrollees, as a result of the tour.

Students often choose to come to the University of Miami to enroll in the Intensive English program prior to their full-time music studies. This gives them additional time to adapt to the new culture and work with music faculty before becoming full-time School of Music students.

# A U D I T I O N S F O R 1 9 9 2 - 1 9 9 3

Ken Moses, director of admissions for the School of Music, would like to visit your community. If you know of a high school or community college in your area that has an outstanding music program, Ken would be interested in planning a recruiting trip to your city to speak with the various performance organizations in the high school. He would greatly appreciate a note from you with the name of the school and music director. Please send names and addresses to Music Admissions, School of Music, University of Miami, P.O. Box 248165, Coral Gables, Florida, 33124, Telephone (305) 284-2245, Fax (305) 284-6475.

## On Campus Auditions

### Instrumental

December 4  
January 22  
February 19  
March 26  
April 16

### Vocal

December 5  
January 23  
February 20  
March 27  
April 17

## Regional Auditions

Regional auditions will be held during January and February in Washington DC, Philadelphia, Edison NJ, New York City, Boston, Denver, Los Angeles, Houston, Dallas, Columbus Ohio, Interlochen, Detroit, Minneapolis, Charlotte, Atlanta, and San Juan.

## International Auditions

International auditions will be held in Tokyo, Seoul, Taipei, Singapore, and Hong Kong.



**T**he School of Music wishes to acknowledge and thank the following individuals, organizations, companies, and corporations for their continued support of the School and its many activities during the 1991-1992 academic year. Financial support was received for the School in general, the Building Campaign, Festival Miami, and the Band of the Hour.

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Nicholas DeCarbo and Joyce Jordan, Co-Editors.

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