

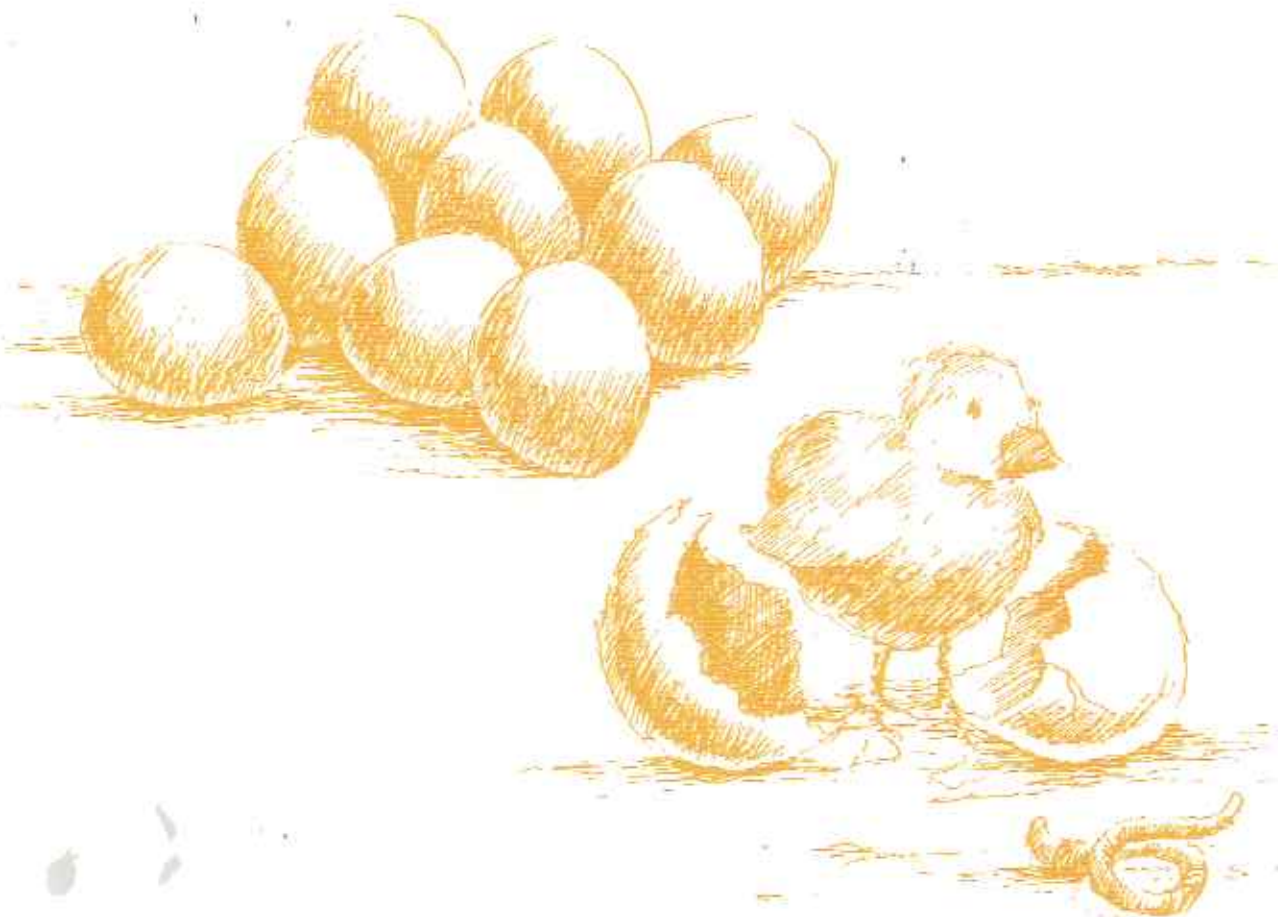
FESTIVAL MIAMI '87

JOSÉ SEREBRIER, ARTISTIC DIRECTOR

OCTOBER 19 - NOVEMBER 2

A UNIVERSITY OF MIAMI SCHOOL OF MUSIC PRESENTATION





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A WORD FROM JOSÉ SEREBRIER:

Sometimes great composers, such as Stravinsky, Schoenberg, Milhaud, and Prokofiev, were attracted by the film medium, but did not make it a regular habit. It is nevertheless worthwhile exploring, in Festival format, alongside the Hollywood "Classic" scores of the full-time film composers.

I am very grateful to my good friend, Madame Lina Prokofiev, for accepting my invitation to come from Europe especially to narrate PETER AND THE WOLF, something which she never accepts, except for the wonderful recording she just made. This is only the second time over she narrates the work in public, the first time having been a few years ago in New York's Lincoln Center or a hospital benefit. I take it as a measure of her true friendship that she has agreed to give us this wonderful gift. I am also grateful to British Airways for its generosity in providing the Concorde for Madame and Oleg Prokofiev.

From the start of Festival Miami, art exhibits of related subjects have played a small but important role. This year, we were lucky to have the first exhibit in south Florida of the original art by the son of the great composer. I hope you will go to see this very unusual exhibit of work Oleg Prokofiev has constructed especially for showing at Festival Miami.

This year's Festival also commemorates anniversaries of Villa-Lobos, Borodin, Ravel, and Gershwin. As in previous years, the great masters of the past are placed among new works by modern composers, and the Festival continues to provide a forum for new music. The FOURTH STRING QUARTET by Elliott Carter, which had its world premiere at our 1986 Festival is receiving great acclaim in Europe, and Dennis Kam's SECOND STRING QUARTET, also premiered in 1986, has been making the rounds of the U.S. summer Festivals.

JOSÉ SEREBRIER:

When Leopold Stokowski hailed José Serebrier as "the greatest master of orchestral balance," the 22 year-old musician was Associate Conductor of the American Symphony Orchestra in New York. That year, his Carnegie Hall debut was hailed by the American press for the "great intensity, precision, and clarity" of his music-making. Said The New York Times: "José Serebrier, who is at least 50 years younger than Stokowski, let the music storm the heavens, and sing, with great emotional vitality." Hi Fi News said: "Serebrier's recording of the Ives Symphony is 'one of the greatest accomplishments in the history of the Gramophone.'" In the U.S., High Fidelity-Musical America had this to say: "We had renditions by Stokowski and other conductors. Now Serebrier has recorded the work on his own, and his performance is unquestionably the clearest, most precise, and the most decisive that we have on disc. The clarity is quite extraordinary." José Serebrier is among the most widely recorded artists in the classical music field working regularly with the top American and European recording companies.

Since his early years with Stokowski's American Symphony and after several seasons with George Szell, as "Composer-in-Residence" of the Cleveland Orchestra, José Serebrier has conducted every major orchestra in America and Europe. Recently, he made extremely successful debuts with the orchestras of Philadelphia, Pittsburgh, and a triumphant return to the Cleveland Orchestra. Wrote The Cleveland Plain Dealer, "José Serebrier made a triumphant return to Cleveland... it was an exhilarating evening... Serebrier shapes an interpretation of controlled excitement, and the players perform magnificently for him..." The 'Tchaikovsky Fourth' Finale was so hair-raising that the large crowd burst out into spontaneous cheers." Serebrier's Australian tours have resulted in over 20 recordings and TV concerts, many of them shown on network TV in the U.S., and also released for home video in the U.S. on the KULTUR label. Last year, he made his debut conducting the New York City Opera in Massenet's *Manon* at Lincoln Center. It was hailed by the New York Times: "A more exciting and persuasive *Manon* would be hard to find anywhere in the world today."

This year he conducted, in New York, the U.S. premiere of the opera *Cherubin* by Massenet, to great acclaim. He has also given the U.S. premieres of operas by Tchaikovsky (*Iolanta*, at Carnegie Hall) and Liszt. Serebrier's numerous conducting awards include the Ford Foundation's American Conductor's Award and the Alice M. Ditson Award of Columbia University. His famous recording of Ives' *Fourth Symphony* has won awards worldwide, and has just been re-issued by Chandos in digital re-mastering.

Soon after his arrival in America, to study at the Curtis Institute of Music in Philadelphia and with Pierre Montoux, he composed his First Symphony, winning the B.M.I. competition. That same year, 1957, Leopold Stokowski surprised the music world by conducting Serebrier's *First Symphony* in place of Charles Ives' *Fourth Symphony*, which was judged, in 1957, to be unplayable. Stokowski's performance of the 17-year-old composer's symphony made music history. Stokowski was soon premiering several other compositions by the prodigious musician. In 1962, when Stokowski organized the American Symphony Orchestra in New York, he chose Serebrier, age 22, as Associate Conductor.

In 1984, José Serebrier co-founded *Festival Miami*, an international celebration of the arts held annually in the fall. As its Artistic Director, he has presented many important world premieres, including Elliott Carter's *String Quartet No. 4*, the American premiere of Franz Liszt's only opera, *Don Sanche*, and an early Wagner overture. As the Festival's Conductor, he has appeared regularly with New York's American Symphony Orchestra, the Pittsburgh Symphony and the London Philharmonia Orchestra. Among his many international activities, his two recent tours of Latin America with the Juillard Orchestra deserve special mention. Born in Uruguay of Russian and Polish parents, José Serebrier has composed more than 100 works. Recent ballet scores have been highly successful with such companies as the Joffrey Ballet.



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vistas of city and bay

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

CALENDAR OF EVENTS

- ✓ October 19 8:00 p.m. AMERICAN SYMPHONY ORCHESTRA
Gusman Center, Downtown
- ✓ October 20 8:00 p.m. AMERICAN SYMPHONY ORCHESTRA
Gusman Center, Downtown
- ✓ October 21 8:00 p.m. "THE GOLDEN AGE OF HOLLYWOOD" ETTORE STRATTA &
UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
University of Miami Gusman Concert Hall
- ✓ October 22 8:00 p.m. UNIVERSITY OF MIAMI CHAMBER PLAYERS
University of Miami Gusman Concert Hall—Free
- ✓ October 23 9:00 a.m. FORUM: "20TH CENTURY TRANSCRIPTIONS FOR
DOUBLE BASS" BY LUCAS DREW
University of Miami Gusman Concert Hall—Free
- 7:00 p.m. "TOOTS" THIELEMANS & UNIVERSITY OF MIAMI
& CONCERT JAZZ BAND
9:00 p.m. University of Miami Gusman Concert Hall
- ✓ October 24 8:00 p.m. UNIVERSITY OF MIAMI CHAMBER PLAYERS
University of Miami Gusman Concert Hall—Free
- ✓ October 25 8:00 p.m. UNIVERSITY OF MIAMI SINGERS
CIVIC CHORALE OF GREATER MIAMI &
GUITARISTS JUAN MERCADAL & RENE GONZALES
University of Miami Gusman Concert Hall—Free
- ✓ October 26 8:00 p.m. UNIVERSITY OF MIAMI CHAMBER PLAYERS
University of Miami Gusman Concert Hall—Free
- ✓ October 27 through EXHIBITION OF SCULPTURE BY OLEG PROKOFIEV
November 21 MATTHEW SCOTT GALLERY, BAKERY CENTRE
- ✓ October 27 8:00 p.m. UNIVERSITY OF MIAMI CHAMBER PLAYERS
University of Miami Gusman Concert Hall—Free
- ✓ October 28 8:00 p.m. "SOUNDS OF TOMORROW," NEW MUSIC BY
YOUNG COMPOSERS
University of Miami Gusman Concert Hall—Free
- ✓ October 30 8:00 p.m. UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA &
UNIVERSITY OF MIAMI CHAMBER PLAYERS
University of Miami Gusman Concert Hall—Free
- ✓ October 31 8:00 p.m. FORT WORTH CHAMBER ORCHESTRA
Gusman Center, Downtown
- ✓ October 31 12 midnight MIDNIGHT HALLOWEEN CONCERT
University of Miami Gusman Concert Hall—Free
- ✓ November 1 8:00 p.m. FORT WORTH CHAMBER ORCHESTRA
Gusman Center, Downtown
- ✓ November 2 10:30 a.m. "SIDE BY SIDE" (OPEN REHEARSAL) UM SYMPHONY
ORCHESTRA & FORT WORTH CHAMBER ORCHESTRA
Gusman Center, Downtown—Free

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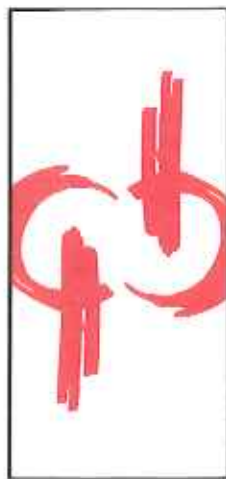
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Festival Miami is made possible in part through the support of the Dade County Council of Arts and Sciences, Tourist Development Council, Metropolitan Dade County Board of County Commissioners; the State of Florida Department of State, Division of Cultural Affairs; the Southeast Banking Corporation Foundation; the Parker Trust; the Janet A. Hooker Charitable Trust; the Miami Civic Music Association; and Miami-Dade Community College's Lunchtime Lively Arts Series.

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Dear Friends:

Welcome to Festival Miami!

Sponsored by the University of Miami School of Music, Festival Miami is entering its fourth exciting year of internationally acclaimed musical performances. Once again, Festival Miami brings extraordinary cultural resources from around the world to our global city for two weeks.

The University of Miami School of Music has a longstanding reputation for innovation and quality. We are delighted to welcome you to share in the exciting performances of gifted artists from our own community and from around the world.

We hope you will enjoy the Festival.

Cordially,

Edward T. Foote II
President

FESTIVAL MIAMI

An International Celebration of the Arts

Festival Miami was founded in the Fall of 1984. Initially titled International Festival of the Americas, **Festival Miami** is a celebration of the arts that is presented annually by the University of Miami School of Music, which is currently celebrating its 61st year as a major cultural resource to the greater Miami community. **Festival Miami** was established as a vehicle for increasing the School's outreach to the citizens of southeast Florida.

Each academic year, the School of Music serves approximately 750 music majors who typically come from 46 states and 15 foreign countries, making it the largest school of music in a private university in the country. The School's artist faculty and excellent student performing organizations annually present over 250 performances on and off campus, including U.S. and foreign touring activities.

Music faculty and student performers, composers and conductors have played an extremely important role in making our festival the success that it has become.

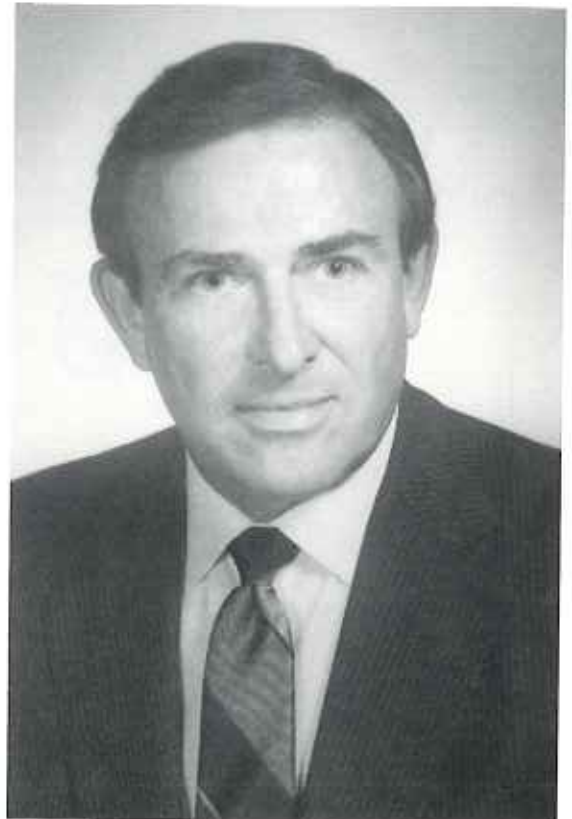
Since its inception in 1984, **Festival Miami** has presented a wealth of performing and visual arts events to the Miami community. Featured during the festival each year are artists from all over the world. Many important Florida, U.S., and world premieres have been presented during the Festival's four-year history.

There are in excess of 500 performers involved in the presentation of **Festival Miami 1987**. In terms of both the artists and the programming, the Festival maintains a distinctly international character, reflecting the global composition of the dynamic community in which we live.

We are very grateful for the financial support of the individuals, corporations, and agencies that are recognized elsewhere in this program book. Special appreciation is also extended to the many volunteers who have given generously of their time and talents to **Festival Miami 1987**. And, finally, I would like to thank University of Miami President, Edward T. Foote II, and Executive Vice President and Provost, Luis Glaser, for their encouragement and support.

Festival Miami is your festival. We hope that you enjoy it.

William Hipp, Dean
University of Miami School of Music



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FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

Gusman Center for the Performing Arts, Downtown Miami
Monday, October 19, 1987, 8:00 p.m.

GALA OPENING CONCERT

AMERICAN SYMPHONY ORCHESTRA

José Serebrier, Conductor

Nicola Ghiuselev, Bass

Civic Chorale of Greater Miami

University of Miami Singers

Lee Kjelson, Director

University of Miami Concert Choir

Donald Oglesby, Director

Shostakovich

Suite from the Film THE GADFLY, Op. 97
Florida Premiere

1. Overture
2. Contradance
3. Folk Feast
4. Interlude
5. "Barrel-Organ" Waltz
6. Galop
7. Introduction and Dance
8. Romance
9. Interlude
10. Nocturne
11. Scene
12. Finale

INTERMISSION

Mussorgsky

Scenes from the Opera BORIS GODUNOV
Original Version

- Prologue, Scene II: Coronation Scene
Act II, The Tsar's Apartment: Monologue
Act II, The Tsar's Apartment: Clock Scene
Act IV, Scene I: Death Scene

Nicola Ghiuselev, Bass

Borodin

Polovetsian Dances, from the Opera PRINCE IGOR

Mr. Serebrier is represented by Maxim Gershtunoff Attractions, Inc.
Mr. Ghiuselev is represented by Columbia Artists Management, Inc.

Monday, October 19, 1987

Notes on the Program by Richard E. Rodda

Shostakovich: Suite from the film *The Gadfly* Op. 97 José Serebrier writes about the music...

Composed in 1955.

Shostakovich wrote more music for films than any other form or medium, and yet this substantial output (over thirty film scores) remains unknown. Except for a couple of fragments from *The Gadfly* which have become very popular (even used as the theme for a television serial), the rest of his music for films is surrounded by mystery. The only one of his films seen in the West with some notoriety was *Hamlet*. Obviously Shostakovich was fascinated by the medium, and kept writing film music until the end of his life. His last film score, for *King Lear*—lost until recently was composed in 1970 for Grigori Kozintsev, who had also directed *Hamlet* and, 42 years before, had co-directed *The New Babylon*, Shostakovich's first film.

The Gadfly, produced in 1955, was based on a novel by the late 19th-century writer E.L. Voinitch. It takes place in 1840 in Austrian-occupied Italy. The subject obviously appealed to the Soviets of 1955: the Italian national struggle and the conflicts between church and state. The "Gadfly" is a revolutionary leader, so called because his "sting" had become legend. The illegitimate son of a cardinal, he is finally captured and shot by a firing squad. This historical adventure story became the vehicle for some obvious political points. In 1957 a Russian composer of Italian descent, Antonio Spadavecchia, wrote an opera based on the same story.

The Gadfly Suite, Op. 97, was extracted from the film score of Lev Atoulian, who also made concert suites of many other Shostakovich films.

Overture. This theme, used during the film titles and often during the film, seems to represent the mobility of the "Gadfly" of the story, and also the struggle of the Italian people. Some of the music seems to anticipate the opening movement of the Twelfth Symphony ("The year 1917"), composed six years later.

Contradance. It is immediately reminiscent of Massenet's Baroque imitations. However, the little sarcastic quasi-waltz in the middle section could only be by Shostakovich.

Folk Feast. Like Tchaikovsky's *Capriccio Italiano*, it is a Russian impression of Italian popular feasts. It is in style an irresistible *moto perpetuo*.

Interlude. A short, shimmering moment, with a strong, somber mood.

"Barrel Organ" Waltz. Played without interruption after the *Interlude*, to which it provides a startling contrast. Shostakovich managed to compose a waltz for almost every film, including even *Hamlet*. A special concert suite was arranged from many of his film waltzes. This particular one sounds almost popular, and has child-like naivete and simplicity.

Galop. Like the *Folk Feast*, this movement is an exuberant *moto perpetuo* of irresistible drive, with reminiscences of Italian circus trombones in the middle section.

Introduction and Dance. Like the *Contradance* an archaic-sounding passacaglia, surrounded at the start and at the end by a lovely trio of saxophones and harp.

Romance. A long violin solo is echoed by the entire string section. Recently, this theme was used for the television serial "Reilly, Ace of Spies."

Interlude. Again in the ancient mold, a lovely string introduction and ending surround a highly dramatic, chest-pounding middle section.

Nocturne. A romantic and haunting solo cello melody, reminiscent of a Tchaikovsky ballet, starts and ends this delightful musical moment.

Scene. Again in a Tchaikovskian mood, this dramatic scene is one of the score's most fully orchestrated numbers. Shostakovich establishes at once the ominous character of the drama.

Finale. All the percussive elements and the insistent brass patterns bear the definite stamp Shostakovich. This march-like movement leads to are capitulation of the opening music of the *Overture*, bringing the Suite to a conclusive climax.

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Scenes from the Opera, *Boris Godunov* Modeste Mussorgsky (1839-1881)

Composed in 1868-1869; revised in 1871-1872.

Premiered on January 27, 1874 in St. Petersburg.

Boris Godunov is Mussorgsky's sweeping chronicle of Russia and its Tsar at the end of the 16th century. In 1584 Ivan IV ("the Terrible") was succeeded on the throne by his son Fyodor. A brother of Fyodor's wife, Boris Godunov, born around 1551,

established himself as a power behind the weak ruler. In 1591, Dmitri, another of Ivan's sons and a potential successor to the throne, died under mysterious circumstances. In 1598 Boris was crowned Tsar. Suspicion ran high that Boris' agents had murdered the boy Dmitri to clear his path to the throne, but the story was never proved. For his opera, Mussorgsky assumed it to be true.

The Prologue to the opera, set in a square in the Moscow Kremlin, is the scene of Boris' coronation. The crowd proclaims him in a traditional Russian hymn melody, but he is worried and introspective about the position he has usurped.

Act II, which takes place in the sixth year of Boris' reign, is set in a beautifully furnished room of the palace, Boris sings of the dangers he senses around him and the recurring nighttime visions of the murdered Dmitri. Later in the Act, after he has learned of a plot to overthrow him, Boris suffers another hallucination of the dead child, exacerbated by the chiming and whirring of a clock.

In Act IV, Boris is haunted by a grizzly vision to the point of madness. An aged monk tells him of a miracle of healing that occurred at the tomb of Dmitri. It is more than Boris can stand, and he is stricken. Near death, he calls his son and bids him farewell, proclaiming him the new Tsar. Boris dies praying for his forgiveness.

"Polovetsian Dances" from the Opera, *Prince Igor* Alexander Borodin (1833-1887)

Composed in 1874-1875.

Premiered on February 27, 1879 in St. Petersburg, conducted by Nikolai Rimsky-Korsakov.

Borodin was a sometime composer whose principal occupation was as researcher and teacher in chemistry and medicine. He gained international fame as the author of *The Solidification of Aldehydes* and other learned treatises, and when the Soviet government erected a monument to him, it was for his contributions to science and not to music. He composed as much as time allowed, in sickness or in health, but, despite over seventeen years of trying, he was not able to complete his magnum opus, the opera *Prince Igor*.

Vladimir Stassov, the influential critic and philosophical mentor of the Russian nationalist composers, first brought the idea for *Prince Igor* to Borodin in 1869. Stassov sketched out a scenario based on *The Epic of Igor's Army*, a poem, later shown to be an 18th-century fraud, that Stassov thought to be a 12th-century description of the conflict between the Russians and the Tartars. Borodin was enthusiastic about the topic as the basis of an opera, and set to work devising his own libretto. He devoted significant time to the project in 1869-1870, but then was unable to return to it for several years, though he did use many of the sketches in the Second Symphony of 1871-1874. When Borodin resumed work on *Prince Igor* in 1874, the "Polovetsian Dances" were among the first numbers written. He orchestrated this excerpt, and it was first heard at a concert conducted by Rimsky-Korsakov in 1879 with great success. He pecked away at the opera for the remaining eight years of his life, but the score was left incomplete when he died suddenly at a party from a burst aneurysm. Rimsky and his student Alexander Glazunov finished *Prince Igor* from Borodin's sketches, reconstructed from memory the *Overture* that the composer had played for them many times on the piano but never transcribed, orchestrated the whole, and prepared the opera for its premiere, in 1890 in St. Petersburg.

In the opera, Igor is captured while trying to rid Russia of the Polovetsi, an invading Tartar race from Central Asia. The leader of the Polovetsi, Khan Koltchak, treats Igor as a guest rather than a prisoner, and entertains him lavishly. Khan offers him freedom if he will promise to leave the Polovetsi in peace, but Igor refuses. Igor nevertheless effects his escape and returns triumphantly to his people.

The "Polovetsian Dances" are the centerpiece of the Khan's entertainment for Igor in Act II. A brief introduction opens the scene in the Polovetsian camp with an arch-shaped theme played quietly by flute and clarinet. The first dance, whose beguiling melody was transformed into the song "Stranger in Paradise" in the 1953 Broadway musical *Kismet*, accompanies the procession of captives. The women of the chorus sing its text, a tender song extolling the high mountains and blue skies of their Polovetsian homeland. Next comes the entry of the Polovetsian warriors to solid, rough music led by the Oriental wailings of the woodwinds and a sturdy version of the arched theme from the introduction. A timpani solo introduces a ferocious general dance in which the chorus, accompanied by full orchestra, sings the praises of the mighty Khan. The next dance, with its galloping rhythm, its persistent descending, four-note motive and its continuing adulation of the Polovetsian ruler, accompanies the war games of the savage young men. The swaying melody of the first dance returns in a richer setting and is soon combined with the energetic theme of the savage warriors. The rough music and Oriental wailings that introduced the warriors return with a ferocious vehemence to bring this brilliant set of Dances to a blazing close.

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

Gusman Center for the Performing Arts, Downtown Miami
Tuesday, October 20, 1987, 8:00 p.m.

AMERICAN SYMPHONY ORCHESTRA

José Serebrier, Conductor

"Toots" Thielemans, Harmonica

Civic Chorale of Greater
University of Miami Singers

Lee Kjelson, Director

University of Miami Concert Choir

Donald Oglesby, Director

- Morton Gould** **Flares and Declamations, Fanfare for Orchestra**
Florida Premiere
Commissioned by the American Symphony
Orchestra in observance of its 25th anniversary
- Berlioz** **Two Scenes from THE DAMINATION OF FAUST**
a) Dance of the Sylphs
b) Hungarian March
- Satie-Debussy** **Two Gymnopédies**
- Ravel** **Daphnis et Chloe, Suite No. 2**
Lent et grave
Lent et douloureux
- INTERMISSION**
- Paul Uy** **Suite from the Film PAIX SUR LE CHAMPS**
for Harmonica and Orchestra
World Premiere
"Toots" Thielemans, Harmonica
- Gershwin** **An American in Paris**

In Cooperation with the Miami Civic Music Association
Mr. Serebrier is represented by Maxim Gershtunoff Attractions, Inc.

Tuesday, October 20, 1987

Notes on the Program by Richard E. Rodda

Flares and Declarations, Fanfare for Orchestra Morton Gould (born in 1913)

Morton Gould composed his orchestral fanfare *Flares and Declarations* during the summer of 1987 on commission from the American Symphony Orchestra to commemorate the 25th anniversary of the ensemble. The composer calls it "a fanfare for an uncommon orchestra." The piece is in the assertive, declamatory character traditionally associated with the genre, but additionally infused with elements of jazz and even gospel played in a "call and response" or "leader and congregation" manner that lend it something of a revival quality. The word "flares" in the title indicates not only a sudden flash of light—Gould says that the piece would be appropriate to accompany fireworks—but also a short, inspired burst of improvisation associated with jazz performance.

Two Scenes from *The Damnation of Faust*, Op. 24 Hector Berlioz (1803-1869)

Composed in 1845-1846

Premiered on December 6, 1846 in Paris.

Berlioz was 24, and consumed by the fit of raging passion for the English actress Henriette Smithson which flared into the *Symphonie Fantastique*, when Gérard de Nerval published his French translation of Goethe's *Faust, Part I* in 1827. "This marvelous book fascinated me from the very first moment," he wrote. "I could not put it down. I read it incessantly, at meals, in the theater, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting them to music." The result was the *Eight Scenes from "Faust"*, which Berlioz had printed at his own expense and sent off to Goethe for the great man's opinion. Goethe, whose musical tastes were both untrained and conservative, sought advice on the score from his friend Carl Zeller, the distinguished Berlin composer, choir master and teacher of Mendelssohn. They concluded that Berlioz' music merited unstinted vilification, and in a letter to him compared it to "a fragment of a abortion resulting from a hideous incest." Berlioz did not bother to reply.

Berlioz' *Faust* lay fallow until 1845, when he was on an extended concert tour of Austria, Hungary and Germany. He collected some scraps from the earlier *Eight Scenes*, largely concocted his own text on the Faust tales, and set to work on his "dramatic legend" while bouncing along in a coach between Eastern European cities. The piece, titled *The Damnation of Faust*, was completed in Paris the following year, and first heard at the Opéra-Comique in December. The premiere was a disaster. Hardly half of the seats were filled, and Berlioz acquired some 10,000 francs in debt. It was not until 1876, seven years after his death, that the *Damnation of Faust* achieved success, and then immediately, almost ironically, became his most popular work in Paris—it had to be repeated constantly for six weeks, and was then given an average of a half dozen times annually by the prestigious Colonne Orchestra for the next 25 years.

The set of two excerpts from *The Damnation of Faust*—"Dance of the Sylphs" and "The Hungarian March" (also called the Rákóczy March)—has figured in symphonic concerts since at least the 1870s, when the Theodore Thomas Orchestra introduced the music to America at a concert in Boston. The "Dance of the Sylphs" depicts Faust's vision of Marguerite, accompanied by darting creatures of the air, after he has been lulled to sleep by Mephistopheles on the banks of the Elbe.

Berlioz chose the song written in 1809 by John Bihari to honor the Rákóczys, a noble family long active in the Hungarian struggle for freedom from Austria as the theme of his "Hungarian March." The piece that Berlioz erected on Bihari's theme was received tumultuously by the Hungarian patriots when the composer premiered it in Pesth on February 15, 1846. More than simply a stirring March the *Rákóczy March* seemed to the Hungarians to distill the essence of their fiery calls for independence that were to erupt in violence only two years later. Such was the success of this piece that Berlioz made room for it in the finished *Damnation of Faust* by incongruously transporting his German hero to a Hungarian plain to witness a charge of the national cavalry. "I should not have hesitated to bring him in any other direction if it would have benefited the piece," explained the pragmatic composer.

Two Gymnopédies Erik Satie (1866-1925)

Orchestrated by Claude Debussy
Composed in 1888.

The character of Satie is as difficult to elucidate as this sketch implies. He was given to mysticism, but wrote music intended to arouse absolutely no passion. He ascribed fantastic, seemingly deprecatory titles to works ("Pieces in the Form of a Pear," "Five Grimaces," "Desiccated Embryos," "Posthumous Preludes") that offered one of the few viable alternatives to the pervasive tide of Wagnerism sweeping Europe at the end of the 19th century. The path he opened led the way not only toward the Impressionism of Debussy (a close friend for some 25 years) and Ravel, but also to the avant-garde movement headed by John Cage, and, closer to our time, the minimalistic music of Terry Riley and Phil Glass.

Satie's style was based on simplicity of technique and expression. At a time in the history of music when bigger (i.e., longer or louder or more cathartic or more complex) was assumed to be better, he proposed an art of quiet purity and emotional distance that led away from the heaving Romanticism of the late 19th century to the clarity and restraint that marked French thought in earlier times. The three *Gymnopédies* of 1888 were among his first works to translate these ideas into sound. In his fine little book on the composer, Rollo H. Myers described them in the following manner: "In the *Gymnopédies* a slender, undulating melodic line is traces thinly over a rocking 'pedal' bass of shifting, delicately dissonant chords. The harmonic texture, modal in character, especially in the final cadences, is light and transparent; and the melody seems to have a strange aerial quality as if traced by floating gossamer threads suspended between earth and sky."

Of the unusual title of these little pieces, Klaus G. Roy wrote in the program notes of The Cleveland Orchestra: "[This] strange word literally means 'culture in the raw,' or training without clothes.' ... Apparently derived from the Greek word *gymnopaídiá*, *paidia* literally means 'education'; we know it best from the word 'pedagogy'; *gymnos*, 'naked,' is best known to us from the word 'gymnasium.'" It has been suggested that these works were inspired by a decoration on an ancient Greek vase, or fresco of Puvis de Chavannes, or by Flaubert's novel *Salammbô*. Whatever their source, it is clear that Satie meant to recall the tranquility and restraint associated with Classical civilization in these miniatures as an antithesis to the emotional flamboyance of his time.

Suites Nos. 1 and 2 from the Ballet, *Daphnis et Chloé* Maurice Ravel (1875-1937)

Composed in 1909-1912

Premiered on June 8, 1912 in Paris, conducted by Pierre Monteux.

The Ballet Russe descended on Paris in 1909 with an impact still reverberating through the worlds of art, music and dance. Its brilliant impresario, Sergei Diaghilev, went shopping among the artistic riches of the French capital, and soon had the most glittering array of creative talent ever assembled under a single banner: Falla, Picasso, Nijinsky, Fokine, Bakst, Monteux, Stravinsky, Massine, Debussy, Matisse, Prokofiev, Pavlova, Poulenc, Milhaud. Early in 1910 Diaghilev approached Maurice Ravel with a scenario by Fokine for a ballet based on a pastoral romance derived from the writings of the 5th-century Greek sophist Longus. In his 1928 autobiographical sketch, Ravel wrote, "I was commissioned by the director of the Russian Ballet to write *Daphnis et Chloé*, a choreographic symphony in three movements. My aim in writing it was to compose a vast musical fresco, and to be not so much careful about archaic details as loyal to my visionary Greece, which is fairly closely related to the Greece imagined and depicted by French painters at the end of the 18th century. The work is constructed like a symphony, with a very strict system of tonality, formed out of a small number of themes whose development assures homogeneity to the work." Ravel's score, however, was greeted with enthusiasm, perhaps because the orchestra was the only facet of the production that was completely prepared. The music immediately entered the repertory of the world's orchestras and has remained one of the most popular of 20th-century scores, though the ballet is rarely seen.

One of the marks of a great musical work is the way in which it creates and envelops the listener in its own characteristic world. Ravel, through his masterful orchestration, sensitivity to color and atmosphere, and careful construction created such a sound world in his *Daphnis et Chloé*. Ravel's world is one of elegant sensuality and dream-like refinement, one which grew from the composer's idealized vision not so much of Greece as of the court of Louis XIV at Versailles, and its precise etiquette governing life and love. The young lovers of the Ballet are not ancient primitives, but pink-cheeked shepherds who have stepped from a delicate canvas of Fragonard to amuse *Le Roi Soleil*.

From the complete ballet, Ravel extracted two Suites comprising some two-thirds of the work's length. The Second Suite, which parallels the action of the ballet's final Scene, comprises *Daybreak*, *Pantomime* of the adventure of Pan and Syrinx, and the concluding *General Dance*.

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FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Wednesday, October 21, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
Ettore Stratta, Guest Conductor

Leonard Bernstein	Scenes from WEST SIDE STORY
Leonard Bernstein	On the Waterfront
Joplin	The Entertainer, from the film THE STING
Ettore Stratta (arr.)	Cinema Rhapsodies
	INTERMISSION
Korngold	Seahawk Overture
Max Steiner	Gone With the Wind

Notes on the Program by Ettore Stratta Wednesday, October 21, 1987

Hollywood: The Golden Age

Ettore Stratta writes about the music...

In the years from 1935 to 1950, Hollywood produced some of the best and most spectacular motion pictures in history. Today they have become "Movie Classics" and the actors and actresses who starred in them have become "Hollywood Legends".

Behind the scenes, there were also stars: the music composers: Korngold, Steiner, Waxman, Tiernan, Rozsa to name a few of the great music men who lived and worked in Hollywood. Their music, symphonically inspired, created the aura of excitement, passion, love, tragedy, revenge, victory, and redemption to such films as: "Captain Blood," "Gone with the Wind," "Spellbound," "The Seahawk," "Kings Row," "The Jungle Book," "Sunset Boulevard," "Casablanca," and many many more.

To honor Hollywood's composers I have chosen Korngold's memorable score for the Errol Flynn classic "The Sea Hawk". The music captures the grandeur and sweep of the 16th century England, the Spanish armada and the political and personal intrigues of Elizabeth I. The Suite presented here includes the "Main Title," the "Reunion" (Love Scene) and the "Finale" in which Flynn is knighted by his Queen.

In 1937, work started on "Gone with the Wind", probably the most famous film of them all, starring Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland. Max Steiner composed the powerful score, which is here presented in a symphonic suite comprising of over 20 themes, interwoven with the most memorable melody ever written for the screen: "Tara's Theme" which underscores the historical, personal and tragic events of the story. No other film score has found such a warm and lasting place in the affections of so many people.

Leonard Bernstein has given the world of the theatre and motion pictures such incredible melodies and American rhythms. "West Side Story" is his best-loved score: its pulsating West Side beats and syncopated rhythms are uniquely Broadway: brassy, jazzy and, in contrast, also full of poignantly lyrical melodies. "Maria," "Tonight," "Somthin's Comin'," "I Feel Pretty," and "America" are Bernstein at his best. So is the haunting score he composed Marlon Brando/Elia Kazan's "Classic": ON THE WATERFRONT.

Scott Joplin did not write for motion pictures, but his music ("The Entertainer") has become a movie score classic: composer Marvin Hamlisch used it effectively in "The Sting" to recreate the fun and mischief of the roaring 20's.

"Cinema Rhapsodies" is a musical panorama of great movie themes: "The High and the Mighty"/"Around the World"/"Charade"/"Love Letters"/"Laura"/"Moon river"/"Chim-Chim Cheree"/"Love is a Many-Splendored Thing".

So, sit back, relax and enjoy a night at the movies. Lights! Action! Music!

continued from page 15

Paix sur les Champs for Harmonica and Orchestra Paul Uy (born in 1932)

Composed in 1971

Paul Uy, born in Brussels in 1932, is a graduate of the Brussels Royal Conservatory of Music and the Salzburg Mozarteum. His principal composition teachers were Francis de Bourguignon and Hermann Scherchen. Among his works, several of which have won prizes, are the *Symphonie Provençale*, the orchestra tone poems *Chroniques du Pays de Moriah* and *Les 7 Portes de la Nuit*, the *Carnavale de Bruxelles*, the Concertante for Oboe and Strings, the ballets *Onar* and *Cain, Abel and Lilith*, various chamber compositions, and scores for films and television. His opera, *Sarah*, was premiered by the Spoleto Festival (Italy) in 1984.

The composer writes, "*Paix sur les Champs*" ("Peace on the Fields") was written as music for the film of the same name by Jacques Boigelot; the transcription for symphony orchestra is dedicated to José Serebrier. The solo part for harmonica was part of the original film score. The movie is based on a novel by Marie Gevers, an author often but inappropriately described as the 'Belgian Colette.' The story, set in a destitute, rural section of pre-war Flanders and tinged with an element of fantasy, tells of a thwarted love affair. Boigelot's film was nominated for an 'Oscar' as best foreign movie of 1971."

An American in Paris George Gershwin (1898-1937)

Composed in 1928.

Premiered on December 13, 1928, in New York, conducted by Walter Damrosch.

In 1928 George Gershwin was not only the toast of Broadway, but of all America, London and many spots in Europe, as well. He had behind him a string of successful shows, had composed two of the most popular concert pieces in memory (*Rhapsody in Blue* and *Concerto in F*) and was leading a social life that made most of The 400 jealous. The pace-setting *Rhapsody in Blue* had shown a way to bridge the worlds of jazz and serious music, a direction Gershwin followed further in the exuberant yet haunting *Concerto*. He was eager to move further into the concert world, and a commission from Walter Damrosch was the spur for him to gather up his musical memories of his most recent trip to Paris, in 1923, and begin a new piece. The first ideas were sketched in New York before he left for visit to Paris and Vienna, where he continued to work amid a whirlwind round of concerts, outings and parties. Back in New York, he completed the orchestration only a month before the premiere on December 13, 1928. The work, though met with a mixed critical reception, became a great success with the public, and it soon became clear that Gershwin has scored yet another hit.

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Thursday, October 22, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI CHAMBER PLAYERS
Lucas Drew, Artistic Director

Lucas Drew, Double Bass Robert Elworthy, Horn
Teresa Escandon, Piano J. Robert Floyd, Piano
John Olah, Tuba Paul Posnak, Piano

- Morton Gould Sonatina for Piano**
Moderately Fast-Spirited
Spiritual
Minuet
Finale
Teresa Escandon, Piano
- Morton Gould Tuba Suite For Solo Tuba and Three French Horns**
Prelude
Chorale
Waltz
Elegy
Quickstep
John Olah, Tuba
Robert Elworthy,
Horn Michael Harcrow, Horn
Ellie Jenkins, Horn
- William F. Lee Mosaics**
Jean Claude Misset, Trumpet
Bobby Keating, Trumpet
Michael Harcrow, Horn
Bert Lavoy, Trombone
William Schmeerer, Tuba
- INTERMISSION**
- Paul Uy Sonatina**
Andante
Allegro
Serenade a la Lune
Modere
Teresa Escandon, Piano
- Gershwin Song Transcriptions**
Rialto Ripples
That Certain Feeling
Fascinating Rhythms
I Got Rhythm
Paul Posnak, Piano
- Gershwin I Got Rhythm, Variations for Two Pianos**
Paul Posnak, Piano
J. Robert Floyd, Piano

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Friday, October 23, 1987, 9:00 a.m.

FORUM
"20TH CENTURY TRANSCRIPTIONS FOR DOUBLE BASS"

Lucas Drew, Double Bass
Richard Haley, Piano
Paul Posnak, Piano

Excerpts from the following works will be performed

Alfred Reed	Fantasia a Due
Heitor Villa-Lobos	Elegie
David Diamond	Sonata
Paul Ben-Haim	Three Movements
Paul Ben-Haim	Three Songs Without Words
Juan Orrego-Salas	Duos Concertante
Theodore Newman	Song
Max Reger	Suite No. 2
Elliott Carter	Elegy
Roger Sessions	Six Pieces
Morton Gould	Soliloquy and Rag

Elliott Carter: ELEGY FOR VIOLA AND PIANO

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David Diamond: SONATA FOR VIOLONCELLO ALONE, 1st Movement.

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Juan Orrego-Salas: DUOS CONCERTANTE FOR VIOLONCELLO AND PIANO

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FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Friday, October 23, 1987
7:00 p.m. and 9:00 p.m.

JAZZ NIGHT
"TOOTS" THIELMANS, HARMONICA
and
UM CONCERT JAZZ BAND I
WHIT SIDENER, Director

Jean "Toots" Thielmans

Acknowledged as the world's greatest harmonica player, Jean "Toots" Thielmans' name may not be a household word, but his music is recognizable instantly: in the film scores of "Midnight Cowboy," "Sugarland Express," and "Cinderella Liberty;" in the theme from the TV series "Sesame Street;" and his whistling became the trademark of the "Old Spice" commercials. He has performed and recorded with Billy Joel, Paul Simon, Stevie Wonder, Quincy Jones, Peggy Lee, Charlie Parker and Benny Goodman and is the recognized inventor of a completely new musical sound: whistling and guitar in unison.

At the age of 64, this "Belgian bebop harmonica player" — as he calls himself — is still going strong, and it is hard to realize that he has had severe asthma since childhood and is partially paralyzed from a stroke. Toots says his philosophy is "just to say more with less notes."

Toots' career began in 1951, when he toured Europe and America with "The King of Swing" Benny Goodman. He then spent some time with the Charlie "Bird" Parker Allstars at the Earle Theatre in Philadelphia. Thielmans spent the next six years with George Shearing, playing both guitar and harmonica, and winning the "miscellaneous instrument" category of Down Beat magazine's poll for six consecutive years.

Thielmans has performed many different styles of music, but his first love has always been jazz. He is the composer of "Blucetto," (1962) and has performed at the Montreaux Festival with Oscar Peterson, and recorded with Bill Evans and Jaco Pastorius. When he led his quartet at Ronnie Scott's club in London in 1978, Derek Jewell wrote in the London Times: "This solidly built, bespectacled genius can make the simple old mouth organ weep... and the audience, already overflowing with good will, exploded after that feat."

"Maybe that's the secret of Toot's spellbinding," wrote Harvey Siders in DownBeat, 1972. "He gets an almost human wail out of that instrument... and his solo led to a standing ovation." Today, Mr. Thielmans divides the year between his homes in the Brussels suburb of Molenebeek, and Montauk Point on Long Island, and remains in great demand as a recording artist.



FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Saturday, October 24, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI CHAMBER PLAYERS

Lucas Drew, Artistic Director

David Alt, Baritone	Lucas Drew, Double bass
Eugene Eicher, Violoncello	Teresa Escandon, Piano
David Gray, Conductor	Nancy Holland, Viola
Eugene Johnson, Flute	William Klinger, Clarinet
Thomas Moore, Violin	Marla Mutschler, Violin
Paul Posnak, Piano	Carolyn Stanford, Mezzo-Soprano
Valerie Von Pechy-Whitcup, Harp	

Ravel Chansons Madécasses

Nahadove, o belle Nahandôve!
Aoua! Aoua! Méliezvous des blancs
Il est doux de se coucher

Carolyn Stanford, Mezzo-Soprano
Teresa Escandon, Piano
Eugene Johnson, Flute
Eugene Eicher, Violoncello

Ravel Sonata for Violin and Violoncello

Allegro
Tres vif
Lent
Vif, avec entrain

Thomas Moore, Violin
Eugene Eicher, Cello

Ravel Greek Folk Songs

Le Réveil de la Mariée
La-bas, vers l'église
Quel galant m'est comparable

David Alt, Baritone
Paul Posnak, Piano

INTERMISSION

Charles Campbell Four Miniatures for Flute, Clarinet, Viola and Violoncello

Declamatory, freely
Moderato
Largo
Vivace

Eugene Johnson, Flute; William Klinger, Clarinet;
Nancy Holland, Viola; Eugene Eicher, Violoncello

Ravel Introduction and Allegro for Strings, Flute, Clarinet, and Harp

Valerie Von Pechy-Whitcup, Harp; Thomas Moore, Violin;
Marla Mutschler, Violin; Nancy Holland, Viola; Eugene Eicher, Violoncello
Eugene Johnson, Flute; William Klinger, Clarinet; David Gray, Conductor

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Sunday, October 25, 1987, 8:00 p.m.

UNIVERSITY OF MIAMI SINGERS AND CIVIC CHORALE OF GREATER MIAMI

Lee Kjelson, Director
Robert Gower, Associate Conductor and Pianist

Juan Mercadal, Guitar
Rene Gonzales, Guitar
Giselle Elgarresta, Soprano

I

CIVIC CHORALE OF GREATER MIAMI

Hummell Gloria from "Mass in B-flat"
Rachmaninoff Glory be to God
Poulenc Gloria
Laudamus te
Domine fili unigenite

II

Villa-Lobos Chorus No. 1
Villa-Lobos Prelude No. 1
Juan Mercadal, Guitar
Villa-Lobos Aria from Bachianas Brasileiras No. 5
Giselle Elgarresta, Soprano
Juan Mercadal, Guitar
Sor L'encouragement Op. 34
Rene Gonzales and Juan Mercadal, Guitar

III

UNIVERSITY OF MIAMI SINGERS

Danny Green As by the shore, at break of day
Danny Green, Conducting
Ravel Nicolette
Trios beaux oiseaux du Paradis
Robert Gower, Conducting
Gershwin Sing of Spring
The Jolly Tar & The Milkmaid
José Serebrier Vocalise
Morton Gould Hosanna, Amen
Sermon
Thiman Go, Lovely Rose

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Monday, October 26, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI CHAMBER PLAYERS
Lucas Drew, Artistic Director


Susan Boardman, Soprano Paul Posnak, Piano
Rosalina Sackstein, Piano

THE OTHER MUSIC ENSEMBLE
Dennis Kam and Paul Wilson, Directors

- Don Wilson **Infra Red Cycles No.3 for Electronic Media**
(World Premiere)
- Satie **Trios Mélodies de 1916**
La Statue de Bronze
Daphneo
Le Chapelier
- Satie **Ludions**
Air Du Rat
La Grenouille Américaine
Spleen
Air du Poete
Chanson du Chat
- Satie **La Diva L'Empire**
Susan Boardman, Soprano
Paul Posnak, Piano
- John Van Der Slice **Time Shadows**
World Premiere
The Other Music Ensemble
- INTERMISSION**
- Dennis Kam **Triple Play**
World Premiere
The Other Music Ensemble
- Villa-Lobos **Ciclo Brasileiro**
Impressoes Seresteiras *Minstrel Impressions*
Dansa do Indio Branco *Dance of the White Indians*
Plantio do Canto *Native Planting Song*
Rosalina Sackstein, Piano

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Mr. Prokofiev's appearance is made possible by British Airways.

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Tuesday, October 27, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI CHAMBER PLAYERS
Lucas Drew, Artistic Director

Susan Boardman, Mezzo-Soprano	Lucas Drew, Double Bass
Eugene Eicher, Cello	J. Robert Floyd, Piano
Eugene Johnson, Piano	William Klinger, Clarinet
Paul Posnak, Piano	John Dickson, Piano
Rosalina Sackstein, Piano	

THE UM CONCERT JAZZ BAND I
Whit Sidener, Director

Beethoven **Trio for Clarinet, Violoncello and Piano**

Allegro con brio
Adagio
Tema con variazioni

William Klinger, Clarinet
Eugene Eicher, Violoncello
Rosalina Sackstein, Piano

Robert Gower **Tres Poemas por Pablo Neruda for Soprano and Piano**
World Premiere

Por Boca Cerrado Entrán Las Moscas
Balada
Las Viejas Del Oceano

Susan Boardman, Mezzo-Soprano
Paul Posnak, Piano

James Progris **Concepts**

Debbie Spring, Viola
Harry Hawthorne, Drums
Don Coffman, Bass
John Dickson, Piano
Lucas Drew, Double Bass

INTERMISSION

Eugene Johnson **Suite for Flute and Piano**

March and Variations
Berceuse
Allegro

Susan DeGooyer, Flute
Eugene Johnson, Piano

Shostakovich **Concertino**

Rosalina Sackstein, Piano
J. Robert Floyd, Piano

Morton Gould **Derivations, for Clarinet and Stage Band**

Warm Up
Contrapuntal Blues
Rag
Ride Out

William Klinger, Clarinet
UM Concert Jazz Band Number 1,
Whit Sidener, Director

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Wednesday, October 28, 1987, 8:00 p.m.

SOUNDS OF TOMORROW

New Music by Young Composers

Featuring World Premiere performances of works by

Daniel Adams
Ferdinando DeSena
Deborah Dyko
Steve Gleason
Robert C. Grabowski
Dorothy Hindman
Dennis Miller
Brett Porter
Ed Ruchalski

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FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Friday, October 30, 1987, 8:00 p.m.

THE UNIVERSITY OF MIAMI CHAMBER PLAYERS
Lucas Drew, Artistic Director

John Dee, Oboe	Lucas Drew, Double Bass
Eugene Eicher, Cello	Nancy Holland, Viola
William Klinger, Clarinet	Thomas Moore, Violin
Marla Mutschler, Violin	Paul Posnak, Piano
Carolyn Stanford, Mezzo-Soprano	Franklin Summers, Bass

THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
David Gray, Director

UM SINGERS, Lee Kjelson, Director
UM CONCERT CHOIR, Donald Oglesby, Director

Prokofiev Quintet for Violin, Viola, Double Bass, Oboe, and Clarinet, Op. 39

Moderato
Andante energico
Allegro precipitato, ma non troppo presto
Andantino

John Dee, Oboe; William Klinger, Clarinet; Marla Mutschler, Violin;
Nancy Holland, Viola; Lucas Drew, Double Bass

Shostakovich Romances on English Verse, Op. 62

- I. The Wood, the Weed, the Wag
Walter Raleigh - To His Son
- II. O, Wert Thou in the Cauld Blast
Robert Burns
- III. Macpherson's Farewell
Robert Burns
- IV. Coming through the Rye
Robert Burns
- V. The King of France Went Up the Hill
Nursery Rhyme

Franklin Summers, Bass
Paul Posnak, Piano

Shostakovich Quintet For Piano And String Quartet

Prelude: Lento-Poco piu mosso
Adagio: Fugue
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Thomas Moore, Violin; Marla Mutschler, Violin; Nancy Holland, Viola;
Eugene Eicher, Cello; Paul Posnak, Piano

INTERMISSION

Prokofiev Three Scenes from the Film ALEXANDER NEVSKY, Op. 78

The Battle on the Ice
Field of the Dead
Alexander's Entry in Pskov

Carolyn Stanford, Mezzo-Soprano
UM Symphony Orchestra, David Gray, Conductor
UM Singers, Lee Kjelson, Director
UM Concert Choir, Donald Oglesby, Director

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Saturday, October 31, 1987, 8:00 p.m.

FORT WORTH CHAMBER ORCHESTRA
John Giordano, Conductor
Robert Davidovici, Violin

Villa-Lobos **Bachianas Brasileiras No. 9**

Prokofiev **Violin Concerto No. 2 for Violin and Orchestra
in G minor, Op. 63**

Allegro moderato
Andante assai
Allegro ben marcato

Robert Davidovici, Violin

INTERMISSION

Beethoven **Symphony No. 2**

Adagio con molto - Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Mr. Davidovici is represented by Shaw Concerts, Inc.
Mr. Giordano is represented by Herbert Barrett Management

Saturday, October 31, 1987

Notes on the Program by Richard E. Rodda

Villa Lobos: *Bachianas Brasileiras* No. 9 for String Orchestra

Heitor Villa-Lobos (1887-1959)

Composed in 1945

Heitor Villa-Lobos, Brazil's greatest composer, had little formal musical training. He learned the cello from his father and earned a living during his early years playing with the popular bands from which he derived most of his musical background. Even as a child, Villa-Lobos was enthralled with the indigenous songs and dances of his land, and he made several trips into the Brazilian interior as a young man to study the native music and ceremonies. Beginning in around 1910, his music shows the profound influence of the melodies, rhythms, and sonorities that he discovered. He began to compose prolifically, and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention in 1915 of the great pianist Arthur Schnitke, who made it possible for Villa-Lobos to receive a grant enabling him to spend several years in Paris, where his international reputation became established. Upon his return to Rio de Janeiro, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers.

The set of nine *Bachianas Brasileiras* holds a special place in Villa-Lobos' enormous output of more than 2000 works. These compositions, which Arthur Cohn called "less a musical form than a type of creative principle," combine the melodic and rhythmic characteristics of Brazilian music with the texture and style of Bach. The *Bachianas Brasileiras* were written for various ensembles and date from 1930 to 1945, during the years after Villa-Lobos' return to Brazil from Paris, where he was deeply influenced by the music of Milhaud and the neo-classicism of Stravinsky.

The *Bachianas Brasileiras* No. 9 is perhaps the closest in form and spirit to the models provided by Bach. This work, the last of the series, is comprised of a prelude and fugue that traces to the many examples found in such works as the *Well-Tempered Clavier*. Of this piece, the composer wrote, "The *Bachianas Brasileiras* No. 9, with prelude and fugue, composed in 1945, is the last of the *Bachianas*, composed for string orchestra or voices which give the impression of an orchestra. The suite is nearer to Bach, and sometimes, in its structure, I tried to give the suggestion of a big organ. This *Bachianas Brasileiras* contains great rhythmic and technical difficulties for the ensemble, especially for the contrabasses." The work opens with an introductory section marked "vague and mysterious" that gives special attention to the violas. The lengthy fugue, based on a catchy folk-like subject, is begun by the cellos. After some elaborate contrapuntal complexities, a sustained motive appears as accompaniment to the rhythmically active fugal subject, leading to the central point of the fugue, a large breathing pause on a sustained chord. The fugue resumes in the violas, accompanied by the sustained motive, to culminate in an enriched sonority in the work's closing measures.

Prokofiev: Violin Concerto No. 2 for Violin and Orchestra in G minor, Op. 63

Serge Prokofiev (1891-1953)

Composed in 1935

Premiered on December 1, 1935 in Madrid with Robert Soetens as soloist.

When Prokofiev returned to Russia in 1933 after his *Wanderjahre* in the West, full of allegiance to the socialist cause, he dedicated his art to fulfillment of the dream of the Revolution. In his brief *Autobiography* of 1946 he wrote, "it is the duty of the composer, like the poet, the sculptor or the painter, to serve his fellow men, to beautify human life and point the way to a radiant future. Such is the immutable code as I see it." He had already mapped out (in an article for *Zvestia* in 1934) the stylistic direction that music should follow in order to achieve his lofty aim: "The question of what kind of music should be written at the present time is one that interests many Soviet composers today... It is not easy to find the right idiom for this music. To begin with, it must be melodious; moreover, the melody must be simple and comprehensible, without being repetitive or trivial. Many composers have difficulty in composing any sort of melody; all the harder is it to compose a melody that has a definite function. The same applies to the technique and the idiom: They must be clear and simple, but not banal. We must seek a new simplicity."

Once back in his homeland, Prokofiev wasted no time in putting into practice his theory of creating music that would communicate simply and directly to his listeners. Within three years, he created some of his most enduringly popular scores: *Lt. Kije*, *Romeo and Juliet*, *Peter and the Wolf* and the Second Violin Concerto. The commission for the Concerto came from a group of admirers of the Belgian violinist Robert Soetens just at the time when Prokofiev was considering such a work, and the proposal was accepted with alacrity. The Second Concerto is music of warmth and lyricism, with barely more than a hint of the spiky harmonies, motoric rhythms and *diablic* that marked many of his earlier works. The work was an immediate success at its premiere in Madrid late in 1935, and so moved the Boston audience when

Jascha Heifetz first played it in America two years later that many wept openly at the sentiment of the slow movement. Heifetz called it one of the half dozen greatest concerted works ever written for the violin.

The work's directness of lyrical expression and clean formal lines are evident from its very first gesture. The slightly melancholy main theme, built around a simple triadic configuration, is presented simply by the unaccompanied violin. The orchestra takes over the melody, allowing the soloist to apply some figurative arabesques which serve as the transition to the second subject. This theme, one of Prokofiev's greatest melodic inspirations, is sung by the violin above the two main themes, and achieves a masterful balance of flashing virtuosity, thematic manipulation and lyrical effusion. The recapitulation is begun by cellos and basses, and continues with the second theme soaring high into the soloist's range. A brief coda, based on the main theme, brings the movement to a hushed, mysterious close.

The second movement, is unabashedly romantic and filled with a haunting bitersweet emotion. The finale is in the traditional rondo form. Its theme is an ebullient dance melody that exudes some fiery spirit of a gypsy fiddler.

Symphony No. 2 in D major, Op. 36

Ludwig van Beethoven (1770-1827)

Composed in 1802.

Premiered on April 5, 1803 in Vienna, with the composer conducting

In the summer of 1802, Beethoven's physician ordered him to leave Vienna and take rooms in Heiligenstadt, today a friendly suburb at the northern terminus of the city's subway system, but two centuries ago a quiet village with a view of the Danube across the river's rich flood plain. It was three years earlier, in 1799, that Beethoven first noticed a disturbing ringing and buzzing in his ears, and sought medical attention for the problem soon after. He tried numerous cures for his malady, as well as for his chronic colic, including oil of almonds, hot and cold baths, soaking in the Danube, pills, and herbs. For a short time he even considered the modish treatment of electric shock. On the advice of his latest doctor, Beethoven left the noisy city for the quiet countryside with the assurance that the lack of stimulation would be beneficial to his hearing and his general health.

In Heiligenstadt, he virtually lived a life of a hermit, seeing only his doctor and a young student named Ferdinand Ries. In 1802, Beethoven was still a full decade from being totally deaf. In addition to the distress over his health, Beethoven was also wounded in 1802 by the wreck of an affair of the heart. He had proposed marriage to Giulietta Guicciardi, but had been denied permission by the girl's father on the then perfectly valid basis of the young composer being without rank, position, or fortune. Faced with the extinction of a musician's most precious faculty, fighting a constant digestive distress, and unsuccessful in love, it is little wonder that he was sorely vexed.

On October 6, 1802, following several months of wrestling with his misfortunes, Beethoven penned the most famous letter ever written by a musician—the "Heiligenstadt Testament." Intended as a will written to his brothers, it is a cry of despair over his fate, perhaps a necessary and self-induced soul-clearing in those pre-Freudian days. "O Providence—grant me at last but one day of pure joy—it is so long since real joy echoed in my heart," he lamented. But—and this is the miracle—he not only poured his energy into self-pity, he also channeled it into music. "I shall grapple with fate; it shall never pull me down," he resolved. The next five years were the most productive he ever knew. "I shall live only in my music," Beethoven wrote, "and I have scarcely begun one thing when I start another." Symphonies Nos. 2-5, a dozen piano sonatas, the Fourth Piano Concerto and the Triple Concerto, *Fidelio*, and many songs, chamber works, and keyboard compositions were all completed between 1802 and 1806. Of all these works, the Second Symphony is the one that most belies the difficult year of its birth.

The Second Symphony opens with a long introduction moving with a stately tread. The sonata-allegro form begins with the arrival of the fast tempo and the appearance of the main theme, a brisk melody first entrusted to the low strings. Characteristic Beethovenian energy dominates the transition to the second theme, a martial strain paraded by the winds. The development includes two large sections, one devoted to the main theme and its quick, flashing rhythmic figure, the other exploring the possibilities of the marching theme. The recapitulation compresses the earlier material to allow a full-sized coda to conclude the movement.

Professor Tovey thought the *Larghetto* to be "one of the most luxurious slow movements in the world"; Sir George Grove commented on its "elegant indolent beauty." So lyrical is its principal theme that, by appending some appropriate words, Isaac Watts converted it into the well-known hymn, "Kingdoms and Thrones to God Belong."

Beethoven labeled the third movement "Scherzo," the first appearance of this term in his symphonies, though the comparable movement in the First Symphony was a true scherzo in all but name. Faster in tempo and more boisterous in spirit than the minuet traditionally found in earlier symphonies, the scherzo became an integral part not only of Beethoven's later works, but also of those of most 19th-century composers.

The finale continues the bubbling high spirits of the scherzo. Formally a hybrid of sonata and rondo, it possesses a wit and structure indebted to Haydn, but a dynamism that is Beethoven's alone. The long coda intensifies the bursting exuberance of the music, and carries it along to the closing pages of the movement.

FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

University of Miami Gusman Concert Hall
Saturday, October 31, 1987

MIDNIGHT HALLOWEEN CONCERT
UM PERCUSSION AND MARIMBA ENSEMBLES

Fred Wickstrom, Director
Ric Craig and Brian Mc Kenna, Percussion Teaching Assistants

Marimba Ensemble

James Bobo Devin Marsh
Brian Mc Kenna Leland Makamura

Percussion Ensemble

Tim Blankenbaker Dave Friend
Stewart Jean Dan Vonnegut
Eric Whelpley Marshall Willner
Ian Ash Michael Canciglia
Christopher DeRosa Arthur Gonzalez
Nathan Herr Timmothy Tidemann
Richard Toenes Daniel Vonnegut

Saint-Saens Danse Macabre

Steven Mathiesen Overture in Wood and Metal

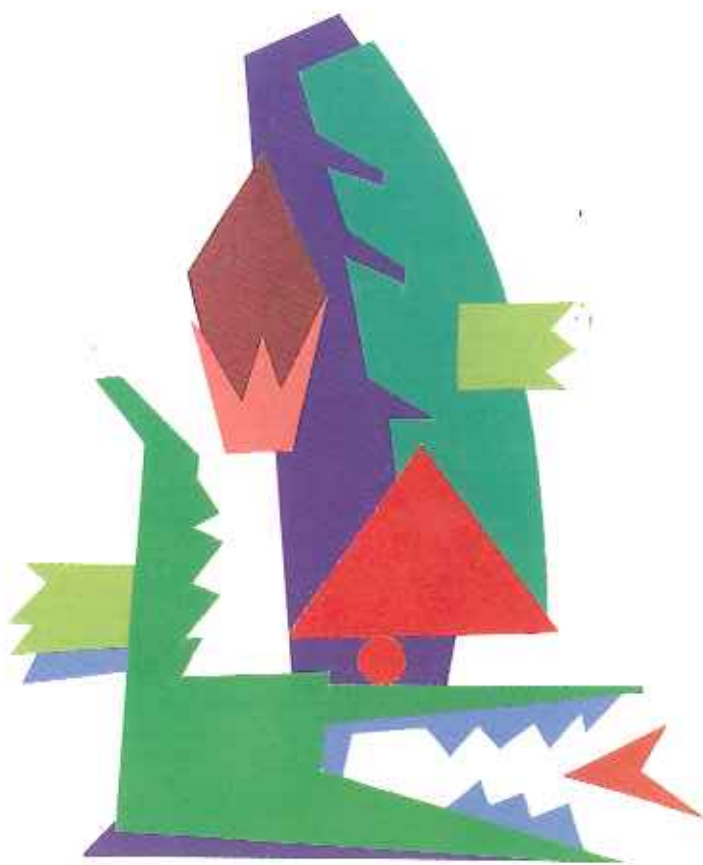
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Part 2: Leo-Virgo-Libra-Scorpio
Part 3: Sagittarius-Capricorn-Aquarius-Pisces
(Verses by Jodi Atwood)

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FESTIVAL MIAMI
JOSÉ SEREBRIER, ARTISTIC DIRECTOR

Gusman Center for the Performing Arts, Downtown Miami
Sunday, November 1, 1987, 8:00 p.m.

FORT WORTH CHAMBER ORCHESTRA

José Serebrier, Conductor

J. Robert Floyd, Piano

Madame Lina Prokofiev, Narrator

Beethoven **Piano Concerto No. 3**

Allegro con brio

Largo

Rondo: Allegro

J. Robert Floyd, Piano

INTERMISSION

José Serebrier **Fantasia for Strings**
Florida Premiere

Prokofiev **Peter and the Wolf**
Lina Prokofiev, Narrator

Mr. Serebrier is represented by Maxium GershoffAttractions, Inc.

Sunday, November 1, 1987

Notes on the Program by Richard E. Rodda

Concerto No. 3 for Piano and Orchestra in C minor, Op. 37 Ludwig Van Beethoven (1770-1827)

Composed in 1797-1803.

Premiered on April 4, 1803, with the composer as soloist.

By 1803, Emanuel Schikaneder, the colorful character who figured so prominently in the closing pages of Mozart's life as the librettist and producer of *The Magic Flute*, had taken over the management of Vienna's Theater an der Wien. His house was locked in a fierce competitive battle with the court-subsidized Kärntnertheater, run by Baron Peter von Braun. When von Braun hired the distinguished Luigi Cherubini as resident composer, Schikaneder felt obliged to counter with his own music master, and he approached Beethoven with an offer. Beethoven, who had felt the need to write for the stage for some time, accepted gladly—especially since the job carried free lodgings in the theater as part of the compensation. He and Schikaneder dutifully plowed through a small library of possibilities for an operatic subject, but none inspired Beethoven until he took up work on *Fidelio* late in 1803.

In the meantime, Beethoven took advantage of his theatrical connection to put some of his instrumental works on display. Since opera was forbidden in Catholic countries during Lent at that time, the Theater an der Wien was available for concerts in the early spring, and Beethoven scheduled such an event during April 1803. It had been fully three years since he last presented a concert entirely of his own music, and he had several scores that were awaiting their first presentations, including the Second Symphony, the oratorio *Christ on the Mount of Olives* and this Third Piano Concerto. He programmed all of these, and, for good measure, tossed in the First Symphony, which had premiered at his concert three years earlier. When word of this performance reached Baron von Braun at the Kärntnertheater, he thought that the same night would be an appropriate one on which to present Haydn's *The Creation*, then the most popular composer and music in Europe. He immediately engaged a double orchestra of Vienna's best performers and printed posters to announce the event. He beat Beethoven and Schikaneder to the punch. When they went to hire orchestral players, they found the ones they wanted were already committed to von Braun, and had to settle for a pick-up ensemble of second-rate musicians.

Beethoven proceeded enthusiastically with plans for the concert, working right up to the last minute putting finishing touches on the new compositions. (His pupil Ferdinand Ries found him in the writing trombone parts for the oratorio only three hours before the rehearsal began.) He had only a single rehearsal on the concert day for this wealth of unfamiliar music, and, with his less-than-adept players, it is little wonder that it went poorly. The rehearsal began at 8:00 a.m. and, Ries recalled, "It was a terrible one, lasting six and a half hours and leaving Beethoven more or less discontented. [At 2:30, his patron] the Prince Karl Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner everyone to partake, and all helped themselves with both hands. As a result everybody grew good-humored." The rehearsal was able to continue, and must have ended only shortly before the concert began at 6:00. The public and critical response to the concert was lukewarm, undoubtedly due in large part to the inadequate performance. Beethoven, however, was delighted to have played his music for the Viennese public, and he was well on his way to becoming recognized more for his ability as a composer than as a pianist.

The first movement opens with the longest introductory orchestra *nutti* in Beethoven's concertos, virtually a full symphonic exposition in itself. The strings in unison present immediately the main theme, "a group of pregnant figures," assessed Tovey, "which nobody but Beethoven could have invented." The lyrical second theme is sung by violins and clarinet in a contrasting major mode. After this extended preface, the piano joins the orchestra in elaborating the themes in Beethoven's inimitable processes of transformation and expansion. The closely reasoned development section grows inexorable from thematic fragments heard in the exposition. The recapitulation begins with forceful restatement of the main theme by the full orchestra. The second theme and other melodic material follow, always given a heightened emotional weight over their initial appearances, and lead to a cadenza written by Beethoven that takes on the character of a development section for the soloist. The orchestra re-enters, at first accompanied by quiet, ethereal chords in the piano but soon rising to a stern climax which draws the movement to a close.

The second movement is a nocturne of tender sentiments and quiet moods. Though analysis reveals its form to be a three-part structure, it is in spirit simply an

extended song—a marvelous juxtaposition of hymnal tranquillity and sensuous operatic love scene. The gossamer filigree from the piano in the wondrous central section, the boundless calm of the harmonic structure and the richness of the orchestral palette make this one of the most Romantic pieces Beethoven ever composed.

The traditional, Classical rondo was a form of simple, high spirits meant to send the audience away in a bubbling mood. Mozart, in his incomparable late concertos, had begun to explore the emotional depth possible with the rondo, and in this Third Concerto Beethoven continued that search. (Mozart's Concerto No. 24 in C minor, K. 491 was an important model for Beethoven's work.) Beethoven incorporated elements of sonata design into the finale to lend it additional weight, even inserting a fugal passage in the second episode. Only in the closing pages is the dark world of C minor abandoned for a vivacious romp through C major to close this wonderful work.

Fantasia for Strings by José Serebrier

In the fall of 1957, Leopold Stokowski and the Houston Symphony Orchestra introduced a new work by an eighteen-year-old Uruguayan composer studying at Philadelphia's Curtis Institute of Music. José Serebrier's *Sinfonia No. 1*, written the year before, had won a prize from the music licensing agency BMI (Broadcast Music Inc.) and the score caught "Stoki's" attention. Serebrier later recounted that Stokowski's decision to program his work caught him off guard, and that he and a group of his student friends at Curtis—"all famous names now"—sat up into the wee hours of the night copying out the orchestral parts for this performance.

Before long Stokowski performed another work by Serebrier, the *Elegy for Strings*. Then, in 1960, the elder conductor, always intensely interested in the music of young composers, suggested another project, and a week later Serebrier's *Fantasia for String Orchestra* was completed. Stokowski performed its world premiere in New York shortly thereafter.

Serebrier's one-movement *Fantasia*, intensely lyrical and yet powerful as well, was enthusiastically received, winning a prize from the Harvard Musical Association. It also has been published in a version for string quartet, which has received numerous performances.

Peter and the Wolf, Op.67 by Serge Prokofiev

Serge Prokofiev returned to the Soviet Union in the 1930's after working and living in the West for 20 years. His music at the time of his return was viewed with a certain amount of suspicion by Soviet officials. Even his *Romeo and Juliet* ballet, completed in 1936 on a commission from Leningrad and a contract from Moscow, was declared to be not 'danceable' enough. However, during the period in which Prokofiev was working on the composition of the ballet, he became aware of newly developed Soviet interest in music for children, something the composer was keen to support.

"We must seek a new simplicity," he wrote in an article for *Izvestia* at the end of 1934, adding that so desirable an idiom and technique "must be clear and simple, but not banal." Prokofiev put forth his first efforts in this area in 1935 with the release of an album of short piano pieces entitled *Music for Children* (Op.65), and later with some children's songs (Op.68). Between these works, in the Spring of 1936, Prokofiev answered an invitation from the recently-opened Central Children's Theatre in Moscow with "a musical tale for children" he called *Petya i Volk* (*Peter and the Wolf*).

For this now classic work Prokofiev wrote his own text and, according to his memoirs, "... composed the music quickly, approximately within one week, and another week was spent on the orchestration". It was his intention to interweave the story-telling with music of easily recognizable colors and contours, each character having its own motif played every time by the same instrument, and each identified by the story-teller in the introduction. Before the performances in Moscow the instruments were shown and demonstrated to the children: "For me," wrote the composer, "the story was important only as a means of inducing children to listen to the music."

In some ways the piece was an extension of a much earlier idea Prokofiev had when, in 1914, he set *The Ugly Duckling*, from Hans Andersen's fairytales for singer and piano. According to the composer, the first performance at a Moscow matinee concert on 2 May 1936 "was rather poor and did not attract much attention." It soon made up for that and, as well as becoming a universal favorite in many languages, it has been the subject of a Walt Disney film and several ballet versions (most recently in a revival of Frank Staff's 1940 choreography of by Sadler's Wells Royal Ballet).

FESTIVAL MIAMI

JOSÉ SEREBRIER, ARTISTIC DIRECTOR

Gusman Center for the Performing Arts
Monday, November 2 1987, 10:30 a.m.

"SIDE BY SIDE"
(Open Rehearsal)

UM SYMPHONY ORCHESTRA / FORT WORTH CHAMBER ORCHESTRA
Conductors: José Serebrier, John Giordano, David Gray

Beethoven Symphony No. 5

Beethoven Symphony No. 6

Beethoven Symphony No. 7

Presented in cooperation with the Miami Dade Community College Lunchtime Lively Arts Series.

Mr. Serebrier is represented by Maxium Genshutoff Attractions, Inc.



Robert Davidovici, concertmaster and violin soloist with the Fort Worth Chamber Orchestra, is fast becoming recognized as one of the outstanding violinists of his generation. He has performed on five continents since his first prize winning performance in the 1972 Naumburg Competition.

In winning the First prize in the 1983 Carnegie Hall International American Music Competition for violinists, Davidovici has added a new facet to the repertoire, that of 20th century American music. The New York Times, reviewing his playing of the Bernstein "Serenade" for violin and orchestra recently commented that "it would have been hard to imagine a sweeter performance." In the United States he has been heard in recent seasons as guest soloist with the Houston, Albany, Dallas, New Jersey, Fort Worth and

American Symphony Orchestras among others. In Canada he has performed with the Montreal and Winnipeg Symphonies.

In 1983 he toured the People's Republic of China as soloist with the Fort Worth Chamber Orchestra. His 1984 tour of New Zealand has resulted in a return tour there in 1988. In 1987 he will be making his second tour of Australia and will also tour Japan, Hong Kong, and Taiwan. Born in Transylvania (Rumania), Davidovici came to the United States in 1967 to study at the Juilliard School with the famed pedagogue Ivan Galamian. Last year, WGBY Radio in Springfield, Massachusetts, telecast a half-hour special about Davidovici and his music. He was one of the artists invited to take part in Beethoven's Birthday Celebration Concert at Carnegie Hall in 1983.

Davidovici combines his concertizing with an active teaching schedule, being an artist-in-residence at North Texas State University. He makes his residence with his wife, a former "Miss Jerusalem," and their four children in Texas. His first recording will be appearing on the New World Records label. He plays the 1710 "Davis" Stradivarius.

FESTIVAL ARTISTS SOLOISTS



J. Robert Floyd's interests and professional activities range over a broad and unusual musical spectrum. As a solo pianist his repertory extends from Bach and Beethoven to Cage and Stockhausen. After his New York debut recital, the New York Times commented on his "musical integrity" and "instinctive poetry." His recitals in the United States, Canada and Mexico continue to generate enthusiastic response and critical acclaim.

Floyd combines music of the past and present, improvisations, electronic and inter-media mixes in his concerts throughout the world. He is Founder-Director of Electric Stereopticon, and inter-media performing ensemble of the 1970's. As a collaborator with composer/

pianist David Rosenboom, Floyd performs two-piano improvisations utilizing the extended musical materials of cyclical pattern styles, as well as drawing inspiration from such masters of non-notated forms as Coltrane, Taylor and Davis. Floyd and Rosenboom have performed these stunning explorations in forms of freedom in extended tours of Europe and North America. Floyd is also composer of works for piano/electronics, orchestra and electronic ensemble, chorus, and jazz ensemble. Recent concerts include: Mills College Center for Contemporary Music; Meet the Composer, Miami, Florida; International Computer Music Conference, Urbana-Champaign, Illinois; Concerts in France, Italy and Brazil. Floyd was appointed Chairman of the Keyboard Department at the University of Miami in the fall of 1981 where he continues his multi-faceted career.



Nicola Ghiuselev Bulgarian bass Nicola Ghiuselev was born in Pawlikeni on August 17, 1936 and at first studied painting at the Academy of Arts in Sofia. After commencing vocal studies with Christo Brumbarov he turned his full attention towards a musical career and made his operatic debut in 1961 in Sofia as Timur in *Turandot*.

Ghiuselev is now recognized as one of the leading basses of our day and has appeared in virtually all of the world's leading operatic theatres including La Scala, Milan, the Royal Opera, Covent Garden, the Paris Opera, the Vienna State Opera, the Bolshoi Opera, the Metropolitan Opera, the Chicago Lyric Opera, the San Francisco Opera, and the Teatro Colon in Buenos Aires. Ghiuselev has won particular acclaim as a singing actor of special interest in a wide repertoire which spans from the works of Mozart through those of Puccini, Prokofiev, and Shostakovich. Acclaimed as one of the finest exponents of the title role in Mussorgsky's *Boris Godunov* of our day, Ghiuselev's other Slavic roles include Doslel in *Khovanshina*, Prince Gremin in *Eugene Onegin* and Galitzky in *Prince Igor*. Ghiuselev has also received the highest praise as a Verdi basso and his roles of that repertoire include Silva in *Franco Zaccaria* in *Nabucco*, Pagano in *I Lombardi*, Banquo in *Macbeth*, Fiesco in *Simon Boccanegra*, Padre Guardiano in *La Forza del Destino*, Proccia in *I Vespri Siciliani*, Ramfis in *Aida*, and the title role in *Attila*. Perhaps his most famous Verdi portrayal is Phillip II in *Don Carlos*.

Nicola Ghiuselev has appeared internationally in the title role of Mozart's *Don Giovanni*. His repertoire of over seventy five roles also includes Mephistopheles in Gounod's *Faust* and Berlioz' *La Damnation de Faust* and the title role in Bolto's *Mefistofele*, Enrico VIII in Donizetti's *Anna Bolena*, Orveso in Bellini's *Norma*, and the Villains in Offenbach's *Les Contes D'Hoffmann*. He recently added the role of Scarpia in *Tosca* to his repertoire and will appear for the first time as Wolan in Wagner's *Ring Cycle* in

Rome. He had also appeared frequently in concert under conductors including Riccardo Muti, Claudio Abbado, Mstislav Rostropovich and Emil Tchakarov and has recorded extensively for several labels. Engagements for the 1987-88 season include *Don Carlos* in Bonn, Bellini's *Zaira* in Catania, *Hoffman*, in Parma, *Boccanegra* in Rome and *Vespre* in Catania. Ghiuselev will appear in the United States in concerts with the National Symphony under Mstislav Rostropovich in 1988 and returns to the Chicago Lyric opera in 1989 as Don Basilio in *Il Barbiere di Siviglia*.



Madame Lina Prokofiev was born in Madrid at the end of the last century to a Spanish Catalan father and a French-Polish mother. Raised in a cosmopolitan environment, she showed an early gift for languages and grew to fool at home in seven of them. Since both her parents were musicians, she grew up in a musical atmosphere and began to study singing, first with her mother and later with prominent singers of the time.

The family moved to New York in 1909 where, in the Autumn of 1918, she attended Serge Prokofiev's first symphonic concert at Carnegie Hall, hearing him play his *First Piano Concerto*. She was impressed by the originality of the young musician's compositions and his style of playing. Serge, invited by Lina's mother, soon became a frequent guest at their home. At the time he was working on his opera *Love for Three Oranges*, he showed it to her and said, "I have changed Princess Violetta to Linetta."

In 1921 Madame Prokofiev left for France and Italy to continue her vocal studies. Serge had already left for his concert tours in America and Europe and had asked her to visit his mother in Paris where she had fled from the chaos of the Russian Civil War. In 1922 he went to Milan to give a joint recital with Lina at which she sang the songs he dedicated to her. They were married at Ettal in Bavaria in the autumn of 1923.

In 1936 Serge felt homesick for his Russia and the Prokofiev family left Paris for Moscow.

Many years after Serge's death, Lina Prokofiev was able to return to the West in November 1974, and now has seven Prokofiev grandchildren, all but one living in the West. She gave her first narration of *Peter and the Wolf* at a concert in New York, in 1956, and has just recorded it in three languages on the Chandos record label.



Oleg Prokofiev: Artist Son of composer Serge Prokofiev and singer Lina Prokofiev, Oleg Prokofiev was born in Paris in 1928. The family lived in Moscow from

1936 to 1971 and it was there that the young artist received early training at the Art School of Moscow. Mr. Prokofiev studied the history of the art of India and South East Asia and published two books on these subjects while painting part-time during the period of 1949-1952.

It was not until 1971, when the family moved to England, that Mr. Prokofiev became a full-time artist, winning the Gregory Fellowship in Painting in the Fine arts Department at Leeds University. In 1977, while living in Paris and traveling to America, the artist turned his attention to sculpture in the constructivist style, working since that time mainly in wood.

Mr. Prokofiev has exhibited works throughout Europe and America and in 1987 he designed sets for the ballet *Dus Zweite Gesicht* (The Second Face) for a production in Opernhaus Dortmund (West Germany). The ballet was based on music by Serge Prokofiev. Oleg Prokofiev currently lives in Blackheath, England with his wife Frances and their five children.

Ettore Stratta Conductor, pianist, composer, and record producer... the remarkably versatile Ettore Stratta was born in Cuneo, Italy. He studied Piano and Composition at the Santa Cecilia Conservatory of Music in Rome. Mr. Stratta continued his musical studies in New York at the Manhattan School of Music and took conducting courses with Tibor Serly, Nicholas Flaggolo and Eleazar de Carvalho. Mr. Stratta joined Columbia



Records in New York in 1961 as a Staff A&R Producer, and in 1964 was promoted to the position of International A&R Director for CBS International. In this capacity he was responsible for recording albums and singles with such artists as Barbra Streisand (*Jo M'appelle Barbra*, *The Christmas Album*, *Free Again*, and *Silent Night*), Andy Williams, the New Christy Minstrels, Eydie Gorme, Steve Lawrence, Johnny Mathis and many international recording stars.

In 1965 his recording with the New Christy Minstrels of *Le Coline Sono In Fiore* won first prize at the San Remo Italian Song Festival. Mr. Stratta was responsible for the coordination and production of the foreign language Original Soundtrack recordings of "My Fair Lady". He has produced the foreign language Cast LPs of such Broadway hits as "Oliver", "The King and I", "Fiddler on the Roof" and "My Fair Lady".

In the summer of 1968, Mr. Stratta discovered the sensational electronic album by Walter Carlos, *Switched-on-Bach*, which was to become the fastest selling classical LP in history. For this, Mr. Stratta was awarded Platinum and Gold records. He also received Gold records for the production of the Streisand recordings, *Barbra's Greatest Hits* (1971) and *Barbra Streisand Christmas Album* (1976).

More recently, he produced recordings with the Museum of Modern Brass, The Jazz Piano Quartet, Dick Hyman, Eddie Daniels, Stophane Grappelli, Ronny Whyte and the new group, "Suville". As a recording artist, Ettore Stratta has made several albums with diverse flavors. *First Love* (The Beautiful Baroque Adagios) and *Viva Vivaldi* revealed his love for Baroque. His LP, *Thomas 75*, demonstrates his imagination as an arranger and conductor as he dashes from the themes of *Stavisky*, *Amacord*, *The Godfather*, *Going Places*, and other movie hits.

For CBS Masterworks, he conducted the London Symphony Orchestra in the Digital Record-

ing Music From *The Galaxies* featuring Themes from Star Wars, Alien, Superman, Star Trek, Meteor, Moonraker and others. A new Digital recording of Gershwin's *Porgy and Bess* in Concert was released on MMG Records, with Ettore Stratta conducting the Slovak Philharmonic Orchestra. On Varese/Sarabande Records is the World premiere recording of Benjamin Britten's *Scottish Ballad* for Two Pianos and orchestra, with Mr. Stratta conducting the Radio Luxemburg Symphony Orchestra. His new recordings include: *The Great Love Songs of Julio Iglesias*, with the Royal Philharmonic, and an album featuring virtuoso bassoonist Daniel Smith, also with the Royal Philharmonic. More recordings are in the planning stages for 1987 and 1988 with the National Philharmonic of London.

As composer, in 1981 Mr. Stratta won first prize at the Castelbar International Song Festival in Ireland, with his composition *Tempus Lugil*. Stratta made his London conducting debut with the Philharmonia Orchestra in 1984 at Royal Festival Hall. He is the producer of the new CBS Tony Bennett's album *The Art of Excellence* and the co-producer and conductor to the Eddie Daniels' *Breakthrough* LP on GRP Records. He has just conducted and produced a new Stophane Grappelli album of Jerome Kern's music soon to be released.

FESTIVAL ARTISTS ENSEMBLES

The American Symphony Orchestra, an integral part of the cultural life of New York City for 25 years, presents an annual series of Sunday afternoon concerts in Carnegie Hall and appears regularly on television, on national and international tours, and in a diversity of special programs. Comprised of many of New York's finest musicians, the Orchestra continues to uphold the vision of Leopold Stokowski, who founded the American Symphony in 1962, "to offer concerts of great music within the means of everyone."

The American Symphony Orchestra seeks to identify talented American conductors, composers, and soloists. Toward this end, the Orchestra sponsors the annual Leopold Stokowski

Conducting Competition, the only major conducting competition in the United States. During its illustrious 25 year history, the Orchestra has performed numerous New York and world premiere performances of works by Ives, Montelli, Cowell, Hovanes, Del Tredici, and others. Guest conductors have included Karl Bohm, Yehudi Menuhin, and Sir William Walton. Americans who have taken the podium to conduct the ASO include Leonard Bernstein, Aaron Copland, Morton Gould, James Levine, Leonard Slatkin, and André Provin.

Augmenting the American Symphony's annual Carnegie Hall concert series is its extensive schedule of special engagements such as the Grand Dedic-

ation of the South Street Seaport, and "Music from Japan." Recently the Orchestra has been actively involved in the "Arts in the Garden Series" at Madison Square Garden including a televised concert with Luciano Pavarotti, and a special program in celebration of Aaron Copland. The orchestra appears frequently on national television in performances such as the annual PBS "Gala of Stars," a "Live from Lincoln Center" broadcast of "Marilyn Horne's Great American Songbook," and most recently the PBS special "A Musical Toast" featuring the American Symphony Orchestra with Roberta Peters, Sherrill Milnes, Marilyn Horne, Itzhak Perlman, and Bernadette Peters, among others.

Among the awards earned by the Orchestra are four ASCAP awards for adventuresome programming, the Encore Arts Award from the Arts and Business Council of New York, Certificate of Appreciation from the City of New York, and a citation from the Office of the Governor of the State of New York. Recordings of the American Symphony are available on RCA, CBS, Vox, Orion, PolyGram, Vanguard, Varese Sarabande, Columbia, and CRI. The American Symphony's most recent recording, *Burchfield Gallery* (RCA), featuring the music of Morton Gould conducted by the composer, was nominated for a Grammy Award and for the Koussevitzky International Record Award.

AMERICAN SYMPHONY ORCHESTRA

John Mauceri, Music Director
Randall Craig Fleischer, Assistant conductor
PERSONNEL 1986-87 SEASON

Violin

Jeanne Ingraham,
Concertmaster
Suzanne Ornstein,
Assistant Concertmaster
Alvin Rogers,
Principal Second Violin
Ronnie Bauch
Robert Chausow
Browning Cramer
Katsuko Esaki
Shem Gulbbory*
Marnie Hall
Abram Kaptlan
Elizabeth Kleinman
Joseph Kowalewski
Samuel Marder
Sylvia Medford
Lucy Morganstern
Marion Pinheiro
Barbara Randall
Freida Reisberg
Nina Simon
Dorothy Strahl
Sandor Stronger*
Helen Strilac*
Miohisa Takada
Terry Weitach
Bernard Zeller

Viola

Janet Hill, Principal
Melvin Berger
Ronald Carbone
Mary Helen Ewing
Susan Follari
Helen Carter Huybrechts
Joan Klein
Jack Rosenberg
Susan Sussman

Cello

Chaim Zemach, Principal
Wendy Brennan
Carol Buck
Avron Coleman*
Bonnie Hartman
Toshihiko Kono
Barbara Reisman
Michael Rudiakov*
Mark Shuman
Francesca Vanasco

Bass

John Beal,* Principal
Jaime Austria
Andree Briere
John Feeney
John Kulowitch
Naoyuki Miura
Dennis James

Flute

Nadine Asin, Principal
Jacqueline Giat

Piccolo

Karen Griffen

Oboe

Marsha Heller,* Principal
Louise Scribner

English Horn

Joel Timm**

Clarinet

Joseph Rabbi, Principal
Mitchell Weiss

Bass Clarinet

Dennis Smilie

Bassoon

William Scribner, Principal
Jane Taylor

Contrabassoon

Charles McCracken, Jr.

Horn

Anthony Miranda, Principal
Lawrence Wechsler*
Ronald Sell

Raymond Mase*
Robert Lang

Trombone

Douglas Edelman, Principal
Early Anderson

Bass Trombone

Robert Biddlecome

Tuba

Don Butterfield*

Timpani

Benjamin Herman*

Percussion

Frederick Pizzuto, Principal
Lawrence Jacobs*
Alan Silverman

Harp

Lise Nadeau

Keyboard

Elizabeth Wright

Personnel Manager

Ronald Sell

Librarian

James Boyd

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Consultant for Special Projects

Member, Board of Trustees and Players Governing Council

**on leave

All strings, with the exception of the first stands of Principals will rotate their positions in each section and are thus listed in alphabetical order.

This listing is subject to change without notice.

Fort Worth Chamber Orchestra

Founded as the Texas Little Symphony in 1976, the Fort Worth Chamber Orchestra is a 35 piece ensemble styled after the compact orchestra of Mozart's day and conceived by Music Director John Giordano as a flexible, portable, and affordable alternative to the larger Fort Worth Symphony Orchestra. In ten seasons of touring, performing annually in more than 50 Texas communities, the Fort Worth Chamber Orchestra became one of the busiest and most popular touring attractions in the Southwest.

Comprised of principal players from the Symphony, the Fort Worth Chamber Orchestra gained a well-earned reputation as one of the foremost chamber orchestras in the world today. They were chosen in 1980 to inaugurate the Chamber Orchestra Series at New York's Carnegie Hall and have established themselves in recent years as host orchestra of the Huidoso Summer Festival and the Van Cliburn International Piano Competition. They present an annual concert series at Texas Christian University in Fort Worth and are showcased annually in the San Antonio Festival.

Under the leadership of Giordano and award-winning concertmaster Robert Davidovici, the Chamber Orchestra added a new musical star with appointment of Jose-Luis Garcia as Principal Guest Conductor and featured soloist during the 1984-85 season. Leader of the English Chamber Orchestra since 1968, Garcia alternates as concertmaster, violin soloist, and conductor in the European tradition. Garcia took first prize in the 1961 Sarasate Violin Competition and performs on a 1704 Stradivarius violin.

An aggressive instrument acquisition program and instrument loan fund have provided two additional Stradivari violins, the 1710 Ex-Wilmotte and the 1685 Mackenzie, for the orchestra's use. These and other extraordinary instruments, in the hands of accomplished performers, contribute to a dimension of clarity and precision rarely exceeded even in the world's greatest orchestras.

The Orchestra's first recording, commemorating their historic 1983 tour of the People's Republic of China was released in 1984.

John Giordano

Excitement and growth have been the hallmarks of John Giordano's tenure as Music Director of the Fort Worth Symphony Orchestra and the Fort Worth Chamber Orchestra. His charismatic personality, creative programming and exciting interpretations have captured the attention of audiences around the world. Trained as a composer, Giordano studied with Halsey Stevens and Ingolf Dahl at the University of Southern California and Samuel Adler at the Eastman School of Music. He continued his study as a Fulbright Scholar at the Royal Conservatory of Music in Brussels, Belgium where he graduated with the Premier Prix and Diplome Supérieur. After a distinguished career as a saxophone soloist with leading European and American orchestras,

he returned to the United States to study conducting with Walter Susskind and Ezra Rachlin. In 1976, Giordano founded the Fort Worth Chamber Orchestra, then known as the Texas Little Symphony, a virtuoso ensemble of principal players from the Fort Worth Symphony which is enthusiastically received in its annual tours throughout Texas and the Southwest. In 1980, the group was chosen to inaugurate the Chamber Orchestra Series at Carnegie Hall where it was heralded as "sonically opulent" by the New York Times. In addition to his work with the Fort Worth Orchestra, Giordano has served as jury chairman for the Van Cliburn International Piano Competition since 1973. His guest conducting credits include appearances in Belgium, Brazil, China, Great Britain, Italy, Portugal, and the Netherlands as

well as frequent guest appearances throughout the United States. In Fort Worth, he has presented the world premieres of important works by Gian Carlo Menotti, Benjamin Lees, Samuel Adler, and Joaquin Rodrigo. Giordano also serves as Music Director of the Youth Orchestra and the Colorado Conservatory of Music. He was named 1980 Alumnus of the Year by Texas Christian University and in the same year he was named "Salesman of the Year" by the Sales and Marketing Executives of Fort Worth for his civic salesmanship.

Giordano's demanding schedule allows little time for his first field of study, composition, but he has several published works to his credit including West Texas Suite adapted from his score for a PBS documentary and premiered in 1982 by the Fort Worth Chamber Orchestra under his direction.



FORT WORTH CHAMBER ORCHESTRA

Violin I

Robert Davidovici, Concertmaster
Kenneth Schanewerk,
Assistant Concertmaster
Marina Brubaker
Marilyn Chandler
Nancy Todd Weger
Shannon Scheer

Violin II

Richard Piller, Principal
Melanie Demer,
Assistant Principal
Alice McDaniel
Janet Bond
Andrea Tullis

Viola

David Hermann, Principal
Scott Jessup,
Assistant Principal
Laura Bruton
Joni Baczewski

Cello

Wayne Burak, Principal
Deborah Brooks,
Assistant Principal
Monte Krulson
Leda Dawn Burak

French Horn

Lorin Larson, Principal
Cynthia Gray
Lisa Lauenders

Bass

Jeffrey D. Stevenson, Principal
Nani Akamatsu

Flute

Jan Crisanti, Principal
Karon Adrian

Oboe

Jan Eberle, Principal
Jane Owen

Clarinet

Andrew Crisanti, Principal
John Manry,
Assistant Principal

Bassoon

Kevin Hall, Principal
Charles Price,
Assistant Principal

Trumpet

Steve Weger, Co-Principal
Don Thomas, Co-Principal

Trombone

Ron Wilson, Principal

Tympani

Jack Rumbloy, Principal

Percussion

Preston Thomas, Principal

Civic Chorale of Greater Miami

Under the musical direction of Dr. Lee Kjelson, the Civic Chorale of Greater Miami has become one of South Florida's most prestigious large choral ensembles, recognized with enthusiasm for the quality of its repertoire and musical performance. This reputation has been earned through performances of numerous monumental works and premieres with such organizations as the American Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Israel Philharmonic and the London Philharmonic, as well as the Florida Philharmonic and the UM Symphony Orchestra. The Civic Chorale of Greater Miami has also been featured in several choral presentations in conjunction with the Temple Beth Shalom Great Artist Series, Festival Miami, and others.

The Civic Chorale's annual membership is one hundred and forty, ninety percent of whom are community singers, representing a wide variety of vocations. The remaining memberships are students at the University of Miami and other schools, colleges and universities in the area.

Civic Chorale of Greater Miami

Lee Kjelson, Music Director

Robert Gower, Associate Conductor

Danny Green, Administrator

Sandra Goetz & Terry Russell, Managers

Soprano

Amy Ackland
Michelle Braithwaite
Hobecca Dullock
Andrea Busher
B.B. Chen
Lane Convey
Pepi Cuadrado
Sally Cummings
Dorothy Drennan
Connie Eastwood
Margaret Erickson
Leslie Friedland
Jan Gardiner
Melody Goldberg
Adrienne Hohenberg
Janel Holmen
Alma Knight
Maxine Letendre
Elizabeth Levi
Martina Lucas
Kathleen Madeira
Elizabeth Matke
Tamara Millard
Esther Moore
Lithyene Morris
Martha Moses

Beth Padgett
Christine Pascale
Maria Price
Iris Rosen
Janet Stegenga
Joan Stuart
Joanne Sullivan
Meri Leo Tranthom
Sherrye Troy
Karen Vigurs
Elsa Wagner
Gladys Waller
Veola Williams
Conchita Ybarra

Alto

Valerie Admire
Gail Aiken
Rose Ashbes
Lillean Baldwin
Joan Bayag
Anne Boegen
Viki Cabrera
Sharon Chazan
Alison Cohen
Marse Dare
Lisa Fitzgerald
Sandra Goetz
Kit Granat
Shelly Green
Linda Groer
Dorothy Gumpert
Cynthia Johnson
Pat Koss
Debbie Lewis
Dorothea Luytjes
Cindy Marchionda
Judy Margulies
Eileen Mehta
Gwyn Michel
Jeanne Pollock
Ellnora Riecken

Suzanne Roberts
Abigail Huben
Terry Russell
Carrie Stradley
Victoria Stuart
Marilyn Thomas
Mindy Thornton
Cynthia Vance
Aimee Walsh
Sylvia Weinberg
Iamne Williams
Martha Williams
Irene Woodley

Tenor

Joey Alvarez
Lewis Cleale
Manny Diaz
John Espinosa
Aldo Fernandez
Dick Gentile
Rick Grabowski
Danny Green
Nelson Hall
Nathan Hays
James Kerr
Paul Kittelson
Mike McMonagle
James Mastin
John Mcagher
Scott Morlock
Alan Newbold
Steve Pearson
Jay Pinter
Aldo Regalado
Clark Reichert
Enrique Sanchez
Severin Schurger
Robert Wildor
Andrew Zohn

Bass

Ted Baker
Lawrence Benton
Richard Button
Michael Chen
Bob Dawson
Frank Edwards
Jon Franck
Gene Glynac
John Havelman
Chris Huss
David Kulz
Tony O'Rourke
Frank O'Toole
Caleb Pearce
Jesus Sanchez-Reyes
John Shearer
Bernard Silverstein
Alan Swan
George Taylor
Dwight Thompson
Kip Thoreson
Bill Vasko
Leo Walz
Mike Ward
Whitney Wasilkowski
Len Webster

The University of Miami Singers

The University of Miami Singers is a diversified choral music experience for 35 select students of the University of Miami School of Music. Under the direction of Dr. Lee Kjelson, the Singers have earned a reputation that has gained them 15 successive invitations to perform internationally. Concert tours to Italy, Austria, Rumania, Poland, England, the Soviet Union, Rumania, Greece, Spain, Scotland, Germany, Austria, Switzerland, Hawaii, Hong Kong, Japan, Korea, the Western U.S. and Canada, England, Wales, and Belgium have been resounding successes.

The UM Singers program demonstrates one approach to a total choral music experience — one which is musically, educationally, and vocationally oriented. Every facet of the entire spectrum of choral music receives equal attention to the highest standards of performance, whether Renaissance, Avant-Garde, or Contemporary Pop or Jazz.

University of Miami Singers

Lee Kjelson, Music Director

Robert Gower, Associate Conductor

Soprano

Michele Barica
Carrie Barr
Tina Behlman
Nicole Brinkman
Giselle Elgarresta
Melissa Furbish
Kathy Shannon

Alto

Carol Ansell
Angela Flannigan
Karen Madarasz
Cindy Marchionda
Terry Russell
Rebecca Stanier
Silvia Vargas

Tenor

Terence Clayton
Lewis Cleale
Rick Grabowski
Danny Green
Scott Morlock
Jeff Staffaroni
Tom Unterseher

Bass

James Abbott
Robert Bigley
Scott Dickon
Juan Fernandez
Paul Gibson
Danny Mikal
Cliff Mitchell
Darren Stuart
Bill Vasko

Dr. Lee Kjelson

Dr. Lee Kjelson is extremely well-known as a choral conductor and clinician. His innovative ideas as a conductor and teacher have gained him invitations to appear on more than 80 college and university campuses, as well as numerous state and national professional conferences and conventions. His extensive involvement in the publishing field — authoring choral conducting, general music textbooks, and composing/arranging numerous choral works — has earned him six ASCAP awards.

In recognition of his high standards and service at the University, Dr. Kjelson was presented awards for Outstanding Teacher of the University of Miami, the Meritorious Faculty Teaching Award and the distinguished "Inside-Out Award" for promoting faculty, student, and alumni interaction. The American Music Conference has recognized Dr. Kjelson's distinguished contributions to teaching and choral music education by naming him "Music Educator of the Year" (1980). Recently, he was awarded the Alumni Achievement Award from the University of Nebraska, Lincoln.

The 1986-87 academic year marked Lee Kjelson's 20th anniversary as Director of Choral Music at the University of Miami School of Music.

The University of Miami Concert Choir

The University of Miami Concert Choir, under the direction of Donald Oglesby, has performed world-wide and has brought many important premiere performances to Florida audiences. The Concert Choir was the first to present performances of Bach's *St. John* and *St. Matthew's Passion* in Florida. In 1986, the ensemble performed the Beethoven *Choral Fantasy* with the Philharmonia Orchestra of London and piano soloist Rudolph Firkusny at Festival Miami. The ensemble has toured Florida and the Southeastern United States with the University's Chamber Orchestra, has made two recordings, and sung the world premiere of the reconstruction of George Gershwin's "Let 'em Eat Cake."

Concert Choir Personnel

Donald Oglesby, Director
Nelson Hall, Assistant Director
Melissa Calobre, Accompanist

Soprano

Kathleen Bell
Barbara Cespedes
Sylvania Codrington
Yvonne Cousse
Shenita Hunt
Gisela Mendez
Kin Olshansky
Susan Savard
Kirsten Sherwood
Alicia Shulford
Carolina Somoza
Marlene Sotelo
Jeanette Stacy
Liz Thompson

Alto

Arlene Ratson
Sylvia Dobo
Patrice Fraser
Sandra Kissanis
Emma Letchford
Melissa McKnight
Mabel Padron
Valerie Price
Letisha Vining
Laura Yeck

Tenor

Alex Alvarez
William Beeche
David Browning
Wallur Busse
Nelson Hall
Charles Kingery
Scott Long
Mark Spencer
Chuck Urwiler

Bass

Wayne Anderson
Scott Baker
John Brown
Oscar Bustillo
Alfred Fredel
Mike Freshko
Ricky Hutch
Paul Griffith
Jose Lima
Miko Major
Carlos Melendez
Jordan Pech
Jesus Sanchez-Reyes
Wayne Young

Donald Oglesby

Associate Professor of Choral Music, Donald Oglesby directs the University of Miami Concert Choir, Collegium Musicum, and teaches conducting and choral literature. In addition, he advises graduate research. He is Artistic Director and Conductor of the Miami Bach Society and Music Director and Conductor of Miami's Presbyterian Church. Dr. Oglesby holds degrees from Indiana University, The University of Illinois, and Birmingham Southern College. He has just completed a term as President of the Florida Chapter of the American Choral Directors Association and is the author of "Score Preparation: A Study Guide for Conducting Students," and has works published by Belwin Mills and Plymouth Music companies.

University of Miami Concert Jazz Band

Since winning first place in the 1976 Montreux International Jazz Festival's Collegiate Division, the UM Concert Jazz Band has come to be considered as one of the most innovative large jazz ensembles in existence today. The international response to the band has been so overwhelming, that they returned to Montreux in 1977 as featured performers alongside such jazz greats as Charles Mingus, Dave Brubeck and the Brocker Brothers, and again in 1982 for the culminating point of a promotional tour to the Northsea Jazz Festival and clubs throughout Northern Europe. Directed by Mr. Whit Sidener, the UM Concert Jazz Band communicates the best of jazz, rock and popular music, ingeniously influenced by the Latin-Afro-Caribbean sounds of the Miami area.

University of Miami Concert Jazz Band I

Whit Sidener, Director

Drums

Jonathan Dresel

Guitar

Ted Kumpel

Bass

Nicky Orta

Keyboards

Saxophone

Ken Anderson
Joel Siegel
Jeff King
Chip McNeill
Francois Thöberg

Trombones

Dante Luciani
Leonard Nuidhold
Tom Garling
Greg Cox

Trumpets

Mike Kaupa
Sam Grossman
Jason Carder
Luis Aquino
Jim Hacker

Whit Sidener

Whit Sidener is the Chairman of the Department of Studio Music and Jazz, and is the Director of the University of Miami Concert Jazz Band. He is well known as a multi-woodwind performer as well as an outstanding academic and professional conductor. Mr. Sidener earned Bachelor's and Master's degrees at the University of Miami.

The Other Music Ensemble

The Other Music Ensemble is attached to the Composition Workshop of the Composition Department in the School of Music. This ensemble specializes in the performance and reading of 20th century music, with emphasis on music composed today. The group performed in 1986 at the College Music Society's National conference (held in Miami) and is led by Directors Dennis Kam and Paul Wilson.

FESTIVAL ARTISTS UNIVERSITY OF MIAMI PERFORMING ENSEMBLES

University of Miami Symphony Orchestra

The University of Miami Symphony Orchestra gave its first concert on March 6, 1927, and thus is one of Miami's oldest cultural institutions. The orchestra offers instrumental students of the School of Music the invaluable opportunity of gaining orchestra rehearsal and performance experience. Its season consists of numerous concerts throughout the school year featuring a wide range of music from the traditional classical masterpieces to contemporary premieres. Today the University of Miami Symphony Orchestra, under the musical direction of David Gray, numbers 80 student members and performs regularly in the University's Gusman Concert Hall.

University of Miami Symphony Orchestra David Gray, Director

Violins

Mary Frances Chavez
Chris Dawson
Paul Ellinger
Kelly Horvath
Karen Lewis
Veronica Mayo
Lucie Onderwyzer
Chris Woo Park
Alice Person
Vital Rosa
Dale Sandvold
Jennifer Schimelpfenig
Jon Ann Scott
Guangshu Song
Nancy Warren

Viola

Roberto Gonzales
Robert T. Hensch
Debbie Spring

Celli

Holly Baddeley
Mario Camara
Joseph I. Corporon
Silvia Davalos
Greg Ingalls
Aloha M. Kiefel
David Rosen
Shelly Wielama
Alex Wong
Christine M. Zoukiewicz

Bassi

Ken Adcock
Edward Allman
Steve Brown
Keith Coleman
Andrew Clarkson
Jon W. Sowers
Donald L. Wilner

Flute

Gamal Harris
Della Lytle Jenkins
David W. Walters

Oboe

Eric Basora
Lori Landis
Robert Lemon
Sara Weese (English Horn)

Clarinet

Meredith Borg
Jonathan Jannarone
Richard Kay
Adam Stolarski (Bass Clarinet)
Kevin Strang

Horn

Robin Abramson
Shaun Broutler
John Dickson
Mike Harcrow
Elle Jenkins

Tenor Sax

Buckley Hugo

Trumpet

David Childs
Robert Keating
Judy Kneuer
John Moore
Norman Moss

Trombone

Chip Hirschaw
Bert Lavoy
David Mirabal
Chris Sears

Tuba

Bill Schmeerer

Timpani

Jim Bobo

Percussion

Ted Bonar
David Brewster
Jonathan Dresel
David Friend
Mark Mahony

David Gray

David Gray graduated from the Curtis Institute of Music in 1964 and immediately joined the London Symphony Orchestra as Co-Principal Horn to Barry Tuckwell. He was appointed Principal Horn in 1968 and performed also with the Academy of St. Martin in the Fields, the London Sinfonietta and the London Ensemble of which he was a founding member with violinist Eric Grunberg, James Galway and other leading London instrumentalists. He was recommended to conduct the City of Birmingham Symphony Orchestra by the late Jascha Horenstein and subsequently relinquished his position in London in 1972 to pursue a conducting career. Since then he has been the Music Director of the Newfoundland and Saskatoon Symphony Orchestras in Canada and has conducted the London Studio Strings and the BBC Symphony Orchestras for the CBC. He returned to the United States in 1984 as Music Director of the Greater Palm Beach Symphony and joined the University of Miami faculty in 1985 as Director of its Symphony Orchestra.

FESTIVAL ARTISTS COMPOSERS

CHARLES CAMPBELL

Charles Campbell, trombonist, composer and conductor, is the director of the Contemporary Music Ensemble at the University of Miami School of Music. He has performed with the Cleveland Orchestra, the Ft. Lauderdale Symphony, the Miami Philharmonic, the Miami Opera Guild Orchestra and the Florida Philharmonic. Dr. Campbell is an active composer, primarily writing works for brass and chamber ensembles. During a 1985 sabbatical, Dr. Campbell researched late 16th century music in Bologna, Venice, and Vienna.

ROBERT GOWER

Robert Gower is coordinator of the undergraduate music theory program at the University of Miami School of Music. He is also Associate Conductor and pianist for the University of Miami Singers and the Civic Choral of Greater Miami. In addition to his ensemble and teaching duties, Mr. Gower is an active composer whose works have been published by Belwin Mills and Plymouth Music.

EUGENE JOHNSON

Eugene Johnson, Professor of Flute at the University of Miami School of Music, graduated from University of Kansas. He has studied with Arthur Lora, Francis Stoefs, George Laurent, Ferdinand Carloge, Albert Tipton and James Pappoutsakis. He was a Fulbright Scholar at the Royal Conservatory of Music in Brussels. Active as a teacher, performer and composer, Mr. Johnson has conducted master classes in the United States and Europe. He has performed as soloist with the National Orchestra of Belgium, the Miami Philharmonic, the University of Miami Chamber Players, and the Florida Philharmonic.

DENNIS KAM

Dennis Kam is chairman of the Composition/Theory Department at the University of Miami School of Music and Co-Chairman of Region IV of the American Society of University Composers. He has served as Music Director of the Greater Miami Youth Symphony Orchestra since 1984. During 1970-72, he was Composer-in-Residence for Honolulu and the State of Hawaii under a grant from the Contemporary Music Project (Ford Foundation/MENC). Other honors include two Broadcast Music Inc. Awards (1963, 1967). He is a member of BMI and is published by Bolwin Mills, Smith/Sonic Arts Publications and Needham Publications.

WILLIAM F. LEE III

William F. Lee III, composer-arranger-pianist is the recipient of 20 consecutive awards from ASCAP for the quality and frequency of performance of his serious compositions. His more than 100 published books and compositions include the authorized biography, Stan Kenton: Artistry in Rhythm, and People in Jazz: Keyboard Improvisors of the 19th and 20th Centuries, for which he received the Doerns Taylor Award. His book, William Lee's New Dictionary of Music and Musicians (Columbia Music Publications) was recently brought to publication. Dr. Lee was Dean of the School of Music at the University of Miami (1964-1982) and Executive Vice President and Provost (1982-1986). As trumpet player, double bassist and pianist, Lee performed with the Houston and Dallas Symphonies, the bands of Gene Krupa, Artie Shaw, Charlie Parker, and Gerry Mulligan. Lee's catalogue includes chamber music, solo literature, and works for orchestra, chorus and winds. His music is regularly performed in the U.S., Central and South America, Europe and the Far East. After spending a sabbatical year in New York City where he did research, wrote a new book, performed and composed, Lee has returned to the faculty of the School of Music as Distinguished Professor of Theory and Composition.

JAMES PROGRIS

James Progris is Director of the Media Writing and Production Program at the University of Miami School of Music. He holds undergraduate degrees from the Boston Conservatory of Music and is active as a pianist, freelance arranger, conductor, author, and composer. In 1977 he was named as one of the leading jazz educators in a DownBeat magazine article entitled "Guardians of the Musical Future." Mr. Progris was the author of the online script for an original two-hour program entitled "The Development of Music in Contemporary America from Its Root Sources." As a composer, he has written works for a variety of ensembles and in many different styles, including jazz, popular and classical.

JOSE SEREBRIER

José Serebrier, has won coveted awards as a composer, including two Guggenheims (as the youngest in that Foundation's history), Rockefeller Foundation grants and commissions from the National Endowment for the Arts, the Harvard Musical Association, the American Composers Orchestra and others. Born in Uruguay of Russian and Polish parents, Mr. Serebrier has composed more than 100 works. His First Symphony was premiered by Leopold Stokowski with the Houston Symphony and recent ballet scores have been highly successful with such companies as the Joffrey Ballet. Stokowski premiered most of Serebrier's early works in New York, with the American Symphony Orchestra. For several years, José Serebrier was "Composer-in-Residence" of the Cleveland Orchestra, under a grant from the Rockefeller Foundation.



PAUL UY

Paul Uy, born in Brussels in 1932, is a graduate of the Brussels Royal Conservatory of Music and the Salzburg Mozarteum. His principal composition teachers were Francis de Bourguignon and Hermann Scherchen. Among his works, several of which have won prizes, are the *Symphonie Provençale*, the orchestra tone poems *Chroniques du Pays de Moriah* and *Les 7 Portes de la Nuit*, the *Carnavale de Bruxelles*, the *Concertante for Oboe and Strings*, the ballets *Onar and Cain*, *Abel and Lilith*, various chamber compositions, and scores for films and television. His opera, *Sarah*, was premiered by the Spoleto Festival (Italy) in 1984.

JOHN VAN DER SLICE

John Van Der Slice is an Associate Professor of Theory/Composition at the University of Miami School of Music. He received an AB in Music from the University of California at Berkeley, an MA in Ethnomusicology and MM in Composition at the University of Hawaii at Manoa, and a DMA in Composition at the University of Illinois at Urbana. His composition teachers include Armand Russell, Nicol McKay, Ingolf Dahl and Paul Zorn. His compositions encompass a wide variety of media.

DONALD WILSON

Donald Wilson is on the faculty of the Theory/Composition Department of the University of Miami School of Music, where he is the Director of the Electronic Music Program. His compositions include many works for non-traditional media. More recently, his pieces have utilized computers and electronics in the compositional and/or performance processes.

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LUCAS DREW

Professor of Double Bass and Chairman of the Department of Instrumental Performance at the University of Miami and serves as Artistic Director of the University of Miami Chamber Players. He has authored and edited numerous publications for double bass as well as string orchestra. He has been Principal Bass of the Miami Philharmonic (23 years), Miami Opera (17 years), Miami Chamber Symphony (5 years), founder and director of the University of Miami Proprietary Division (8 years), and co-founder and editor of the International Society of Bassists for 8 years. During the summer months, he is Artistic Director of the Highlands (North Carolina) Chamber Music Festival. He was President of the American String Teachers Association from 1982-84. In addition to four solo double bass recordings, he has appeared with the Contemporary Baroque Trio in concerts in New York, Chicago, Cincinnati, and Salzburg. He has given performances and clinics throughout the United States and Europe. He has appeared on the NBC Today Show and RRC-TV. He has been invited to Denmark for recitals and bass classes in February 1988.

PAUL POSNAK

Paul Posnak, Associate Director of the University of Miami Chamber Players, received his Bachelor, Master, and Doctoral degrees from the Juilliard School of Music. He has performed at the White House at Tully Hall, at Carnegie Recital Hall, and at Purcell Hall in London. Dr. Posnak was the first-prize winner at the 1966 International Bach Competition and the 1976 Ars Vivus Chamber Ensemble Competition. Prior to coming to Miami, he was Chairman of the Department of Music at Kenyon College. In the fall of 1985, he joined the faculty of the University of Miami School of Music as head of its Accompanying and Chamber Music program. He is founder and Director in Interaction Artists, Inc. and the Empire Trio and records for Crystal Records and Musique International. Forthcoming performances include Indiana University/Bloomington, the University of Michigan, Ann Arbor (3 day residency); he has also been named an Adjudicator for the National Endowment on the Arts.

DAVID ALT

David Alt is newly-appointed Associate Professor of Voice at the University of Miami. Formerly at Augustana College, Rock Island Illinois, Alt earned a D.M.A. degree in voice performance and pedagogy from the University of Iowa and has studied opera direction with Wesley Balk at the Min-

nesota Opera Institute and with the Manhattan School of Music Opera Theatre in New York. Additionally, he has earned a Certificate from the Conservatoire de Musique in Geneva, Switzerland where he coached with the distinguished French baritone Gerard Souzay. All has sung with various opera and stock companies including two seasons with the St. Louis Municipal Opera and has sung in or directed over 40 productions. This summer Alt sang his second season with the Chamber Singers of Iowa City Annual Bach Festival. Recent appearances on the West Coast include two seasons as soloist and assistant conductor with the Santa Fe Desert Choral, a concert of Mahler Lieder with the Palatine Hill Symphony in Portland Oregon, and a season with the Carmel Bach Festival in California.

SUSAN BOARDMAN

Susan Boardman has been acclaimed in the U.S. and in Europe as a fine concert and oratorio singer. She is particularly well-known as a performer of 20th-century music, and has given a number of performances of premieres. Among the musical organizations she has appeared with in South Florida are the Florida Philharmonic Orchestra, the Greater Miami Opera Association's Florida Family Opera Singers, and the Gold Coast Opera. A graduate of Oberlin College and the University of Wisconsin, she holds a Doctor of Musical Arts degree from the College-Conservatory of Music of the University of Cincinnati. Dr. Boardman has been a member of the voice faculty of the University of Miami since 1976.

LORINE BUFFINGTON

Lorine Buffington began her career as a soloist at the Salzburg Festival. Since that time she has appeared as soloist in opera and concert throughout the United States and Europe. Her operatic repertoire consists of more than thirty soprano roles in which she has appeared with major opera companies, including the Metropolitan Opera Studio, the Opera Orchestra of New York, Das Raimund Theater in Vienna, the Stadttheater Bern in Switzerland, and the Greater Miami Opera. She holds a Doctorate Degree in Vocal Performance from the University of Michigan. Further studies include the Manhattan School of Music, the Academie Mozartum in Salzburg and the Corbett Foundation in Zurich. Dr. Buffington is a member of the University of Miami School of Music Voice faculty.

JOHN DEE

John Dee is currently Principal Oboist of the Philharmonic Orchestra of Florida, the Greater Miami Opera, and the Miami Chamber Symphony. He came to Florida from Chicago, where he attended the University of Illinois and Northeastern Illinois University with oboe studies at Northwestern University. While in Chicago, he performed and recorded with the Chicago Symphony Orchestra under such conductors as Carlo Maria Giulini, James Levine, Claudio Abbado, and George Solti. Mr. Dee has recorded on the Spectrum, Heritage, and Columbia labels. Mr. Dee is currently an adjunct professor of oboe at the University of Miami School of Music.

EUGENE EICHER

Eugene Eicher, Professor of Cello at the University of Miami School of Music, studied privately with Gregor Piatagorsky, chamber music with William Primrose, and received his Performer's Certificate from the Curtis Institute of Music. He has taught and performed extensively throughout the United States, including six performances in Carnegie Recital Hall. As part of the Edward Meljus String Quartet, Mr. Eicher performed in 40 chamber music concerts throughout Europe. He has published and recorded in the United States and Germany.

ROBERT ELWORTHY

Robert Elworthy was Professor of Music at Indiana University from 1977 to 1984. He served as Principal Horn in several orchestras, including the Minnesota Orchestra, the St. Paul Chamber Orchestra, the New Orleans Philharmonic, and the North Carolina Symphony Orchestra. He has also appeared as soloist and in chamber concerts on numerous occasions throughout the Twin Cities. Mr. Elworthy is Professor of French Horn at the University of Miami School of Music.

TERESA ESCANDON

Teresa Escandon, Assistant Professor of Piano at the University of Miami School of Music, received her primary training with Isabelle Vengerova. She also studied with Edward Steuermann, Ward Davenny, Adelo Marcus, and Jorge Bolk, and chamber music with Aldo Parisot and Broadus Earle. As a child, she made her debut with the Philharmonic Orchestra of Havana. On this occasion Antonia Quevedo wrote, "The season was inaugurated by a child solo pianist whose performance jolted us into the realization of having uncovered a new star in the constellation of Cuban artists: Teresa Escandon." She appeared repeatedly with orchestras in Cuba, South America, and the United States. Solo programs were presented in many cities in the East and Midwest while Ms.

Escandon was earning masters and doctoral degrees at Yale University. Dr. Escandon continues to perform extensively at colleges and universities, on concert series, and for community musical organizations.

RENE GONZALES

Rene Gonzales, Associate Professor of Classical Guitar, holds B.M., M.M., D.M.A. degrees from the University of Miami. Dr. Gonzales frequently presents lecture recitals in the public schools. His many performances for educational and chamber music groups have included duo recitals with Juan Morcadal. Dr. Gonzales' appearances throughout the southeastern United States and Puerto Rico have included recitals with singer, Victoria De Los Angeles. He founded the Ruck Classical Guitar Ensemble which performs professionally in concerts and recitals.

NANCY G. HOLLAND

Nancy G. Holland, Visiting Assistant Professor of Viola at the University of Miami School of Music, holds degrees in performance and literature from the Eastman School of Music. She studied viola with Francis Tursi and Heidi Castloman. Ms. Holland has performed as Principal Viola of the Maryland Symphony Orchestra and Associate Principal Viola of the Fairfax Symphony and the Heidelberg (W. Germany) Opera Festival Orchestra. She has given performances with the Kennedy Center Opera House Orchestra, the Wolf Trap Orchestra and the Washington Bach Consort. In Washington, D.C., Ms. Holland has performed chamber music on the Columbia Players and Levinu School of Music Recital Series. She has also given performances with the Resident String Quartet of the Silver Bay Festival, the Quartet Program in New York, and the Eastman Chamber Players, and has recorded on the Pro Viva label with the Eastman Musica Nova ensemble.

WILLIAM KLINGER

William Klinger, Professor of Clarinet at the University of Miami School of Music, received undergraduate and graduate degrees from the Juilliard School of Music, where he studied with Daniel Bonade. He has performed with the San Francisco Symphony and Opera Orchestras and has served as Principal Clarinet in New York performances and on tour with Hurok Artists and the National Ballet of Canada. Mr. Klinger has performed under the direction of some of the world's foremost conductors including Leonard Bernstein, Erich Leinsdorf, Georg Solti, Arthur Fiedler and others. Mr. Klinger was Principal Clarinet for the Florida Philharmonic and is currently active in numerous opera, ballet and chamber music performances. He has appeared as soloist in concert and on television both in the United States and Europe.

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JUAN MERCADAL

Juan Mercadal is Professor of Classical Guitar at the University of Miami School of Music. Born in Cuba, he attended the Mateu Conservatory in Havana and was a student of Severino Lopez and Maestro Pedro San Juan. He has concertized throughout the United States, Brazil, Argentina and Cuba, and has given solo performances with the Brazilian Symphony Orchestra, the Philadelphia Orchestra, the Miami Philharmonic and many others. As a renowned teacher, Mr. Mercadal has conducted seminars and master classes at universities throughout the United States and Latin America and has served as adjudicator in numerous international guitar competitions.

THOMAS MOORE

Thomas Moore is Professor of Violin and Director of the String Program at the University of Miami. Mr. Moore holds the Master of Music degree and a Performer's Certificate from the Eastman School of Music. A former student of Emil Raab, Stuart Canin, and Joseph Knitzer, Moore has toured extensively throughout the United States, Latin America, and Russia. Mr. Moore has performed with the Aspen Music Festival Orchestra, and was Concertmaster of the Florida Philharmonic. He has recorded on CRI and Mercury labels.

MARLA MUTSCHLER

Marla Mutschler, Professor of Violin at the University of Miami School of Music, received her B.M. from the Eastman School of Music, M.M. and D.M.A. from the University of Illinois, and studied in Salzburg, Austria as a Fulbright Scholar. She has been a member of the Rochester Philharmonic, Dallas Symphony, Aspen Festival Orchestra, and many chamber music ensembles. Dr. Mutschler collaborated with the late Paul Rolland in producing a series of 14 pedagogical films and in writing the widely-acclaimed book *The Teaching of Action in String Playing*. Active internationally as a string clinician, she has presented workshops at the invitation of string teachers association in Canada, England, Ireland, Switzerland, Austria, Germany, Australia, and New Zealand, in addition to numerous workshops and clinics in the United States.

JOHN OLAH

John Olah, Assistant Professor of Music at the University of Miami School of Music, holds degrees from the University of New Mexico and Baldwin Wallace Conservatory of Music. He studied at Baldwin Wallace and the Cleveland Institute of Music with Ronald Bishop, Principal Tubist with the Cleveland Orchestra. Mr. Olah has performed and recorded with the Cleveland Orchestra, the Cleveland Symphonic Wind Orchestra (under the direction of former UM conductor Frederick Fennell), the New Mexico Brass Quintet, and the New Mexico Symphony Orchestra, and he has been a member of the Cleveland Ballet Orchestra, the Ohio Chamber Orchestra, the Cleveland Brass Consort, and the Rio Grande Brass Ensemble. John Olah has been a faculty member of the Cleveland Music School Settlement, Baldwin Wallace Conservatory, and the University of New Mexico. He is also active as a solo performer and clinician and has recorded on the Crystal Record Label.

ROSALINA SACKSTEIN

Rosalina Sackstein, a native of Cuba, received her Doctorate from the University of Havana in Piano performance and pedagogy. She is Professor of Piano at the University of Miami School of Music. Dr. Sackstein studied in New York with Claudio Arrau, Isabelle Vegerova, and Rafael Da Si. She has appeared extensively in recitals and as soloist with many orchestras in the United States and abroad, has conducted master classes and workshops and has served as adjudicator in numerous competitions. Professor Sackstein is currently President of the Miami Civic Music Association.

CAROLYN STANFORD

Carolyn Stanford is Chairman of the Department of Vocal Performance and Director of the Musical Theatre Program at the University of Miami School of Music. She graduated from the Curtis Institute of Music and was awarded the John Whitney Fellowship for study at the Academy of Music in Vienna. Ms. Stanford has performed with numerous companies, including the New York City Opera, the Boris Goldovsky Opera Theatre and the Royal Opera of Ghent. She has appeared with 24 major orchestras, including the Philadelphia Orchestra, the San Francisco Symphony and the Moscow Philharmonic.

FRANKLIN SUMMERS

Franklin Summers joined the faculty of the University of Miami in 1976 as an Associate Professor of Voice and Director of Opera Theatre. Dr. Summers holds degrees from the College of William and Mary, Indiana University and the University of Michigan. He was formerly teacher of voice and director of opera programs at Eastern Michigan University, Southeastern Louisiana University, and National Music camp in Interlochen, Michigan. Dr. Summers has sung performances of more than 35 Bass roles with the Metropolitan Opera Studio, the Greater Miami Opera, the Opera Orchestra of New York, Aspen Music Festival, Friends of French Opera, Turnau Opera players, and the Arlington Opera. Dr. Summers has made appearances on Austrian National Television recorded for Telefunken-Decca, and sung principal basso roles at the Municipal Theatre in Berne, Switzerland.

VALERIE VON PECHY WHITCUP

Valerie Von Pechy Whitcup is Principal Harpist of the Greater Miami Opera, the Philharmonic Orchestra of Florida, and the Miami Chamber Symphony. In the past she has performed with the Cleveland Orchestra and the Miami Philharmonic. Ms. Whitcup was a student of Laura Erba and Edward Vito and studied jazz improvisation with Jerry Coker. At present, she is also active composing and recording for local commercial television and is a member of the adjunct faculty of the School of Music.

FRED WICKSTROM

Fred Wickstrom, Professor of Music and Director of the Percussion Program at the University of Miami School of Music, holds degrees from Northwestern University and the University of Illinois, with additional studies at the University of California at Los Angeles. Founder and Director of the University of Miami Percussion Ensemble, Mr. Wickstrom frequently appears as a clinician and guest conductor. He served as timpanist and principal percussionist with the Florida Philharmonic and has performed on most of the network television show originating from south Florida, including the Jackie Gleason Show. Mr. Wickstrom was formerly percussionist for the Grant Park Symphony and the Chicago Symphony. He has published a two-volume series entitled, "Keyboard Mastery of Mallet Percussion" and "Latin Percussion Techniques."

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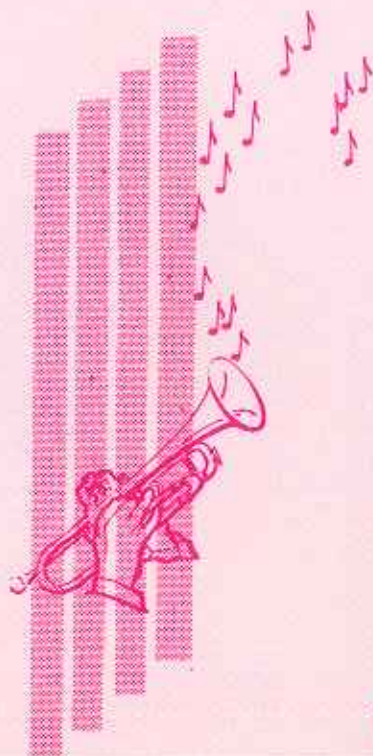


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15	8 p.m.	UM Jazz Vocal Ensembles I and II, Larry Lapin, Conductor
17	8 p.m.	Contemporary Music Ensemble, Charles Campbell, Conductor
18	8 p.m.	University Mixed Chorus, Women's Choir, Singing Hurricanes, Kathy Shannon, Coordinator
19	8 p.m.	Brazilian Chamber Orchestra
20	11 a.m.	School of Music Honors Recital
20-21	8 p.m.	GUEST ARTIST SERIES: I Solisti Di Santa Cecilia
22	4 p.m.	Electronic Music Ensemble, Don Wilson, Conductor
December 2	12 p.m.	Recital Chorale, Lee Kjelson & Donald Oglesby, Conductors
3	8 p.m.	UM Symphonic Wind Orchestra Alfred Reed, Conductor
6	4 p.m.	Messiah Sing-In, Lee Kjelson, Conductor
8-9	8 p.m.	Holiday Festival Concerts, Lee Kjelson, Conductor
January 18	8 p.m.	UM Singers & Civic Chorale of Greater Miami Lee Kjelson, Director
22	8 p.m.	GUEST ARTIST SERIES: Luis Rojas, Piano
30	8 p.m.	FACULTY ARTIST SERIES: Carolyn Stanford, Voice
February 4-6	8 p.m.	Dance Department Performances Diane Milhan, Director
14	8 p.m.	Civic Chorale of Greater Miami, Valentine's Day Concert, Lee Kjelson, Director
19	8 p.m.	UM Symphony Orchestra, David Gray, Conductor
22	8 p.m.	Symphonic Band, William B. Russell, Director
26-28	8 p.m.	UM Celebration Benefit Concert, Lee Kjelson, Director
March 2	11 a.m.	Recital Chorale, Lee Kjelson, Director
3	8 p.m.	UM Symphonic Wind Orchestra Alfred Reed, Director
26	8 p.m.	Metamusic Festival, John Van Der Slice, Coordinator
April 1	8 p.m.	UM Tuba Ensemble, John Olah, Director
2	8 p.m.	Phi Mu Alpha Sinfonia, Buckley Hugo, Coordinator
6	8 p.m.	University Mixed Chorus, Women's Choir, Singing Hurricanes, Kathy Shannon, Coordinator
8	11 a.m.	School of Music's Honor Recital
10	4 p.m.	Electronic Music Ensemble, Don Wilson, Director
11	8 p.m.	UM Concert Jazz Band, Whit Sidener, Director
13	8 p.m.	Symphonic Band, William B. Russell, Director
14	8 p.m.	Contemporary Music Ensemble, Charles Campbell, Director
15	8 p.m.	Student Composers Recital, John Van Der Slice, Director
17	8 p.m.	UM Singers & Civic Chorale of Greater Miami Lee Kjelson, Director
20	12 p.m.	Recital Chorale, Lee Kjelson & Donald Oglesby, Directors
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