UNIVERSITY OF MIAMI SCHOOL OF MUSIC

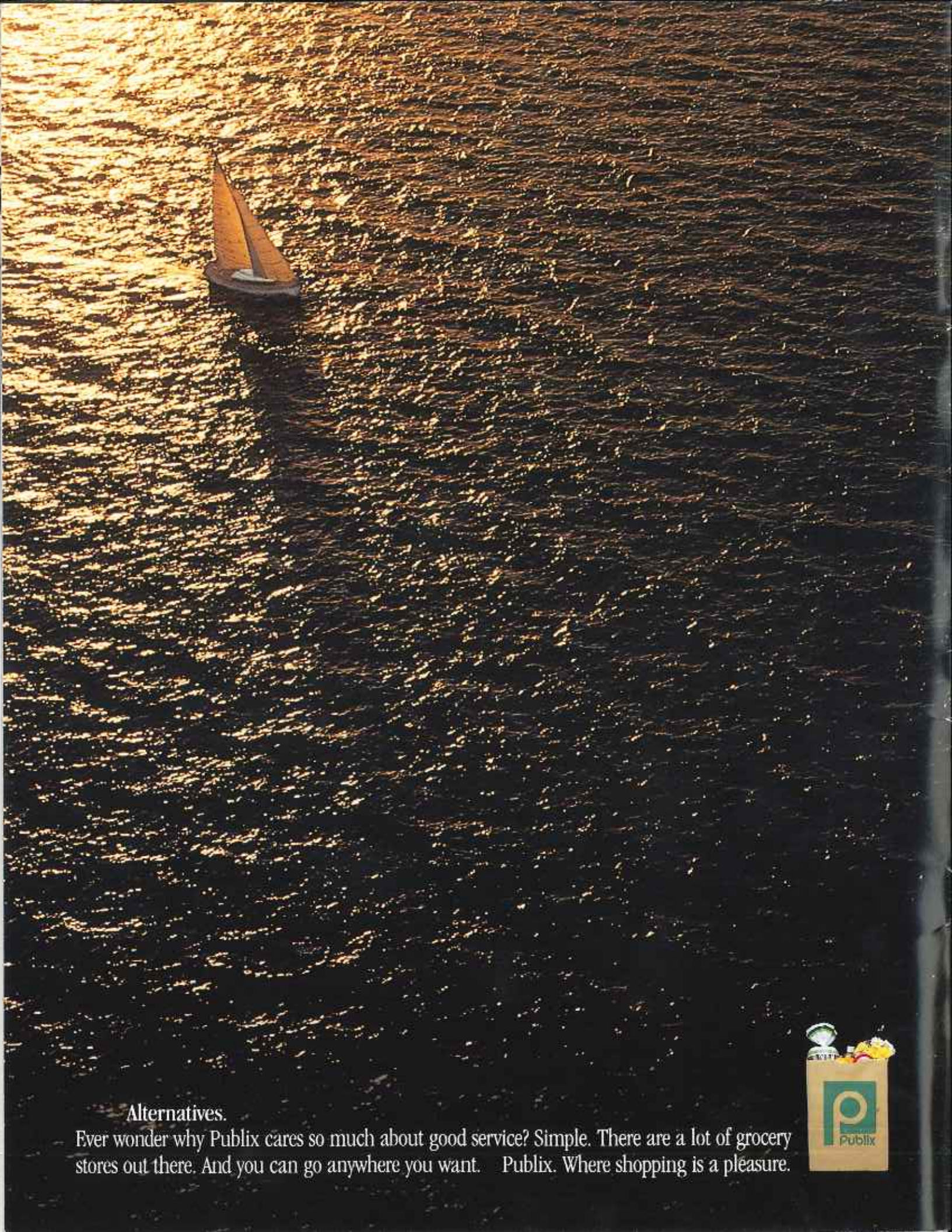
PRESENTS

Festival MIAMI 1990

An International Celebration of Music

September 21-October 13

Seventh Gala Season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LETTER FROM THE DEAN

I suspect that many who attend Festival Miami concerts are not especially aware of the status of the University of Miami School of Music or its history. After all, the School of Music is "local," and most are accustomed to its presence in many ways.

Perhaps far too few know that the School of Music has for quite a number of years been the largest school of music in a private university in the United States and that, in a typical year, we enroll students from over 40 states and 17 countries. The School of Music offers 30 degree programs, through the doctoral level, to about 700 majors and is well served by approximately 90 faculty members—many of whom enjoy national and international reputations in their fields of specialty.

The School of Music is by no means a newcomer to Miami; it was one of the original components at the time that the University of Miami was established in 1926. Since its inception, the School of Music has consistently played an important role in the cultural life of the Greater Miami community. Both the Greater Miami Opera and the old Florida Philharmonic were spawned from the endeavors of faculty members Arturo di Fillipi and Arnold Volpe. From its earliest years, the School of Music has maintained a commitment to community involvement and outreach in addition to its primary mission: the education and training of future generations of performers, composers, teachers, and contributors to the music industry in its broadest definition.

The School of Music extended far beyond the traditional models of music training in higher education in the 1960s by initiating innovative contemporary programs that were the very first in all of higher education in such areas as music engineering technology and music industry. At the time that these programs were created there were, in fact, no accreditation standards in existence for such degrees. These programs influenced standards for accreditation requirements nationally and have served as models that resulted in a broad proliferation of similar degree programs in many institutions.

At the same time, the School of Music has continued to maintain very strong programs in the core areas of performance, musicology, theory, composition, music education, and a host of other music and music related fields. Because of its diversity and comprehensiveness, the School of Music literally has evolved to become a microcosm of the music industry in its broadest sense—from artist to composer to manager to producer to teacher, and on and on. The strengths of our School of Music reside in a confluence of the traditional and the contemporary.

What does Festival Miami have to do with all of this? Festival Miami, now in its seventh season, is a further extension of the School of Music's commitment to community outreach—artistic, education, and service. We have become even more cognizant than ever before of the international character of our vital city of the future and have attempted to incorporate these characteristics in the planning, programming, and design of Festival Miami.

We believe that through cultural activities—far more than in any other areas of endeavor—we have the best opportunity to communicate and to transcend political, economic, and linguistic differences. Culture is the first line of understanding and commonality. Other advances flow from this basic and universal premise.

My colleagues and I, along with our distinguished guest artists, hope that you will enjoy Festival Miami and that you will continue to be supportive of our goals.

I wish to express deepest thanks to the individuals, foundations, corporations, agencies, and volunteers who have so generously supported Festival Miami '90. By way of their commitment, they share our vision.

William Hipp
Dean
Patricia L. Frost Professor of Music

CALENDAR OF EVENTS

All performances will be held at the University of Miami Gusman Concert Hall unless otherwise indicated.

SEPTEMBER

- Friday, September 21
  11:30 a.m.
  Dress rehearsal for opening night.
  In association with IBM and Dade County Public Schools.

- 8 p.m.
  Opening Night
  Bessler-Reis Quartet; Nelson Freire and Luiz Fernando Benedini, pianists; Donald Kahn, narrator; Richard Hancock, clarinetist; Christine Nield, flautist; Lucas Drew, doublebass; Fred Wickstrom, percussion.
  Presented by Embraer Aircraft Corporation.

- Sunday, September 23
  4 p.m.
  Bessler-Reis Quartet; Nelson Freire, pianist.
  Presented by Embraer Aircraft Corporation.

- Tuesday, September 25
  8 p.m.
  Vogler String Quartet
  Presented by Lufthansa German Airlines.

- Wednesday, September 26
  8 p.m.
  Parker Playhouse, Fort Lauderdale
  Vogler String Quartet
  Presented by Lufthansa German Airlines.

- 8 p.m.
  Festival Artists
  University of Miami Alumni Night
  In collaboration with the University of Miami Alumni Association. Gables Trio; David Alt, Lorine Buffington, John Dee, Teresa Escandón, Richard Hancock, Valerie Von Pechy, Russell Young, and Kenneth Fuchs.

- Friday, September 28
  9 a.m.
  Arnold Volpe Building, room 101
  Composer's Forum
  Julian Orbón

- Sunday, September 30
  4 p.m.
  University of Miami Singers
  Lee Kjelson, director; Rosa Vento, soprano; Teresa Escandón, pianist.
  With support from Republic National Bank.

OCTOBER

- Monday, October 1
  2 p.m.
  Caroline Broby Choral Hall
  Lecture
  Rosa Vento, soprano

- Tuesday, October 2
  8 p.m.
  Gables Trio
  Daniel Epstein, pianist
  With support from Southern Bell.

- Thursday, October 4
  8 p.m.
  Side-by-Side concert with the Philharminic Orchestra of Florida and the University of Miami Symphony Orchestra;
  James Judd, conductor; Lucas Drew, double bass; Christine Nield, flautist; Luiz Fernando Benedini, pianist; John Dee, oboist; Johanna Meier, soprano.
  Sponsored by HISPANIC MAGAZINE, the magazine of Festival Miami '90.
  With support from the City of Coral Gables.

- Friday, October 5
  9 a.m.
  Arnold Volpe Building, room 101
  Composer's Forum
  Carlos Surinach

- 8 p.m.
  MIDI NIGHT
  Festival Artists
  A concert of computer-assisted music. All world premieres.
  Don Wilson, J. Robert Floyd, Fred Wickstrom, Gary Lindsay, and Whit Sidener.

- Saturday, October 6
  8 p.m.
  Tom Toyama, Jazz Vibraphonist
  P.A.C.E. Southern Bell Jazz Showcase Artist.
  In collaboration with UM Percussion Ensemble; Fred Wickstrom, director.

- Sunday, October 7
  4 p.m.
  Italian Chamber Music Concert
  In collaboration with the City of Miami and DDA Miami.
  Adriano Cecarini Chorus; Vicenzo Rivoglia, director; Lucas Signorini, cellist; Simonetta Tancredi, pianist; Anna Catarci, soprano.

- Tuesday, October 9
  8:30 p.m.
  Pau Brazil Jazz Concert, a Festival Miami '90 exclusive! Presented by American Airlines.

- Wednesday, October 10
  8 p.m.
  Portland String Quartet
  Paul Posnak, pianist
  Presented by Hotel Inter-Continental.

- Thursday, October 11
  8 p.m.
  University of Miami Jazz Vocal Ensemble
  Larry Lapin, director; Jackie Presti, vocalist.

- Friday, October 12
  1 p.m.
  Caroline Broby Concert Hall
  Clinic and Master Class
  Portland String Quartet

- 8 p.m.
  Hispanic Heritage Concert
  Portland String Quartet
  Teresa Escandón, pianist
  Lucas Drew, double bass
  Presented by *The Miami Herald.*
  This is an event endorsed by the Hispanic Heritage Council.

- Saturday, October 13
  8 p.m.
  Bayfront Park Amphitheater
  Presented by TEXACO, as part of TEXACO under the Stars series, in association with The Miami Herald.
  University of Miami Concert Jazz Band
  Whit Sidener, director; Bob Mintzer, saxophonist.

For ticket information and reservations, please call 284-4940. Program and artists subject to change or cancellation without notice. No refunds. No exchanges.
Festival Miami is a nonprofit organization.

This program is supported by the Southern Arts Federation that receives funds from the National Endowment for the Arts, the State of Florida, private contributions, and by Meet the Composer, Inc., the Metropolitan Dade County Cultural Affairs Council, Metropolitan Dade County Board of County Commissioners, the City of Coral Gables, and the Janet A. Hooker Charitable Trust.

Peter E. Houghton, President
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B. Carter Randall, Panelist
Weekly T.V. Show, "Wall Street Week"

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◆ FESTIVAL MIAMI ◆

UNIVERSITY OF MIAMI SCHOOL OF MUSIC

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Miami, Florida

Sponsored by BellSouth Mobility

FRIDAY
◆ SEPTEMBER 21, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Bessler-Reis Quartet
Bernardo Bessler, violin — Marie-Christine Springuel, viola
Michel Bessler, violin — Alceu Reis, cello
Nelson Freire, piano
Luiz Fernando Benedini, piano
Donald Kahn, narrator
Festival Artists

Piano Quintet in F Minor, Op. 34 — Brahms

Allegro non troppo-Poco sostenuto-Tempo I
Andante, un poco Adagio
Scherzo. Allegro-Trio
Finale, Poco sostenuto-Allegro non troppo-Tempo I-Presto non troppo

Nelson Freire, piano
Bessler-Reis Quartet

INTERMISSION

Carnival of the Animals — Saint-Saëns

Introduction and Royal March of the Lion
Hens and Cocks
Wild Asses
Tortoises
The Elephant
Kangaroos
The Aquarium
Personages with Long Ears
The Cuckoo in the Forest
The Aviary
Pianists
Fossils
The Swan
Finale

Luiz Fernando Benedini, piano
Nelson Freire, piano
Donald Kahn, narrator
Christine Nield, flute
Richard Hancock, clarinet
Lucas Drew, double bass
Fred Wickstrom, percussion

Sponsored by Embraer Aircraft Corporation.
The Bessler-Reis Quartet travels courtesy of Varig Brazilian Airlines.
Steinway pianos.

Latecomers will not be seated until the first break in the concert.
Please remain seated until the conclusion of the entire program. Patrons are requested to turn off signal watches. The use of cameras or recording devices during concerts is strictly prohibited.

SUNDAY
◆ SEPTEMBER 23, 1990 ◆
4 p.m.
University of Miami Gusman Concert Hall

Bessler-Reis Quartet
Bernardo Bessler, violin — Marie-Christine Springuel, viola
Michel Bessler, violin — Alceu Reis, cello
Nelson Freire, piano

Crisantemi — Puccini

A meu Deus um Canto Novo — E.F. Mello and J. Morelenbaum

Quartet No. 4 (1988) — E.Gismonti
Eterna
Quartet No. 3

La Muerte del Angel — A. Piazzolla

Bessler-Reis Quartet

INTERMISSION

Piano Quintet in A Major, Op. 81 — Dvorák
Allegro ma non tanto
Dumka, Andante con moto
Scherzo (Furiant), molto vivace
Finale, allegro

Nelson Freire, piano
Bessler-Reis Quartet

Sponsored by Embraer Aircraft Corporation.
Steinway piano.

Aprés-concert reception provided by Bacardi.

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TUESDAY
◆ SEPTEMBER 25, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Vogler Quartet

Tim Vogler, violin — Stefan Fehlandt, viola
Frank Reinecke, violin — Stephan Forck, cello

Quartet in E-flat Major, K. 428 — W.A. Mozart
- Allegro ma non troppo
- Andante con moto
- Menuetto. Allegro
- Allegro vivace

Quartet No. 2, Op. 17 — Bartok
- Moderato
- Allegro molto capriccioso
- Lento

INTERMISSION

Quartet in E minor — Verdi
- Allegro
- Andantino
- Prestissimo
- Scherzo Fuga. Allegro assai molto

Sponsored by Lufthansa German Airlines.

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WEDNESDAY
SEPTEMBER 26, 1990
8 p.m.

Parker Playhouse, Fort Lauderdale

Vogler Quartet

Tim Vogler, violin — Stefan Fehlandt, viola
Frank Reinecke, violin — Stephan Forck, cello

Quartet in E-flat Major, K. 428 — W.A. Mozart
- Allegro ma non troppo
- Andante con moto
- Menuetto. Allegro
- Allegro vivace

Quartet No. 2, Op. 17 — Bartok
- Moderato
- Allegro molto capriccioso
- Lento

INTERMISSION

Quartet in E minor — Verdi
- Allegro
- Andantino
- Prestissimo
- Scherzo Fuga. Allegro assai molto

Sponsored by Lufthansa German Airlines.

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WEDNESDAY
◆ SEPTEMBER 26, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Festival Artists
Gables Trio

University of Miami Alumni Night

Face of the Night for Oboe and English Horn, String Trio, Harp, and Percussion (After a painting by R. Motherwell) — Kenneth Fuchs

John Dee, oboe and English horn — Eugene Eicher, cello
Thomas Moore, violin — Valerie von Pechy, harp
Pamela Adelstein, viola — Fred Wickstrom, percussion
Kenneth Fuchs, conductor

Le Bal Masqué (A Cantata for Baritone and Chamber Ensemble) — Poulenc

Preambule et Air de Bravoure
Intermede
Malvina
Bagatelle
La dame aveugle
Finale

David Alt, baritone — Russell Young, piano — Paul Mockovak, dancer
Festival Artists
Mr. Mockovak dances courtesy of Ballet Randolph.

INTERMISSION

Tres Cantigas del Rey — Julian Orbón

Lorine Buffington, soprano — Russell Young, harpsichord
Thomas Moore, violin — Harvey Thurmer, violin
Pamela Adelstein, viola — Eugene Eicher, cello

Canto a Sevilla — Turina

Preludio
Semana Santa
Las Fuentecillas del Parque
Noche de Feria
El Fantasma
La Giralda
Ofrenda

Lorine Buffington, soprano — Teresa Escandón, piano
Justo J. Sánchez, narrator

In collaboration with the University of Miami Alumni Association.

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SUNDAY
◆ SEPTEMBER 30, 1990 ◆
4 p.m.

University of Miami Gusman Concert Hall

University of Miami Singers Lee Kjelson, director
Rosa Vento, soprano
Teresa Escandón, piano Robert Gower, piano

Canciones Españolas Antiguas		F. Garcia Lorca
El Café de Chinitas	Sevillanas del Siglo XVIII	
Las Morillas de Jaén	Los Reyes de la Baraja	
La Promessa		Rossini
Vaga luna, che inargenti		Bellini
Malinconia, Ninfa gentile		Bellini
Almen se non poss'io		Bellini
L'invito		Rossini
Canciones Amatorias		Granados
Mira que soy nina	No llores ojuelos	
Mananica Era	Gracia Mia	

Rosa Vento, soprano Teresa Escandón, piano

INTERMISSION
(10 minutes)

O Vos Omnes	Casals
Magnificat in C Major	W.A. Mozart
Prairie Scenes (excerpts)	E. Fissinger
Hymn to Saint Peter (arr. Fissinger)	Britten

University of Miami Singers Lee Kjelson, director
Robert Gower, piano

INTERMISSION
(10 minutes)

El Baile Coral	Robert Gower
Final scene from *Anna Bolena*	Donizetti

University of Miami Singers Lee Kjelson, director
Rosa Vento, soprano Robert Gower, piano

With support from Republic National Bank.

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TUESDAY
◆ OCTOBER 2, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Gables Trio
Thomas Moore, violin — Pamela Adelstein, viola — Eugene Eicher, cello
Daniel Epstein, piano

Duo for Violin and Viola in G Major K. 423 — W.A. Mozart
- Allegro
- Adagio
- Rondo-Allegro

Divertimento for String Trio (World Premiere) — Maurice Gardner
- Moderato
- Larghetto
- Tempo rubato
- Con brio

Gables Trio

INTERMISSION

Piano Quartet in G Minor, Op. 25 — Brahms
- Allegro
- Intermezzo-Allegro non troppo
- Andante con moto
- Rondo alla Zingarese-Presto

Daniel Epstein, piano
Gables Trio

Steinway piano.

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THURSDAY
◆ OCTOBER 4, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Philharmonic Orchestra of Florida
University of Miami Symphony
James Judd, conductor

The Winter's Passed for Oboe and Strings — W. Barlow

Philharmonic Orchestra of Florida
James Judd, conductor
John Dee, oboe

Piano Concerto No. 2 in G Major, Op. 44 — Tchaikowsky
- Allegro brillante
- Andante non troppo
- Allegro con fuoco

Philharmonic Orchestra of Florida
University of Miami Symphony
James Judd, conductor
Luiz Fernando Benedini, piano

INTERMISSION

Double Concerto for Flute, Doublebass, and Chamber Orchestra (World Premier) — Carlos Surinach
Commissioned by the Janet A. Hooker Charitable Trust.

Philharmonic Orchestra of Florida
James Judd, conductor
Christine Nield, flute Lucas Drew, double bass

Four Last Songs — Richard Strauss
- Fruhling
- September
- Beim Schlafengehen
- Im Abendrot

Philharmonic Orchestra of Florida
University of Miami Symphony
James Judd, conductor
Johanna Meier, soprano

Sponsored by HISPANIC Magazine, official magazine of Festival Miami '90, with support from the City of Coral Gables.

Steinway piano.

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FRIDAY
◆ OCTOBER 5, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

MIDI NIGHT
A concert of computer-assisted music.
All World Premieres.

TIMIDI for Timpani and Drum Machine — Fred Wickstrom

Fred Wickstrom, timpani and drum machine

513 — Whitney Sidener

Gary Campbell, saxophone
Computer and synthesizers

Square Dance — Gary Lindsay

J.B. Floyd, piano Gary Lindsay, clarinet
Computer and synthesizer

INTERMISSION

Tribute — J.B. Floyd

J.B. Floyd, piano
Computer and synthesizer

Infra Red Cycles No. 4 — Donald Wilson

Donald Wilson, keyboard, computer, and synthesizer

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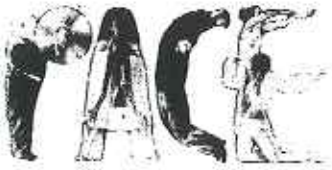
SATURDAY
◆ OCTOBER 6, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Tom Toyama, jazz vibraphone
1990 P.A.C.E. Southern Bell Jazz Showcase Artist

A program of music for vibraphone with percussional ensemble and new age/ contemporary ensemble, including jazz and classical selections as well as original compositions by Mr. Toyama.

Assisted by the University of Miami Percussion Ensemble, Fred Wickstrom, director.



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SUNDAY
◆ OCTOBER 7, 1990 ◆

4 p.m.

University of Miami Gusman Concert Hall

Italian Chamber Music Concert

Unione Musicale Viterbese A. Ceccarini chorus
Vincenzo Rivoglia, director
Luca Signorini, cello
Simonetta Tancredi, piano
Anna Catarci, soprano

Amore e' Ritornato	Marenzio
L'Amanza Mia	Azzaiolo
IlBallerino	Gastold
L'Umorista	
Da CosiDotta Man	Palestrina
Con Voce Dai Sospiri Interrotta	Vecchi
Riso Risillo	V. Rivoglia
Vola Vola	Albanese and Rivoglia
Cicerenella	V. Rivoglia
C'Erano Tre Sorelle	
Le Stelle de Lu Cielu	
Almallamera	P.E. Gutierrea
Quelle'agil Pie'	Rossini
Un Dolce Canto	G.B. Martini
Messa Dimessa	V. Rivoglia
Sacurm Convivium	Perosi
Cantate Domino	Gretchaninov
Jesu Dulcis Memoria	C. Gregoriano and G.P. Palestrina
Alleluya	V. Rivoglia
Psallite Deo Nostro	Bartolucci
Va Pensiero	Verdi
Barcarola	Donizetti
Bona Nox	W.A. Mozart
Selection from *Carmina Burana* Florilegio de Canzoni Napoletane	Orff

A Ceccarino Chorus
Vicenzo M. Rivoglia, director

INTERMISSION

Sonata No. 3 in G Major
Sonata No. 6 in A Minor — Boccherini

Luca Signorini, cello — Simonetta Tancredi, piano

Caro nome from *Don Pasquale*
Regnave nel silenzio from *Lucia di Lammermor* — Donizzetti

Anna Catarci, soprano — Simonetta Tancredi, piano

Adagio con variazioni — Respighi

Luca Signorini, cello — Simonetta Tancredi, piano

"Quando men vo" from *La Boheme* — Puccini

"Ah! Non credea mirarti" from *La Sonnambula* — Bellini

Anna Catarci, soprano — Simonetta Tancredi, piano

"Variazioni di bravura da un tema" del Mose di Rossini — Paganini

Luca Signorini, cello — Simonetta Tancredi, piano

"Caro nome" from *Rigoletto*
"E' Strano, e strano" from *La Traviata* — Verdi

Anna Catarci, soprano — Simonetta Tancredi, piano

Sopranos
Giovanna Ceresa
Julie Hobson
Brenda Hobson
Nadia Marchesi
Lorella Mutarelli
Vittoria Monaldi
Elisabetta Nanni
M. Teresa Preziosi
Rosa Vallerini

Contraltos
Teresa Bruno
Anna Buccolini
Anna Maria Bussotti
Caterina Cuccioli
Cristina Gioiosi
Marcella Giordano
Angela Guerrini
Loredana Moncelsi
Laura Scarponi
Marisa Vitale

Tenors
Giampaolo Anselmi
Francesco Bagordo
Claudio Denaro
Fabrizio Ferzini
Paolo Fratoni
John Hobson
Mario Marucci
Nazareno Mutarelli

Basses
Augusto Carcereri
Dino Piferi
Andrea Poma
Paolo Scipio
Stefano Toticchi
Giovanni Talucci

Presented in collaboration with the City of Miami and the Downtown Development Authority Miami.

Latecomers will not be seated until the first break in the concert.
Please remain seated until the conclusion of the entire program. Patrons are requested to turn off signal watches.
The use of cameras or recording devices during concerts is strictly prohibited.

TUESDAY
◆ OCTOBER 9, 1990 ◆
8:30 p.m.
University of Miami Gusman Concert Hall

Jazz Concert
A Festival Miami Exclusive!

PAU BRASIL

Rodolfo Stroeter, bass
Paulo Bellinati, guitar
Nene, drums
Lelo Nazario, keyboards
Teco Cardoso, saxophone and flute

Program to be announced.

Sponsored by American Airlines, official airline of Festival Miami '90.

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WEDNESDAY
◆ OCOTBER 10, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Portland Quartet
Stephen Kecskemethy, violin — Julia Adams, viola
Ronald Lantz, violin — Paul Ross, cello
Paul Posnak, piano

Quartet No. 1, "A Revival Service" — Ives
- Chorale: Andante con moto
- Prelude: Allegro
- Offertory: Adagio cantabile
- Postlude: Allegro marziale

Quartet No. 1 — Piston
- Allegro
- Adagio
- Allegro vivace

Portland Quartet

INTERMISSION

Piano Quintet No. 1 — Bloch
- Agitato
- Andante mistico
- Allegro energico

Paul Posnak, piano
Portland Quartet

Sponsored by Hotel Inter-Continental.
Steinway piano.

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THURSDAY
◆ OCTOBER 11, 1990 ◆

8 p.m.

University of Miami Gusman Concert Hall

University of Miami Jazz Vocal Ensemble, Larry Lapin, director
Jackie Presti, vocalist

Program to be announced.

Latecomers will not be seated until the first break in the concert.
Please remain seated until the conclusion of the entire program. Patrons are requested to turn off signal watches.
The use of cameras or recording devices during concerts is strictly prohibited.

FRIDAY
◆ OCTOBER 12, 1990 ◆
8 p.m.
University of Miami Gusman Concert Hall

Hispanic Heritage Concert

Portland Quartet
Stephen Kecskemethy, violin — Julia Adams, viola
Ronald Lantz, violin — Paul Ross, cello
Teresa Escandón, piano
Lucas Drew, double bass

La Oración del Torero — Turina

Quartet No. 1 — Carlos Surinach
- Allegro
- Larghetto
- Allegro Frenetico

Portland Quartet

INTERMISSION

Piano Quintet in A Major, D. 667, "The Trout" — Schubert
- Allegro vivace
- Andante
- Scherzo. Presto
- Thema. Andantino-Variazioni I-V-Allegretto
- Finale. Allegro giusto

Teresa Escandón, piano
Stephen Kecskemethy, violin
Julia Adams, viola
Paul Ross, cello
Lucas Drew, double bass

Sponsored by *The Miami Herald.*
This concert is officially endorsed by the Hispanic Heritage Council.
Steinway piano.

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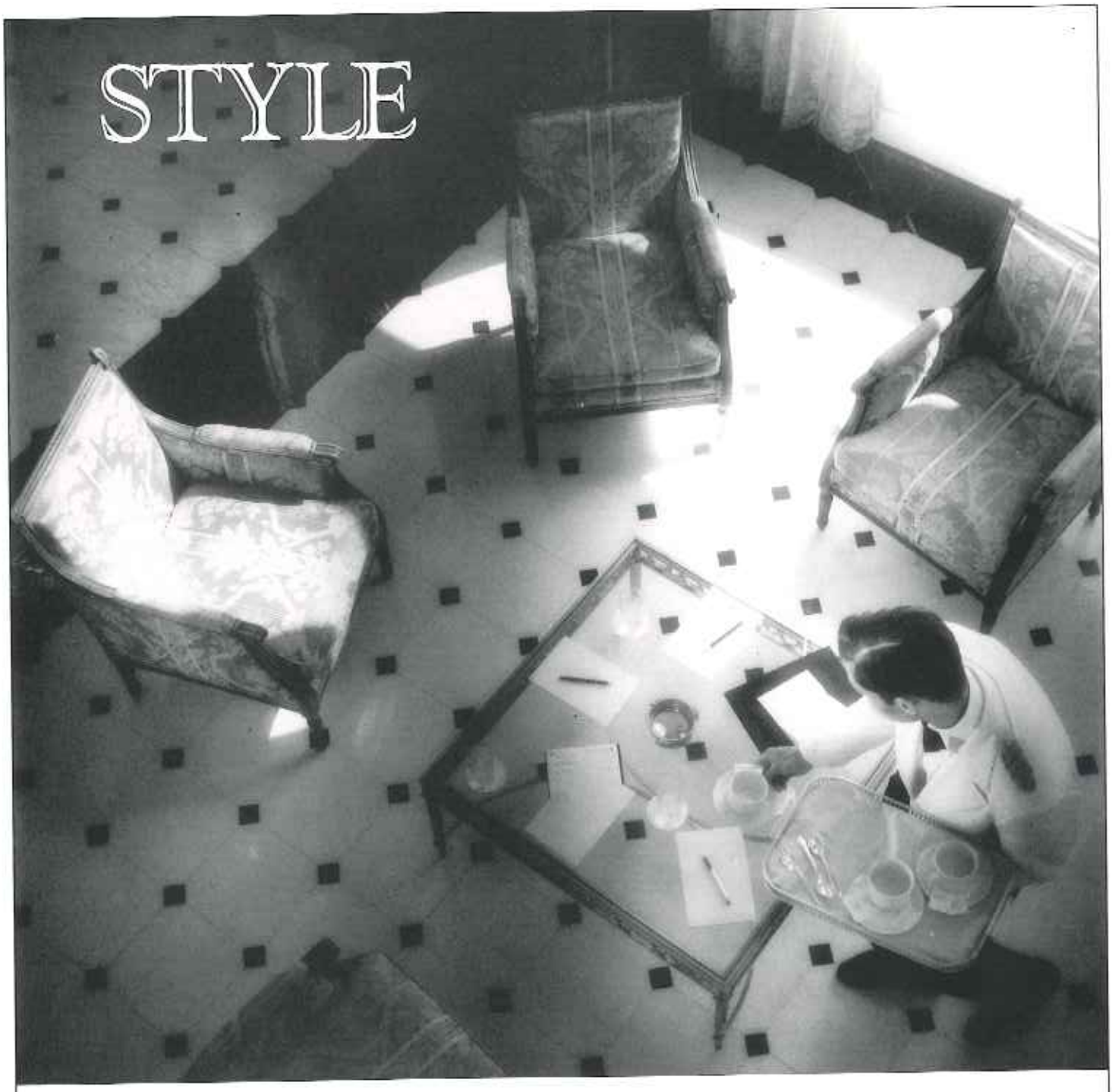

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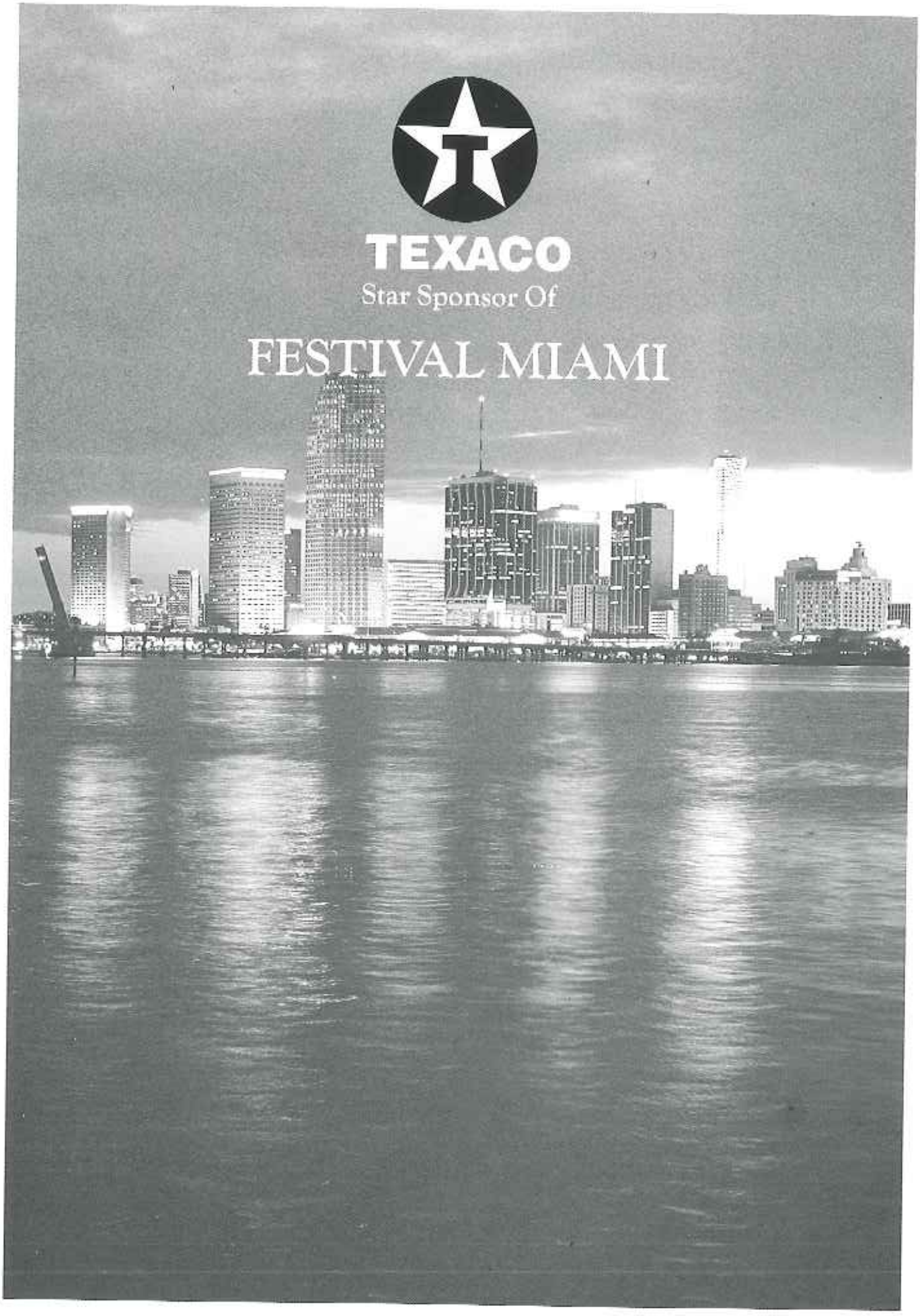
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◆ FESTIVAL MIAMI '90 ◆ ARTISTS

Baritone **David Alt** earned his D.M.A. in vocal performance and pedagogy from the University of Iowa and has studied at the Minnesota Opera Institute, the Manhattan School of Music, and the Conservatoire de Musique in Geneva, Switzerland, as a student of Gerard Souzay. Professor Alt has given art song recitals throughout the United States; his most recent performances include concerts in Arkansas, Oregon, New Mexico, California, Illinois, and Iowa. Currently associate professor of voice at the University of Miami, he has performed in South Florida with the New World Symphony, Festival Miami, Miami Bach Society, New Theatre, and the Civic Chorale of Greater Miami.

Brazilian pianist **Luiz Fernando Benedini** began his musical education at an early age, soon becoming the prize winner of every major piano competition in his native country. As a result, he was awarded scholarships to continue his studies with Rosina Lhevinne and Lili Kraus in the United States, Magda Tagliaferro in Paris, and the renowned Bruno Seidlhofer in Vienna. Nevertheless, it was mainly famed Brazilian pianist Jacques Klein who influenced his artistic development and shared his musical style. Benedini, a lawyer and diplomat, has been appointed to important posts in South America, Europe, and the United States. While serving in London, and after a self-imposed temporary retirement, Benedini resumed his concert career. His recitals and orchestral engagements have taken him to Japan, Eastern Europe, Latin America, and the United States. In October 1985, a sold-out audience witnessed his triumphant Kennedy Center debut recital. Since then he has continued to pursue an active concert career. "Luiz Benedini's passionate piano charmed the audience. He tore into an assertive performance of Liszt's Sonata, which the audience rewarded with a standing ovation." (*The Washington Post*, Washington, D.C.)

The **Bessler-Reis Quartet** is an ensemble of outstanding reputation in the Brazilian musical milieu. The founders of the quartet, Bernardo and Michel Bessler, were joined by the Belgian violist Marie-Christine Springuel and cellist Alceu Reis. In a short time they were being appointed for the most important classical music events in Brazil. Their names appear beside those of well-known artists such as Antonio Menezes, Jose Carlos Cocarelli, and Jacques Klein, among others.

The quartet keeps a special place in its repertoire, besides its traditional works, for composers with great artistic value whose chamber works are sometimes less known to the public, such as Carlos Gomes, Darius Milhaud, Verdi, and R. Strauss. "The Besslenr-Reis Quartet has emerged as the best Brazilian chamber music group." (*Jornal do Brasil*, Rio de Janeiro.) "The Bessler-Reis Quartet asserts itself, from the first note, by its quality and subtlety....Brilliant." (*De Standaard*, Belgium.) "The Bessler-Reis Quartet turned out to be a razor-edged ensemble, rich in dark tone, ideal for Villa-Lobos." (*The Miami Herald*, Miami.)

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 30 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 Stadtheater Bern in Switzerland, and the Greater Miami Opera. She holds a doctorate degree in vocal performance from the University of Michigan. Further studies include those at the Manhattan School of Music, the Academie Mozartum in Salzburg, and the Corbett Foundation in Zurich. Professor Buffington is a member of the University of Miami School of Music voice faculty, and director of the University of Miami School of Music at Salzburg summer program for singers and pianists.

Soprano **Anna Catarci** was born in Rome in 1965, having studied at the Santa Cecilia Conservatory minoring in flute. An active concert artist, Catarci is the prize winner of the Mattia Barristini award. As a result, she was given the title role in *Don Pascual* by Donizetti. She also has performed at the Spoleto Festival and at Teatro Venice in Venice.

John J. Dee is currently the principal oboist of the Philharmonic Orchestra of Florida, the Greater Miami Opera, and the Miami Chamber Symphony. A native of Chicago, Illinois, Professor Dee has held the principal oboe and English horn positions with the Civic Orchestra of Chicago and has performed and recorded with the Chicago Symphony Orchestra under such conductors as Carlo Maria Giulini, James Levine, Claudio Abbado, and Sir Georg Solti. Before coming to the Miami area, he was the principal oboist with the Florida Orchestra in Tampa. During past years, Professor Dee has traveled to such places as Mexico, China, and Europe performing with the Lyric Opera of Chicago and the Hong Kong Philharmonic. In recent travels he was a guest artist of L'Academia di Santa Cecilia in Rome, performing chamber music throughout Italy. He has also participated in numerous music festivals and master classes both nationally and internationally. Professor Dee is the professor of oboe studies at the University of Miami, and his music can be heard on the Spectrum, Heritage, and Columbia record labels.

Lucas Drew is professor of double bass and chairperson of the Department of Instrumental Performance at the University of Miami. He serves as artistic director of the University of Miami Chamber Players. He has authored and edited

numerous publications for double bass as well as for string orchestra. He has been principal bass of the Miami Philharmonic (23 years), Miami Opera (17 years), Miami Chamber Symphony (five years), founder and director of the University of Miami Preparatory Division (eight years), and co-founder and editor of the International Society of Bassists for eight 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. Professor Drew has appeared on the NBC Today Show and BBC-TV. He was invited to Denmark for recitals and bass classes in February 1988.

Daniel Epstein, pianist, made his concerto debut with Eugene Ormandy and the Philadelphia Orchestra in 1973. He has since appeared as guest soloist with many American orchestras, including San Francisco, Detroit, Houston, Dallas, New Jersey, Rochester, and Honolulu. During his years of study at the Juilliard School and while he was a student of Adele Marcus, he was winner of numerous prizes and scholarships, including the Kosciuszko Chopin Award, the Concert Artists Guild Award, the National Arts Club Prize, and the Prix Alex DeVries in Paris. In 1985, he was awarded a National Endowment for the Arts Recitalist Grant to perform a series of recitals in Alaska.

As pianist and founding member of the Raphael Trio, he appears regularly in New York in such venues as Carnegie Hall, Town Hall, and the 92nd Street YM-YWCA. The trio tours to major American cities such as Boston, Washington, D.C., Chicago, Saint Louis, Denver, and San Francisco. In Europe, they perform annually on major series in London, Paris, Geneva, Basel, Vienna, and Frankfurt, and many other cities. This season, Epstein also appears as guest pianist with the Oxford String Quartet, Dorian Woodwind Quintet, and the Gables Trio.

In addition to performing, Daniel Epstein is artistic director of music in Ouray, a summer festival in Colorado, director of both the Raphael Trio Chamber Music Workshop in Vermont and Summermusic at Market Square, a new chamber music festival in Harrisburg, Pennsylvania. Epstein has recorded on the RCA, Sonar, Nonesuch, Newport Classic, and EMS labels.

Teresa Escandón, life-long protegee of internationally renowned pianist Jorge Bolet, received her primary training with Isabelle Vengerova. Her distinguished career can be traced back to her childhood debut with the Philharmonic Orchestra of Havana, about which Antonie Quevero 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." She has appeared in solo recital and with orchestras in Cuba, South America, the United States, and Europe. Professor Escandón has been acclaimed by critics as "the legitimate successor of Jorge Bolet." Associate professor of piano at the University of Miami, she holds master's and doctoral degrees from Yale University. Professor Escandón has appeared frequently in duo piano recital with pianists Luiz Fernando Benedini, Ivan Davis, and Jorge Bolet.

J. Robert Floyd is professor and keyboard program director at the University of Miami. Professor Floyd was a student of Silvio and Isabel Scionti and Sidney Foster. He was awarded a Town Hall debut recital and honored as outstanding young artist in the national competition of the National Guild of Piano Teachers. He won a Fulbright Scholarship for study in Vienna and was given an artist-in-residence appointment by the Ford Foundation to Hawaii. He is recipient of numerous National Endowment for the Arts grants. He has pursued his concert career in Europe, Canada, Mexico, and the United States. His recordings appear on Advance and A.R.C. of Canada labels.

Born in Brazil, **Nelson Freire** was three years old when his sister gave him his first piano lessons. He soon began studies with Nise Obino and Lucia Branco, making his first public appearance at the age of four in Mozart's Sonata No. 11. At the 1957 International Piano Competition in Rio de Janeiro, his performance of Beethoven's *Emperor Concerto* earned him a government-funded scholarship which enabled him to study with Bruno Seidlhofer in Vienna. Seven years later he won the Dinu Lipatti Medal in London as well as first prize at the International Vianna da Motta Competition in Lisbon. Since then Freire has performed all over the world. He made his debut in the United States in 1970 with the New York Philharmonic and his New York recital debut took place the following day. Since then he has toured the United States regularly in festivals and recitals, and as soloist with orchestras. Freire has recorded works by Chopin and Villa-Lobos for Audiofon, CBS Masterworks, IPAM, London, and Teldec. He received the Edison Prize for his recording of the Chopin preludes. Freire also performs in recital and duo concerts with pianist Martha Argerich, with whom he has recorded Saint-Saëns's *Carnival of the Animals.*

Kenneth Fuchs has received numerous awards and honors for his music, including the Charles E. Ives Scholarship from the American Academy and Institute of Arts and Letters; grants from Meet the Composer, the ASCAP Foundation, and the American Bandmasters Association; and residencies at the MacDowell Colony, Yaddo, and the Helene Wurlitzer Foundation of New Mexico. He has written for orchestra, band, chorus, jazz ensemble, and various chamber ensembles. In addition, he created *The Great Nebula in Orion,* with playwright Lanford Wilson, a chamber musical that was produced at Lucille Lortel's White Barn Theatre, then subsequently featured as the kickoff to the Circle Repertory Company's 20th anniversary celebration during the 1988-89 season. *A Betrothal,* Fuchs' second collaboration

with Lanford Wilson, is currently in development at the Circle Repertory Company's Circle Lab. Fuchs was an active member of the University of Miami School of Music from 1975 to 1979. He studied composition and orchestration with Alfred Reed. In addition, he studied flute, voice, and took courses in the jazz department. He was a member of the University of Miami Wind Ensemble, Band of the Hour, and Chamber Singers; and of the University Civic Chorale. He served as president of Phi Mu Alpha and was inducted into Iron Arrow. Fuchs received his Master and Doctor of Musical Arts degrees in composition from the Julliard School where his major teachers were Vincent Persichetti, Milton Babbitt, and David Diamond. His music is published by Edward B. Marks Music Company and Theodore Presser Company. Also active as an arts administrator, Fuchs is currently assistant dean of the Manhattan School of Music.

A world-class string trio, the **Gables String Trio** is made up of three accomplished soloists each with many years of professional string quartet experience. They produce a balance of sound that is particular to the best string ensembles, and display the virtuosity of soloists. **Thomas Moore,**

professor of violin and director of the string program at the University of Miami, holds a master's degree and a performer's certificate from the Eastman School of Music. Performing as a soloist, as a concertmaster, and as a violinist with the famous Pro Arte Quartet, Professor Moore has toured extensively throughout the United States, Canada, South America, Europe, and the Soviet Union. Professor Moore has recorded for CRI and Mercury labels. **Pamela Adelstein** has performed as a soloist and chamber musician throughout North and South America, Europe, South Africa, Australia, Japan, and Korea. She has played in many of the major American concert halls, including Lincoln and Kennedy Centers. As a member of the prestigious Rowe String Quartet, which followed the Cleveland and Budapest Quartets in residence at the State University of New York at Buffalo, she shared a Peabody Award, and recorded for Orion records. **Eugene Eicher**, a Curtis prodigy, studied cello with Gregor Piatogorsky, and chamber music with William Primrose. He has taught and performed extensively throughout the United States, including six performances in Carnegie Recital Hall. As cellist with the Edward Melkus String Quartet, Eicher performed 40 chamber concerts in Europe. "Three excellent soloists...perform comfortably within diverse styles and schools. Their performance of the Dohnanyi Serenade, especially full of timbre and color of the Hungarian-inspired music, was expressive and exuberant. *(L'Aquila,* Italy.)

Robert Gower is assistant professor and undergraduate theory program coordinator at the University of Miami. He is associate conductor and pianist with the University of Miami Singers and the University Civic Chorale. Professor Gower is conductor and head counselor of the University of Miami Summer Choral Camps. He has published compositions with Plymouth and Belwin-Mills.

Washington D.C. native **Richard Hancock**, currently principal clarinetist of the Philharmonic Orchestra of Florida and the Greater Miami Opera Orchestra, comes to South Florida after serving as principal clarinetist of the Orquesta Sinfonica del Estado de Mexico in Mexico, the Omaha Symphony, and the Alabama Symphony. In addition to his regular posts, he also has played extra clarinet with the Chicago Symphony Orchestra for concerts, recordings, and tours, and as acting principal clarinet with the Dallas Symphony. Also active in chamber music, he performed in 1988 and 1989 at the Miami-L'Aquila Festival in Italy and Festival Miami as a member of the Miami Chamber Ensemble, and as a soloist with I Soloisti Aquilani at Festival Miami.

The Italian Chamber Musicians, Adriano Ceccarini Chorus, Unione Musicale Viterbese, was founded in 1969 by Vittoria Natoli Nava as a mainly lyric choir, specializing in baroque and renaissance music. Their repertoire also includes Italian folk music. The chorus is composed of 50 members and, since 1988, a contingent of children has been added. Since 1977 it has been presided over by Massimo Natili with musical direction under Vincenzo Rivoglia. Rivoglia has distinguished himself as an important figure in the contemporary Italian musical scene. Born in Ischia di Castro in 1947, he graduated with honors from the Santa Cecilia Conservatory in Rome. Also a prolific composer, Rivoglia's choral works will be featured in this presentation.

James Judd graduated from Trinity College of Music in London, where he studied conducting, piano, flute, and organ. Lorin Maazel invited him to become the assistant conductor of the Cleveland Orchestra. Four years later, Claudio Abbado appointed him as the associate music director of the European Community Youth Orchestra (ECYO), which is a showcase for the most talented young musicians from 12 European countries and which has been conducted by von Karajan, Bernstein, Maazel, Abbado, and Rostropovich. Judd is a founder of the Chamber Orchestra of Europe (COE), which he has conducted in Europe, the Far East, and the United States. He has recorded with both the ECYO and the COE, as well as with the English Chamber Orchestra on the Philips and Pickwick labels. He has recorded operas by Meyerbeer and Donizetti on the Opera Rara label. Judd has had regular engagements with the London Symphony, the London Philharmonic, and the Royal Philharmonic. He has conducted the Orchestra de la Suisse Romande, the Amsterdam and the Berlin Philharmonics, and orchestras in Germany, Austria, Italy, Israel, Hungary, and Czechoslovakia. He has led the English National Opera in its productions of *Il Trovatore, La Traviata, Il Barbiere di Siviglia, Rigoletto,* and *La Nozze di Figaro.* He led the 1985 Glynedebourne Festival production of Rossini's *Le Cenerentola,* which resulted in his engagement for the 1986 season. He made his Greater Miami Opera debut with its 1988 production of Mozart's *Don Giovanni.* He has been music director of the Philharmonic Orchestra of Florida since 1987 and is the first occupant of the Virginia W. Sylvester Music Director Chair.

Lee Kjelson is extremely well-regarded as a choral conductor and clinician. His innovative ideas as a conductor and teacher have gained him invitations to appear at over 80 college and university campuses, as well as numerous state and national MENC, ACDA, and NAJE professional conferences and conventions. His extensive involvement in the publishing field—authoring choral conducting and 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 of Miami, Professor Kjelson was presented several awards including 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 Professor Kjelson's distinguished contributions to teaching and choral music education by naming him Music Educator of the Year in 1980. He was awarded the Alumni Achievement Award from the University of Nebraska, Lincoln, in 1986. The 1986-87 academic year marked Professor Kjelson's 20th anniversary as director of choral music. To honor Professor Kjelson, the Dade County Board of Commissioners and the cities of Coral Gables and South Miami proclaimed April 4, 1987, Lee Kjelson Day.

Larry Lapin is an associate professor and director of studio music and the jazz vocal program at the University of Miami School of Music where he also conducts the University of Miami Jazz Vocal Ensembles I, II, and III. Lapin has composed numerous works for orchestra, band, and chorus, and has published compositions and arrangements with Warner Brothers, Columbia, Lawson-Gould, Plymouth, and Hansen Publications. He is nationally known as a conductor, clinician, and adjudicator. Professor Lapin is active as a pianist, conductor, arranger, and composer for motion pictures, radio and television, nightclubs, theater, and concerts. He is a member of the American Federation of Musicians, ASCAP, the Music Educators National Conference, the National Association of Jazz Educators, the American Choral Directors Association, and the Florida Vocal Association.

Gary Lindsay is associate professor of music and director of the studio/jazz writing graduate program at the University of Miami. His arrangements and compositions for jazz ensemble have been published with Kendor Music, Columbia Pictures Publications, and Concept Music. He is the recipient of a National Endowment for the Arts award for the composition, *Portraits in Jazz*. Professor Lindsay is an active arranger, composer, and performer in the South Florida area, having performed with Frank Sinatra, Johnny Mathis, Sarah Vaughan, Tony Bennett, Jaco Pastorious, Michael Brecker, Chuck Mangione, Bob Mintzer, and others. His music has been recorded by the Maynard Ferguson Band, the Peter Graves Atlantean Driftwood Band, the University of Miami Concert Jazz Band, and others. He has done extensive research into computers as tools for performers, arrangers, and composers.

Born in Chicago, **Johanna Meier** is the daughter of Josef Meier the German-born founder of the renowned Black Hills Passion Play in North Dakota. She graduated from the Manhattan School of Music and within a few years made a sensational debut with the New York City Opera in the leading role of Countess in Strauss' *Capriccio*. In the ten years that followed, she gained an international reputation in performances with the opera companies of Chicago, Pittsburgh, Baltimore, Portland, Ottawa, the Netherlands, Zurich, Hamburg, Berlin, and Madrid, and at the Spoleto Festival in Charleston, South Carolina. Meier became the first American to sing Isolde at the Bayreuth Festival when she made her debut there in the Jean-Peirre Ponnelle production of *Tristan und Isolde*, conducted by Barenboim in 1981 and immortalized on a Unitel film of the opera released this year. Her Isolde has also been heard with the Metropolitan Opera, the Orchestre de Paris, the Canadian Opera Company, and the Welch National Opera, and in Venice, Bonn, and Mexico City. Meier has sung a number of other roles, including Salome in *Tosca*, Elizabeth in *Tanhauser*, Senta in *Der Fliegende Hollander*, Seiglinde in *Die Walkure*, and Chrysothemis in *Elektra*. An alumnae of the University of Miami School of Music, Meier was named the school's Distinguished Alumnae of the year in 1983-84.

Bob Mintzer is a saxophonist-arranger from New York City. He currently fronts the Bob Mintzer Big Band, which lately has been winning the big band polls in jazz periodicals. The band has recorded four compact discs for the Digital Music Products label. (*Incredible Journey, Camouflage, Spectrum,* and *Urban Contours*). *Digital Audio Magazine* called the band the "best big band ever." The band performs regularly at the Village Vanguard in New York and has played the Berlin Jazz Festival as well as other major festivals. Mintzer is one of the foremost arrangers in jazz today. He performs with the radio bands of Helsinki, Finland; Cologne and Hamburg, West Germany; and Rome, Italy. Many university jazz ensembles as well as professional big bands present concerts that feature Mintzer's writing and playing. Kendor Music Co. carries the Mintzer series of big band and small band music, performed worldwide by bands of all levels. Mintzer has performed and recorded with Buddy Rich, Thad Jones, the Mel Lewis Orchestra, Jaco Pastorius, Art Blakey, Mike Manieri, Randy Brecker, Liza Minelli, Steve Winwood, Hubert Laws, Louie Bellson, the New York Philharmonic, and the Metropolitan Opera.

Christine Nield, born in New York City, regularly performs as soloist and chamber music artist in the United States and Europe. Her undergraduate degree is from the North Carolina School of the Arts, where she studied with Philip Dunigan. She continued graduate studies in Germany with James Galway, then principal flutist of the Berlin Philharmonic. Nield's training also includes extensive private study with the late Marcel Moyse, the French flutist whose inspiration has helped shape the tradition of wind playing all over the world. Nield has participated in the Accademia Chigiana in Siena, Italy, and was invited by James Galway to perform in the Cheltenham Festival and his BBC Master Class broadcasts in England. While at the Marlboro Music Festival she performed with, among others, members of the Guarneri and Juilliard Quartets. Past performances include concerts and television tapings for the "Joy of Music" in Switzerland, Germany, and Austria; a Quintet Providence

concert with Peter Serkin in New York; and a six concert chamber music tour in Italy with the Miami Chamber Ensemble. She also has performed as soloist with the New England Bach Festival in Boston, New Hampshire, and Vermont. Nield is principal flutist with the Philharmonic Orchestra of Florida, the Miami Opera Orchestra, and the Miami Chamber Symphony. She frequently performs as soloist with these orchestras. Nield is also a member of the Miami Chamber Ensemble, Chamber Music South, the Levin-Nield Duo, and the Philharmonic Woodwind Quintet. She has recorded solo and chamber music on the Audiophile label. Nield has been appointed to the Advisory Council of the Marcel Moyse Society, along with Jean-Pierre Rampal, James Galway, Michel Debost, and Samuel Baron. She is on the faculty of the New World School of the Arts in Miami. Upcoming projects include a premiere of a concerto for flute and double bass by Carlos Surinach, and a recording of the Debussy Sonata for flute, viola, and harp. "Most noticeable were the superbly created tone, her beautifully trained breathing and the secure finger technique." (*Luzerner Tagblatt*, Lucerne, Switzerland.) "Flutist Christine Nield made you forget all the other Vivaldi you had ever heard and how much or too much there is of it and instead hear only the ripe imagination at work in this music—a very alive performance." (Richard Buell, *The Boston Globe.)*

Julian Orbón, born in Spain but a long resident of Cuba before his exile to the United States, may be considered as belonging to all those countries; his own designation is that of "Cuban composer." His parents, Spanish concert pianist Benjamin Orbón (founder of the Orbón Conservatory) and Ana de Soto (Cuban), took him at an early age to Cuba where he lived until 1960. He studied piano and composition under his father and Jose Ardevol. In 1945 he won a scholarship to study with Aaron Copland at the Berkshire Music Center, Tanglewood, Massachusetts. In 1954 he won one of the awards given by the first Latin American Music Festival in Caracas for the *Tres Versiones Sinfónicas* . In 1955 he became the first Cuban composer to be invited to participate in Columbia University's composers fellowships and a commission for a symphonic work from the Koussevitzky Music Foundation. In the following year, George Balanchine choreographed Orbón's *Danzas Sinfonicas* for the Ballet Panamerica series. In 1960 he moved to México where he served as assistant to Carlos Chávez in the composition workshop at the National Conservatory of Music in México and has since taught and lectured at several other institutions in México, Spain, and the United States. In 1967 the composer won the American Academy of Arts and Letters award and, in 1969, a second Guggenheim Fellowship. During the 1981-1982 season, his *Tres Versiones Sinfónicas* was performed under the direction of Eduardo Mata with the Cleveland and Philadelphia Orchestras, with subsequent critical acclaim. Aaron Copland, in his book, *Copland on Music,* referred to Orbón as "Cuba's most gifted composer of the new generation."

PAU BRASIL is a group of instrumental musicians that assembles five players with brilliant individual careers, profoundly integrated into the long tradition of Brazilian music; their findings

are carefully refined into spontaneous and creative music. During its seven years of existence, PAU BRASIL has been touring to all the main Brazilian cities. The group was unanimously selected by the musical press as the best of the Brazilian assemblies to participate at the First Free Jazz Festival in 1987. Last year, PAU BRASIL achieved considerable acclaim with the album *Pindorama,* which was awarded best instrumental album of the year by the Brazilian Producers and Record Association. *Cenas Brass,* another album, is an extension of the kind of music the group has been doing lately; it shows the creativity and spontaneity of these five musicians, giving new textures and approaches to the deepest elements Brazilian traditional music offers. In performance they also focus on the individual talent of each of the members, playing solo or duo. The members of the group are: Rodolfo Stroeter, bass; Paulo Bellinati, guitar; "Nene," drums; Lelo Nazario, keyboards; and the newest member, Teco Cardoso, saxophone and flute. The success of the group in Brazil has brought about a tour to Japan and seven tours to Europe that included ten countries (France, Germany, Austria, Belgium, Denmark, Luxembourg, Sweden, Italy, Switzerland, and the Netherlands). These tours included performances at the most prestigious jazz festivals such as those in Paris, Friebourg, and Willisau.

The Philharmonic Orchestra of Florida is one of South Florida's premier performing arts organization. Its bold, innovative musical style is matched and enhanced by the orchestra's ground breaking regional approach to meeting the musical needs of a population that is growing both in size and sophistication. Like the community it represents and serves—an area containing four million people from the Palm Beaches to the Keys—the orchestra is vibrant, enthusiastic, dynamic, and growing. Each new season reflects the continued growth of the Philharmonic. Under the baton of music director James Judd, the orchestra is continually branching out, finding more ways to bring music into the lives of South Florida residents and visitors. International guest artists of the highest caliber perform some of the most famous and important works in the symphonic repertoire with the orchestra in the Celebrity Series and Proms concerts. The Philharmonic's unwavering commitment to education is reflected in the Tiny Tots, Music for Youth, Side-By-Side, and Young People's concerts performed throughout South Florida. At the same time, the tireless musicians of the Philharmonic are crisscrossing the area providing the music for sister arts organizations and entertaining thousands of South Floridians through chamber music, park concerts, and radio broadcasts. Because of continued and dependable support, the Philharmonic is achieving its twin missions: serving the already existing musical needs of the area's music lovers and developing a wider and more appreciative audience of great orchestral music.

Described as "a model of experienced ensemble playing" by *The New York Times,* the **Portland String Quartet** has been performing, teaching, and recording since 1969 with its original personnel. Their recording, *Bloch: The Five String Quartets* (Arabesque 6511-3), was named outstanding chamber music release in 1983-84 by both *The Washington Post* and *The Boston Globe.* More recently, their recording of the complete cycle of string quartets and the piano quintet of American composer George Chadwick (Northeastern

Records 234-6-CD) was named among the best chamber releases of 1988 by *The New York Times*. Their latest release features the two piano quintets of Ernest Bloch with pianist Paul Posnak of the University of Miami. As evidenced in their additional recordings of the works of Bach, Schubert, Dvorak, Strauss, Kreisler, and Maine's own Walter Piston, their literature spans the full repertoire. Two recent tours to Japan add the Far East to the regions, Latin America and Europe, where they have given concerts and conducted workshops. Their string quartet workshop, now held at Colby College, just celebrated its 15th anniversary. Other workshops from Boothbay Harbor, Maine, to Caracas, Venezuela, have built over the years quite an extended family of musicians who are Portland String Quartet proteges. In 1986 the members of the Portland String Quartet were proclaimed Maine Treasures and awarded Honorary Doctor of Music degrees by Colby College where they are currently artists in residence.

Paul Posnak received bachelor's, master's, and doctoral degrees from the Juilliard School of Music. He has performed at the White House, at Carnegie and Tully Halls, and Purcell Hall in London to critical acclaim. Recipient of the Loeb Prize, Juilliard's highest award, Professor Posnak was first-prize winner of the International J.S. Bach Competition, the Concert Artists Guild Competition, and the Ars Vivus Chamber Ensemble Competition. A highly regarded accompanist and chamber musician as well as soloist, Professor Posnak has worked with Jennie Tourel and Luciano Pavarotti, and has performed and recorded with many ensembles including the Emerson String Quartet, the Dorian Woodwind Quintet, and the Portland String Quartet. He has recorded for Crystal Records, Musique Internationale, Stradivari Classics, and Arabesque Recordings. In addition to his classical career, he often features his improvisations and note-for-note transcriptions of the great jazz and blues pianists of the 1920s and 1930s. A recent recording, *Posnak Plays Chopin*, was released in the United States, Europe, and Japan on the Stradivari Classics label. A second recording, *George Gershwin's Piano Improvisations: The First Modern Recording*, was released in 1990. Future

solo and chamber music appearances include the Metropolitan Museum Series in New York, the Myra Hess Memorial Recital Series in Chicago, and recitals throughout the United States and West and East Germany. Formerly chairperson of the Department of Music at Kenyon College, Ohio, he is associate professor and director of the accompanying/chamber music program at the University of Miami School of Music.

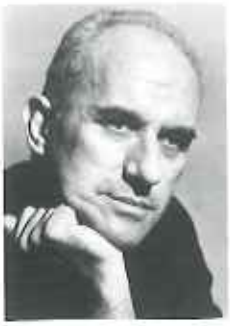
Jackie Presti earned her Bachelor of Music degree from the University of Miami. She has performed in nightclubs throughout the world as a soloist and background singer. She has also recently sung with advertising campaigns for numerous products including Eastern Airlines, Mars Bars, Mobil Oil, and Griffin-Bacall. Her movie credits (singing) include *A Chorus Line* and *The Cotton Club* as well as many industrial and television broadcast productions. She is currently a featured performer on Broadway in Cy Coleman's *City of Angels* bringing vocal jazz to the Broadway stage. Presti is a former resident of South Florida and now lives in New York City.

Whitney "Whit" Sidener is associate professor, studio music and jazz program director, and conductor/producer of internationally-award-winning University of Miami Concert Jazz Band. His performances on nine platinum albums, three platinum singles, and three gold singles include those with the Bee Gees, Andy Gibb, and K.C. and the Sunshine Band. His studio work for numerous recording artists includes Bobby Caldwell, Kim Carnes, Harry Chapin, Jose Feliciano, Aretha Franklin, James Gang, Rod Stewart, Barbara Streisand, and Dionne Warwick. He has made appearances with the Philharmonic Orchestra of Florida and the Miami Beach Symphony Orchestra. His stage appearances with numerous artists include those with Frank Sinatra, Tony Bennett, Lena Horne, and Mel Torme. He made appearances with the Bee Gees during 1976 and 1979 national tours, and was

featured soloist with Bob James' 1981 national tour. He is the recipient of an NAJE award for outstanding service to jazz education and two outstanding performance awards from *Downbeat* magazine.

Luca Signotini graduated from the Santa Cecilia Conservatory in Rome and completed his studies at the Musical Academy in Vienna having won the Gaspar Cassado and Maria Casals prizes. Signorini has performed in the most important musical capitals of Europe to great acclaim. A recording artist for RCA, Nuova Era, and Radio Viticano, Signorini has collaborated with such name artists as Felix Ayo, Ruggero Ricci, Arturo Sacchetti, and Gervase de Peyer. Every year he gives performances in the United States with Trio d'Archi di Roma. He holds a professorship in violoncello at the S. Pietro a Majella Conservatory in Naples.

Carlos Surinach was born in Barcelona in 1915, studied composition in Berlin, developed a conducting career in Paris, and in 1951 moved to New York. His Spanish nature is reflected in the Flamenco tone of his art. His German training reveals itself in a structural integrity rare in Spanish music and in his meticulous attention to detail. His French experience shows in the clarity of his musical thought and his skillful, imaginative instrumentation. His American attributes are his energy, vitality, and sentiment. *The Owl and the Pussycat*, choreographed by Martha Graham and narrated by Liza Minnelli, received its world premiere at the Metropolitan Opera House during the summer of 1978. It is the latest ballet by Surinach, whose American career began in 1952 with the performance of a piece at an all-percussion concert at the Museum of Modern Art, where the audience included the patron Bethsabee de Rothschild and choreographers Doris Humphrey and Jose Limon. Since then, commission has followed commission almost without interruption. His music has been played in the major theaters of the world—London's Covent Garden, Paris' Opera Comique, Leningrad's Kirov among them—and his works are in the repertoires of most American dance companies. But his gifts also are sought after by interpreters who have nothing to do with the dance, such as Ormandy, Steinberg, Stokowsky,



Zabaleta, and Alicia de Larrocha. Surinach says he is neither wholly Spanish nor wholly American. Still, both nations have embraced him. Here he has served on the faculties of two distinguished educational institutions—Carnegie Mellon University and Queens College—and, in 1975, he was guest of honor at the National Arts Club recital and reception in New York. His honors include the Alexander von Humboldt fellowship from his student days and the Arnold Bax Society's medal of Great Britain for non-Commonwealth composers. In Spain, Surinach was recently awarded the highest honor possible for an artist, Knight Commander of the Order of Isabella I of Castile.

Simonetta Tancredi, born in Naples, studied piano with Vincenzo Vitale and graduated from the Conservatory S. Pietro a Majella of Naples. She has pursued her musical studies in composition and harpsichord at the Accademia Chigiana of Sienna with Riccardo Brengola and at the Mozarteum of Salzburg with Maurice Gendron. Tancredi is an active chamber musician, having collaborated with such artists as Rodolfo Bonucci, Vincenzo Bolognese, and Gaetano Russo.

Tom Toyama quickly is becoming one of jazz's most promising young mallet artists. His devotion and commitment to the art form of jazz has earned him the reputation, as reported by *The Miami Herald*, to be "one of the finest jazz musicians on the east coast." Toyama's education and training includes a bachelor's degree from Indiana University, a master's degree from the University of Miami, and private studies from such renowned teachers as George Gaber, David Baker, Dave Samuels, and Ed Saindon. As a featured performer with the legendary trumpeter Ira Sullivan, Toyama has been described by Barry Winograd of Chicago's jazz radio station WBEZ, as a "blossoming jazz talent." In these performances with Sullivan's quintet as well as his own group, his brilliant sense of melodic and rhythmic ingenuity have been heard at numerous jazz clubs and festivals throughout the East and West Coasts. "Toyama demonstrates unusual and original qualities as an interpreter of his art form," says George Gaber, Indiana University. "Toyama's conception reflects both the past tradition and the future of jazz mallet performance." (Tom Moon, *The Miami Herald*, Miami.)

The University of Miami Concert Jazz Band, under the direction of Whit Sidener, is well known as one of the best big bands in the country. In both 1989 and 1990, they were awarded best college big band by *Downbeat* magazine. These young musicians are students in the University of Miami studio music and jazz department. As musicians, arrangers, and composers they are taking advantage of the multi-faceted contemporary music scene in Miami. The Concert Jazz Band has recorded six albums and released their first compact disc entitled *Pandamandium*. Purchases of these recordings can be made through the jazz department at the University and at Peaches in South Miami. The Concert Jazz Band toured Italy in the summer of 1988 as part of a student exchange program and received an overwhelmingly positive response. The band also attended the January 1990 NAJE convention held in New Orleans and performed with guest artist Bob Mintzer. Over the past fifteen years, this band has been active in South Florida as well as throughout the United States, Europe, Central America, and the Middle East. It has backed up well known artists such as Joe Williams, the Brecker Brothers, Eddie Daniels, Paquito D'Rivera, Toots Thielemans, Bob James, Dave Liebman, Gerry Mulligan, and Bob Mintzer.

The University of Miami Jazz Vocal Ensemble enjoys the reputation of being one of the finest jazz vocal groups in the country. In addition to appearances on local and national TV shows, "Jazz Vocal I" has performed all over the United States and continues to receive invitations to perform at prestigious music festivals and conventions such as the Music Educators National Conference, the National Association of Jazz Educators, the Mobile Jazz Festival, Musicfest USA, and the Montreux Jazz Festival. The ensemble is known for the wide variety of jazz styles represented in performances and on "Jazz Vocal I" record albums *No More Blues* and *Citizens of the Universe*. These LP's are available in local record stores.

The University of Miami Singers is the ultimate choral music experience for 32 select and talented musicians of the University of Miami. Under the direction of Professor Lee Kjelson, this ensemble has gained an international reputation that has earned them seventeen invitations to perform abroad. Concert tours to Italy, Austria, Rumania, Poland, England, the Soviet Union, Rumania-Greece, Spain, England-Scotland, Germany-Austria-Switzerland, Hawaii, Hong Kong-Japan-Korea, the western United States-Canada, England-Wales-Belgium, Poland-Hungary, Australia, and Yugoslavia have been resounding successes musically, culturally, and educationally. The University of Miami Singers program demonstrates one approach to a total choral music experience, one which is musically, educationally, and vocationally oriented. The stringent and varied demands placed upon today's professional vocalist necessitate such a well-rounded background, and the serious educator strives to provide a program that will encourage each student to develop the flexibility to meet any vocational situation. The team-teaching approach further increases the exposure to different styles.

Cuban-born soprano **Rosa Vento** will begin a two-year engagement with the Vienna Staatsoper in September 1991. During her tenure in Vienna, among the repertoire she will perform are the roles of Violetta in *La Traviata*, Donna Elvira in *Don Giovanni*, Micaela in *Carmen*, and Mimi in *La Boheme*. Vento begins the 1990-91 season with recitals at the Phillips Collection in Washington D.C., and at Festival Miami '90. She also is engaged to sing Donna Elvira for the Austin Lyric Opera, and will make her debut with the Stadttheater Basel, Switzerland, as Violetta in a new production of *La Traviata*. During the 1989-90 season, Vento portrayed Magda in the Long Beach Opera's controversial staging of Puccini's rarely-produced *La Rondine*. She also was engaged by the Toronto Mendelssohn Choir to sing the part of the Angel in Mahler's "Eighth Symphony," and by the Chicago Symphony Orchestra as a Flower Maiden in a concert performance of *Parsifal* under the baton of Daniel Barenboim. In April Vento made her debut with

the Opera de Nice as Mimi in *La Boheme*, and she was the soprano soloist in the opera company's performances of the Beethoven "Ninth Symphony." In June she performed the role of the Flower Maiden in the Spoleto Festival, Charleston, South Carolina, production of *Parsifal*.

The 1988-89 season marked Vento's Lyric Opera of Chicago debut as Flora in *La Traviata* and as the High Priestess in *Aida*. She also sang Pamina in *The Magic Flute* and Estelle in *The Stronger* with the Lyric Opera's Center for American Artists. Among the numerous vocal competitions which Vento has won are first place in the Loren L. Zachary Society Vocal Competition in 1989, the 1989 Metropolitan Opera National Council Auditions, the Rosa Ponselle International Vocal Competition, the Washington International Competition, and the Palm Beach Opera Auditions. As a winner of the 1986 Liederkranz Competition, she sang her first Rosalinde under their auspices in New York. Vento holds degrees in voice performance from the University of Miami and from the Manhattan School of Music.

The Vogler Quartet was formed in 1984, while its members—**Tim Vogler**, violin; **Frank Reinecke**, violin; **Stefan Fehlandt**, viola; **Stephan Forck**, cello—were still students at the Hanns Eisler Conservatory in East Berlin, German Democratic Republic.

The quartet's 1986 success at the XI Evian International String Quartet Competition led to the launch of their international careers. In addition to winning the first prize, the quartet also was awarded the Music Critics Prize and the Special Prize for Best Interpretation of a contemporary work. Following the Evian performances, the quartet was invited to play in the German Democratic Republic, the Soviet Union, Switzerland, the Netherlands, France, and West Germany. The musicians also were invited by the La Salle Quartet to study with them in Bassel, Switzerland. In 1987, they performed at the Orlando Festival in Holland, the International Music Festival of Lucerne, Switzerland, and the Schleswig-Holstein Festival in West Germany. In 1988 they visited Russia Cove in England and played with Sandor Vegh. The quartet has continued its studies both with Professor Feltz in East Berlin and with Walter Levine from the La Salle Quartet in Cincinatti, Ohio. In February 1990 the quartet played in London's Wigmore Hall with outstanding success. *The London Times*, in its review, said, "This simply was a marvelous exhibition of string quartet playing...an unanimity, a rich sound and impeccable balance...." From June to August 1990 the quartet performed at the Ravinia Music Festival in Chicago.

The Vogler Quartet is well traveled and their schedule is remarkable for a group still in their mid-twenties. Future plans include return visits to the United Kingdom in the fall of 1990, and again in 1991 and 1992. This performance marks the quartet's South Florida debut.

Harpist, **Valerie Von Pechy Whitcup**, is currently the principal harpist for the Philharmonic Orchestra of Florida and the Greater Miami Opera. She is on the faculty of the University of Miami School of Music, where she teaches harp. Well known as a soloist and chamber musician, she recently performed to sold-out audiences at the Highlands Chamber Music Festival in North Carolina. Professor Von Pechy Whitcup graduated from the Baldwin Wallace College Conservatory of Music, where she received the Fanny Nast Gamble Scholarship. She received her master's degree in harp performance from the University of Miami, where she was a fellowship student. While at the University of Miami, she studied with Edward Vito, principal harpist of the NBC Symphony during the Toscanini era. She was also Vito's second harpist in the Miami Philharmonic Orchestra under the direction of Alain Lombard. Upon Vito's retirement from that orchestra, she played principal harp until the orchestra's final season. Professor Von Pechy Whitcup composes for the harp and has had several of her works published. An active studio musician, she has recorded with Aretha Franklin, Julio Iglesias, the Bee Gees, and others. On stage, she has played for such artists as Marvin Hamlish, Tony Bennett, Johnny Mathis, Tom Jones, Andy Williams, the Carpenters, and Jose Feliciano.

Fred Wickstrom is a successful performer of the total art of percussion. Professor Wickstrom practices what he teaches: diversity based upon solid musical and technical fundamentals. He is equally at ease playing a drum set, performing as a timpanist or soloist in a symphonic setting; playing auxiliary percussion for a show; or performing chamber music. He joined the University of Miami faculty after earning bachelor's and master's degrees at Northwestern University and the University of Illinois. He has subsequently done post-graduate study in African music at University of California at Los Angeles. Prior to obtaining his graduate degree, he pursued an active free-lance career in Chicago that included jazz clubs, recordings, and performances with the Chicago Symphony Orchestra. He was timpanist and principal percussionist with the Florida Philharmonic Orchestra, and either drummer or percussionist with the majority of network television shows originating from South Florida. He maintains a busy free-lance performing career in symphonic, pop, and jazz music. His publications include his two volume series, *Keyboard Mastery for Mallet Percussion* and *Latin Percussion Techniques for Rock, Pop and Jazz*, and numerous articles in a variety of music publications.

Don Wilson is assistant professor at the University of Miami. His specialties include computer and electronic music with analog synthesis, digital synthesis, and hybrid synthesis, as well as the design and construction of electronic studio equipment. He has publications in the catalogs of Hal Leonard Publications, Galaxy Music Corporation Publishers, Broadman Press, and *Polyphony* magazine.

Russell Young, pianist, was born in Frankfurt, West Germany, and received his musical training in Washington, D.C., Morocco, and Texas. In 1979 he was awarded a Gramma Fisher Fellowship for further study in accompanying and operatic coaching in Graz, Austria. In 1980, Professor Young was coach/accompanist for Western Opera Theater in San Francisco; from 1981-1985 he served as coach/conductor for the Stadtstheater in Darmstadt, West Germany; and since 1985 he has been associated with the Gold Coast Opera in Pompano Beach, Florida. As vocal accompanist for many international singers, he also gives master classes in the art of vocal accompanying. Since 1989 Professor Young has served as the musical director of the Opera Workshop Program for the University of Miami.

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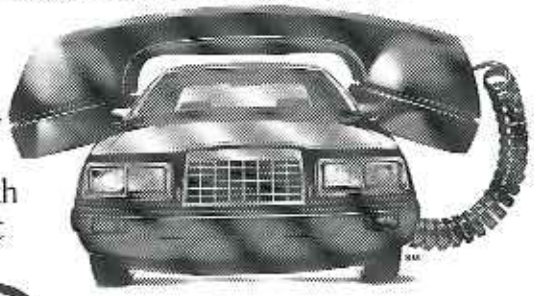

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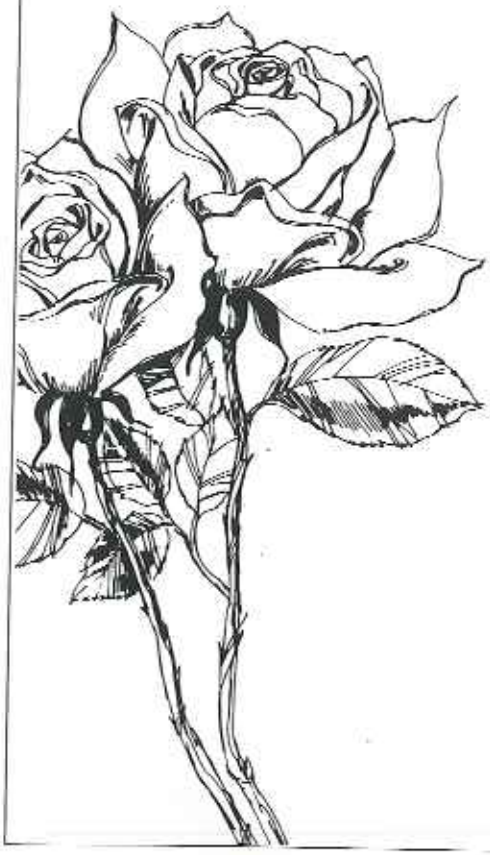

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