

Fanfares

◆ ROWAN UNIVERSITY ◆
DEPARTMENT OF MUSIC NEWS

Rich rewards

The Chairman's Message



As I reflect on the academic year that has just ended, I feel proud, encouraged and richly rewarded by the year's activities and the level of excellence demonstrated by our faculty and students. Our department mounted a wonderful and deeply meaningful concert to commemorate the tragic events of Sept. 11, 2001. With the help and collaboration of Rowan University President Donald J. Farish, we raised almost \$11,000 for the victims' relief effort. Our concert was narrated and hosted by President Farish and featured the Rowan University Wind Ensemble, combined choirs, Opera Company, the University Orchestra, faculty vocal soloists, Jazz Lab Band and Percussion Ensemble, as well as faculty piano

soloists. Conductors and directors included John Pastin, Denis DiBlasio, Salvatore Scarpa, Lourin Plant and Marian Stieber, with faculty piano soloist Raffi Besalyan, faculty vocal soloists Jon Garrison, Bonnie Hoke-Scedrov, Lourin Plant and Marian Stieber, who were accompanied by our ensembles and faculty pianist Veda Zuponic. (See photos inside.)

Our ensemble directors organized to begin what will become an annual recruiting activity designed to reach out to areas of concern to the Department of Music ensemble program. Their first effort was directed at the trombone, and we hosted a very successful event called SuperBone Sunday, which brought to campus on a single day more than 75 trombonists. The event featured clinics and masterclasses by the entire Philadelphia Orchestra trombone section, Mike Davis (Rolling Stones), Bill Reichenbach (L.A. studio great) and Rowan faculty trombonists Tyrone Breuninger, Salvatore Scarpa and Rick Linn. Next year's event will focus on the trumpet and will take place shortly after our Rowan University Jazz Festival. Future events will be designed to reach out to tenor and bass vocalists, double-reed instruments, string players and more as the needs present themselves. This event demonstrated a cooperative spirit of faculty working toward a mutually defined goal that has been an inspiration to all of us. We know that when we work together in this way, we can never fail! (See photos inside.)

By now many of you may have seen the ads we have been running in many important music magazines and journals. This is the result of our work with Amy Lebo and her design staff to produce an ad campaign that could accomplish three main objectives: 1) to let the public know about our newest faculty members, including many Philadelphia Orchestra principal players and many prominent jazz luminaries; 2) to get the name "Rowan" in front of as many professional musician/educators as possible; and 3) to publicize our new Master of Music degrees in performance. Additionally, we designed and installed a new state-of-the-art music department Web site of which we are all very excited. I urge you to visit and let me know your thoughts and/or suggestions at www.rowan.edu/fpa/music. (See photos inside.)

On a more somber note, this year also witnessed the end of our Glassboro Center for the Arts, accompanied by lost jobs for some of our department friends and colleagues. This brought with it an onrush of questions and concerns from the public, prospective students and their parents about whether we were still in business. President Farish told our university community that budget cuts mandated by the State of New Jersey forced him and the Rowan Board of Trustees to "make some difficult choices in order to insure the continued health of our academic programs." Now that the dust has begun to settle, we as a faculty are fully committed to letting the public know that the Department of Music and the College of Fine and Performing Arts are very much alive and well and open for business. As you read this newsletter, we are all working on the implementation of new marketing strategies to ensure such public awareness. **The state of our department has never been better, and our future has never looked rosier.**

I would love to hear from you to learn what you are doing and would encourage you to fill out the enclosed Keep In Touch form so that we can include your news in our next issue of Fanfares. As always, I wish you peace and artistic prosperity. I welcome your contact by phone or e-mail, (856) 256-4557 or witten@rowan.edu.

—Dean Witten

Music Department News

Wind Ensemble News

Since our last newsletter, the Rowan University Wind Ensemble, under the direction of Lt. Cmdr. John Pastin, has performed world premieres, featured world-class soloists in their concerts, performed masterworks for band, and traveled to Atlantic City and New York to present concerts.

It began with our Oct. 25, 2001 concert, featuring renowned classical saxophonist Dale Underwood. After a wonderful masterclass and clinic with Rowan students and local guests, Dale performed dynamically in the evening concert on Claude T. Smith's "Fantasia for Saxophone" and "A Gershwin Fantasy," arranged by New Jersey composer Ralph Martino. These selections provided a repeat performance for Cmdr. Pastin and Master Chief Underwood, as they previously performed them with the United States Navy Band at Carnegie Hall, New York, in 1996.

The Wind Ensemble and the University Lab Band performed four concerts on Nov. 11, 2001 at the Sands Hotel Copa Room in Atlantic City, in honor of Veterans Day. Exactly two months after 9/11, the ensemble presented a fitting patriotic tribute to the veterans of our nation's armed forces. Rowan students performed proudly while experiencing the stage setting at the famous Copa Room. One of the selections on the concert, "The House We Live In," originally performed by Frank Sinatra on the same stage, was performed by the ensemble featuring guest vocalist Danielle Pastin, University of Maryland vocal student and daughter of the conductor.

A first for the university was the "All Rowan Composers Concert" on Nov. 28, 2001, which featured music written specifically for the Wind Ensemble by Music Department faculty. This event provided a "world premiere" for the majority of the works presented. Compositions included two selections by Denis DiBlasio, "Fanfare," and "Deep Space"; James Piccone wrote a two-movement work entitled "Windjammer"; Professor Emeritus Hoyle Carpenter arranged Cesar Franck's "Piece Heroique" for band; Sal Scarpa wrote "Sonora" for 10 trombones; and Harold Oliver's "Bandfare" and Sean Heim's "In the Shadow of Tulum" highlighted the more contemporary works for band that evening. John Pastin's Italian festival original "Norwood Suite," in five-movements, concluded the concert. Using a quote from Denis DiBlasio, "It was like attending the Grammy Awards,"

as all composers received recognition for their work.

"Serious Masterworks for Band and Percussion" was the theme of our next concert on March 6, 2002. With selections like Stravinsky's "Circus Polka," Hindemith's "Symphony for Band," and Schuman's "When Jesus Wept," the program showed the ensemble's ability to switch from themes of several previous concerts to standard works that are extremely challenging and possess serious artistic merit. When adding Rimsky-Korsakov's "Concerto for Trombone" and Schwantner's "Percussion Concerto" to the line up, the concert overwhelmingly lived up to its theme. Dee Stewart, former trombonist with the Philadelphia Orchestra and currently Professor of Trombone at Indiana University, visited with the ensemble and expertly performed the Trombone Concerto. Also featured on the concert was percussionist Matthew Witten, with a brilliant performance of Schwantner's "Percussion Concerto." A repeat performance of this selection was accomplished at the end of the semester when the ensemble visited Queen's College, Queens, NY, for its annual "Day of Percussion" event. Matthew's performance received a standing ovation from a roomful of percussion enthusiasts.

The performance season ended on April 18, with our Second Annual "Side by Side Concert," where the ensemble hosted 125 high school musicians and guest composer/conductor Robert W. Smith. This event brought students from 16 South Jersey high schools to the university for four rehearsals prior to the concert. Mr. Smith's rehearsals were presented as clinics for students and area band directors, and an informative question-and-answer session was conducted with the composer prior to the concert. After a warmup "first set" concert by our Wind Ensemble, Rowan students joined the 140-member combined concert band for the concluding half of the program. The capacity crowd at Pfleeger Concert Hall was on its feet at the end of the concert, showing its appreciation for the student performers, Mr. Smith and the tremendous evening of



Robert W. Smith with Rowan alumnae and students music at Rowan.



LCDR John Pastin with participants of his annual Side-By-Side concert.



Matthew Witten performing Joseph Schwantner's Concerto for Percussion with Rowan Wind Ensemble at Queens College (New York).



Bonnie Hoke-Scedrov, Marian Stieber, Lourin Plant and Jon Garrison performing as soloists with Rowan University Orchestra directed by Salvatore Scarpa for 9/11 Memorial Concert.



LCDR John Pastin conducting the combined choirs with Wind Ensemble at 9/11 Memorial Concert.

Percussion Ensemble



The Rowan University Percussion Ensemble is proud to announce the release of its third CD recording, *Nosferatu*, featuring the music of New York composer Mick Rossi. The CD is a live recording of Rossi's score, which was commissioned to accompany the silent film "Nosferatu" by F.W. Murnau, made in 1922. This live recording was made on Oct. 29, 2000 and was produced as a Halloween offering to Rowan students by the Glassboro Center for the Arts, the Rowan Percussion Ensemble and Director Dean Witten. To receive a complimentary CD, write, phone or e-mail Dean Witten, (856) 256-4557 or witten@rowan.edu.

Pulitzer Prize composer visits Rowan University

On Nov. 15, 2001, Pulitzer Prize-winning composer Christopher Rouse conducted a masterclass with Rowan University percussion, flute and composition students. Members of the Percussion Ensemble performed his piece "Ogoun Badagris" and were very warmly received by the composer. Flutist Sam Brooks also performed two of Dr. Rouse's compositions for solo flute with very complimentary comments from the composer.



Dean Witten, Christopher Rouse, Adeline



SING, AMERICA!

was performed by 134 voices comprising members of the Gloucester County College/Community Chorus, the Rowan University Choral Union, and Alumni and Friends of the GSC/RU Concert Choir. Thirty-two Concert Choir alumni were part of the group, among them Janice Chard-Lind, who made the trip from her home in Florida; she was joined by her daughters Andrea Tursi and Alison Chard-Wells and her son-in-law and former percussion major Joseph Wells, all former Concert Choir members.

Sixteen high school students joined the ensemble, representing Delsea Regional under the direction of Nora Patterson, Penns Grove under the direction of alumnus James Davis, and Edgewood Regional under the direction of Michael Doheny. While the performance was basically a patriotic tribute, the late GSC/RU music professor James R. Shaw was remembered by a new composition, "Into Your Kingdom, Lord," dedicated to him and written by Gene Grier, 1968 Distinguished Alumnus. Mr. Grier traveled from Clarkston, MI, to con-

duct the premiere of his composition, which he preceded by a brief verbal remembrance of Mr. Shaw.

This event was the second time in the past five years that this many alumni returned to the campus for a festival choral event, and was one of several events resulting from the collaboration of Professor Emeritus Clarence Miller and Administrative Assistant Lawrence De Pasquale, who conducts the GCC Chorus. At this concert, the county chorus also premiered a work by former music student Michael Murphy, entitled "They That Wait Upon the Lord," dedicated to De Pasquale and the chorus. Alumna Patricia DeMartino-Januszewski performed the obligato in Murphy's piece. Frank Guerrini prepared the 17-voice Choral Union, which sang as part of the ensemble. The mayor of Camden, the Honorable Gwendolyn Faison, was invited to read Walt Whitman's poems, which were the basis of Howard Hanson's "Song of Democracy," one of the major works performed at the concert, accompanied by David Anderson at the piano and Lawrence De Pasquale at the organ.

SuperBone Sunday

On Sunday, March 3, 2002 Rowan University held the first of what will become an annual recruitment activity aimed at specific areas of immediate concern to the department's ensemble programs. Once the trombone was identified as the target for the first such event, our ensemble directors led by Professor Bryan Appleby-Wineberg began to strategize the day's activities.

Our event included performances and masterclasses by the complete Philadelphia Orchestra trombone section, Tyrone Breuninger (Phila. Orch., ret.), Mike Davis (Rowan Visiting Artist in Jazz), Bill Reichenbach (L.A. studio great), Salvatore Scarpa and Rick Linn.

The event was an unprecedented success and brought more than 75 trombonists to our campus ranging in levels from beginner to advanced professionals and hobbyists. A massed performance featuring the world premiere of Mike Davis' commissioned piece "Local Everywhere" and a performance by BoneTown (a professional jazz group featuring both Mike Davis and Bill Reichenbach with a stellar rhythm section that included pianist Phil Markowitz and drummer John Riley) were the grand finale to an already grand event.

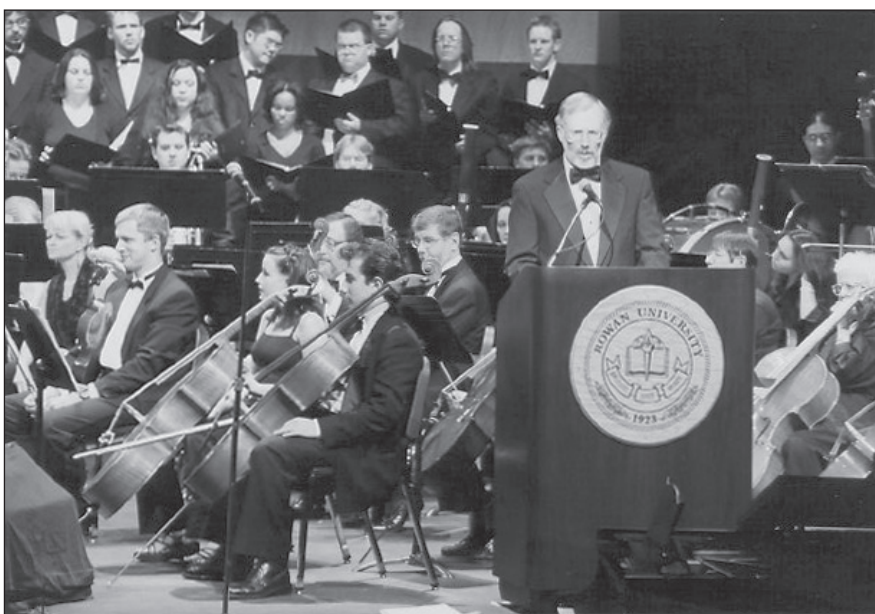
Next year's event will focus on the trumpet and will be held in the weeks following our annual Rowan University Jazz Festival. Stay tuned for more details.



Photo by Allison S. Witten

Philadelphia Orchestra trombone section in performance at SuperBone Sunday, March 3, 2002.

Memorial Concert



President Donald J. Farish hosted and narrated the Department of Music Memorial Concert for the victims of the 9/11 tragedy.



Veterans Day Concert November 2001, Copa Room, Sands Hotel and Casino, Atlantic City.

Faculty News

Bryan Appleby-Wineberg, Trumpet

Dr. Bryan Appleby-Wineberg, professor of trumpet and brass, will perform several places this summer, including New Jersey, Pennsylvania, Delaware, New York and Great Britain.

In June he performed as a member of the Solo Cornet Section with the Atlantic Brass Band (the Resident Brass Band of Rowan University) as it completed its second CD recording. Also in the Solo Cornet Section was sophomore trumpet major Timothy White, a student of Dr. Appleby-Wineberg's.

Also in June, Dr. Appleby-Wineberg will be one of the "Featured Performers" on a concert entitled "Trumpet Spectacular" at Swarthmore College, and he will perform Best of the Sacred Concerts by Duke Ellington as part of the Clifford Brown Jazz Festival in Wilmington, DE.

In July, Dr. Appleby-Wineberg will perform in Manchester, England, at the International Trumpet Guild Conference. He will participate in the "Festival of Trumpets," performing on four trumpet ensemble pieces (two on piccolo trumpet) and will conduct Ave Verum for eight trumpets by William Byrd.

Other concerts include a series of Brass Quintet Concerts sponsored by the Haddonfield Symphony, a Bombastik Brass Quintet concert in New York, and performances with the Gramercy Brass Band in New York City.

Dr. Appleby-Wineberg also is reviewing two brass pieces for the International Trumpet Guild Journal. One piece is for brass quartet and the other is a solo for trumpet and piano. The reviews will appear in the 2002/2003 ITG journals.

Douglas Mapp, Bass

Doug Mapp will participate in the following activities this summer:

- Relâche concerts in Philadelphia, Wilmington and New York (Lincoln Center outdoors)
- The Clifford Brown Jazz Festival in a performance of the Duke Ellington Sacred Concert (Doug is the leader/contractor on this gig)
- Concerts with PhilaOrchJazz, a jazz group made up of Philadelphia Orchestra Musicians and a few local players including Doug and John Blake. Their first concert was last week at the Kimmell Center.
- Doug serves as artist clinician at two music camps: the Mason/Dixon Jazz Camp at Gettysburg College in June and the Summer Conference for String Education and Chamber Music at Rowan University.
- A few concerts with the Delaware Symphony, Kennett Square Symphony and the Ocean City Pops.

Denis DiBlasio, Saxophone

At the Jazz Festival, the Rowan Jazz Department (under the direction of Denis DiBlasio) kicked off a celebration for trombone. The festival featured jazz trombonists Mike Davis and Bill Reichenbach. The festival was a great success, with three days completely filled with high school bands. There was a waiting list of seven bands for this yearly non-competitive festival.

Next year should be even more interesting, with the new design of the Lab Band.

The April Lab Band concert featured Rowan's jazz composition and arranging professor Ed Vezhino and lead trumpet player Jim Ward. The band played Ed's music beautifully. Jim's playing and clinic with the students were an educational highlight for many of the brass students.

Maestro Constantine Kitsopoulos joins faculty

Rowan University Department of Music is proud to announce the hiring of Constantine Kitsopoulos as the newest addition to our voice faculty. He will serve as Opera Coach and will work closely with Rowan Opera Company Director Marian Stieber and voice faculty Jon Garrison, Bonita Granite and LourinPlant. Constantine Kitsopoulos has made a name for himself as a conductor whose musical experience runs the gamut from symphony, opera and music theater to the development and performance of new works in a wide variety of genres.

Maestro Kitsopoulos is music director of the Broadway company of "Les Miserables," a position he held until the summer, when he began rehearsals as music director and principal conductor of Baz Luhrmann's production of Puccini's "La Boheme." The production will have its premiere in San Francisco in October and will open in New York at the Broadway Theater in December.



Constantine Kitsopoulos

During the summer of 2001 he was music director for the La Jolla Playhouse production of Frank Wildhorn's "Dracula," which is slated for a Broadway opening in 2003.

Maestro Kitsopoulos recently conducted a complete performance of Stravinsky's "L'Histore du Soldat" with members of the Philadelphia Orchestra at Rowan University. In March 2001 he led the Brass Band of Battle Creek's tour of the Midwest and conducted their Holiday concert in December 2000.

During the summer of 2000, Maestro Kitsopoulos was music director and conductor of a new production of Frank Loesser's "Hans Christian Andersen," directed and choreographed by Martha Clarke and produced by the American Conservatory Theatre. He also continues to lead the New York Virtuosi Chamber Symphony in educational concerts.

The 1999-2000 season took Maestro Kitsopoulos to Asia, where he conducted the Hong Kong Municipal Opera production of "Carmen" at the Hong Kong Cultural Centre, and subsequently took the production to the Beijing Music Festival. At Alice Tully Hall he conducted a concert version of Gluck's "Orfeo ed Euridice" to celebrate the 35th Anniversary of the Metropolitan Greek Chorale, of which he is music director. He returned to Michigan for concerts with the Brass Band of Battle Creek and was music director for developmental workshops of two new Broadway musicals. He also led the New York Virtuosi Chamber Symphony in educational concerts.

During the 1998-1999 season, Maestro Kitsopoulos was music director and conductor of Matthew Bourne's production of Tchaikovsky's "Swan Lake" on Broadway. In October 1998 he led the Brass Band of Battle Creek's tour of the United Kingdom, which included his debut at Royal Albert Hall. In September 1998 he led the Hong Kong Philharmonic in a fully staged production of Puccini's "La Boheme," for which he received critical acclaim.

He recently served as music director for the pre-Broadway workshop of "The Molly Maguires" and conducted education programs for the Brooklyn Philharmonic Orchestra. During the summer of 1999, Maestro Kitsopoulos created orchestrations and served as music director of the world premiere production of Ed Dixon's "Fanny Hill" at the Goodspeed Opera House in Connecticut.

Maestro Kitsopoulos studied conducting with Gustav Meier, Sergiu Commissiona, Semyon Bychkov and his principal teacher, Vincent LaSelva. He studied piano with Marienka Michna, Chandler Gregg, Ed Edson and Sophia Rosoff.

Maestro Kitsopoulos lives in New Jersey with his wife, Lynne, and two children, Antonia and Yahn.

Greg Giannascoli, Marimba

Marimba artist Greg Giannascoli was a winner of the 2001 Artist International Competition. The prize is a solo recital debut in New York City. Greg's subsequent solo recital was held at Weill Recital Hall at Carnegie Hall. His program included two world premieres, one by Sydney Hodkinson and the other by Davide Zannoni. The concert was a huge success and resulted in Greg's being invited back for another concert next season, something that is offered only to a couple of the winners each year. Greg appeared at the International Flute Convention, with flutist Karen Demsey, in August in Washington, DC, where they performed works from their recent CD release, "Recollections of the Inland Sea." He will tour Europe next season, appearing as soloist with orchestras, performing recitals and presenting master classes.

Ed Vezinho, Arranger

Ed Vezinho will perform in showrooms in Atlantic City this summer with Joan Rivers, Michael Amante and the Golden Boys of Bandstand, to name a few.

The Ed Vezinho/Jim Ward Big Band will record its second CD for DAB Music in July and August. The CD will feature new works for jazz ensemble and feature some of the area's finest jazz players.

In September, Ed will be a featured soloist with Sweden's XL Big Band on its tour through the Eastern United States. The ensemble will perform some of the arrangements on Ed's debut CD, "Smile."

He also is working on charts for various singers and a piece to feature Dennis DiBlasio with the Rowan Jazz Ensemble this Fall.

Joseph Mayes, Guitar

Joseph Mayes wrote a review of the Kenny Hill Summer Guitar Construction workshop titled "Miracle at Felton," which was published online by the Mel Bay Guitar Sessions Web Page in October 2001.

"Joseph Mayes: Transcriptions for Guitar," a collection of pieces from the English, German and Italian Renaissance, was published in April by Galvanized Press in Palmetto Grove, Fla.

"Parlor Gems," a collection of guitar solos and duets from the 19th century taken from the Joseph Mayes CD of the same name, was accepted for publication by Mel Bay Inc. of Pacific, MO. The release date is projected for September.

"Auld Lang Sygne," a Joseph Mayes arrangement of the traditional tune using the technique of harmonics, was published online by the Mel Bay Guitar Sessions Web page in December 2001.

"A Weekend of Guitar Ensembles," a review by Joseph Mayes of the Middle America Guitar Ensemble Festival, was published in the Winter 2002 issue of "Soundboard," the organ of the Guitar Foundation of America.

In August, Joseph Mayes performed and lectured at the Alexandria (VA) Guitar Festival. He will play two guitars of his own construction in a program of his own arrangements and transcriptions, and lectured on "Efficient Practice Techniques."

Dr. Kristyn Kuhlman, Music Education

Dr. Kristyn Kuhlman served as the guest conductor of the 2002 All South Jersey Elementary Honors Band. The Honors Band consisted of approximately 100 fifth- and sixth-grade instrumentalists representing more than 80 schools from South Jersey. Dr. Kuhlman also served as an adjudicator for the NJMEA Junior High/Middle School Concert Band Festival held at Rowan University in May.



Jim Miller, Drums

Jim Miller performed the following shows:

- June 2: Christ Church Ithan (Villanova, PA)
 - June 6: Kimmel Center (Philadelphia)
 - June 7: Charlie B's* (Stenton Avenue, Philadelphia)
 - June 8: Clef Club* (S. Broad Street, Philadelphia)
 - June 11: 55 Bar** (55 Christopher St., NYC (West Village))
 - June 15: Candlelight* (Trenton)
 - June 28: Belmont Plateau* (Fairmount Park, Philadelphia)
 - July 27: Winery Jazz Festival (DuBois, PA)
- * w/ the Eddie Green Quartet
** w/ Mike Pedicin Jr., Jim Ridl & Darryl Hall

Jim began working on the "Miller Time" CD this summer.

He reviewed the new Yamaha drumset in the June 2002 issue of JazzTimes.

He also reviews Mymi drums in an upcoming issue of JazzTimes.



Jim Miller performs at the East Coast Jazz Festival, Feb. 16.

Veda Zuponicic, Piano

Veda Zuponicic took pride in the many accomplishments of her students this past year, both collegiate and pre-college. Her professional activities included hosting the NJMTA and MTNA Competitions at Rowan, acting as convention chair for the NJMTA Convention at the Lawrenceville School in November, and adjudicating throughout the year for a variety of piano competitions and auditions.

In addition, she traveled to Moldova to participate in a symposium on the future of the arts in Moldova, sponsored by UNESCO. Her speech, delivered in Russian, was broadcast nationally. While there, she also gave three days of masterclasses at the National Conservatory. Miss Zuponicic will travel to the Ukraine this summer for the fourth year of teaching at the International Master Classes in Alushta, Crimea, together with Professor Naum Shtarkman of the Moscow Conservatory and Professor Tatiana Werkina from Ukraine's Kharkov Institute of Arts.

Dr. Lili Levinowitz, Music Education

Dr. Lili Levinowitz and collaborator Ken Guilmartin introduced their newest song collection, "flutes," to the Music Together community this fall. There are more than 40,000 families enrolled worldwide in this early childhood music and movement program.

She has traveled to 15 cities this year to train teachers using the MT model. Lili also published an article titled "The Golden Age of Early Childhood Music Education" in MENC's magazine Teaching Music.

In addition to her publications, Lili presented workshops at the New Jersey and Pennsylvania music educators conferences and was the keynote speaker for the early childhood day at the Oklahoma Music Educators Conference.

Dean Witten, Percussion

Dean Witten will be on a leave of absence from his duties as chairman of the Department of Music at Rowan University during the Fall 2002 semester to perform in a new production of Puccini's "La Boheme" directed by Academy Award-winner Baz Luhrmann. The production begins with eight weeks at the Currin Theater in San Francisco and then opens in New York at the Broadway Theater (W. 53rd and Broadway), with previews beginning Nov. 23 and opening night on Dec. 8.

George Rabbai, Trumpet

George Rabbai played recently in the orchestra for the opening of "The Look Of Love" concert tour for Diana Krall at Radio City Music Hall in New York City. He was on the jazz faculty with Denis DiBlasio at Gettysburg College for the Mason-Dixon Jazz Camp June 15-21. He also was on the faculty at the University of the Arts, teaching jazz trumpet and improvisation classes at its two-week Jazz Summer Program July 8-19. He performed with the Woody Herman Orchestra at the Camden Waterfront on July 29.

In the upcoming Civil War film "Gods and Generals," George is in some important scenes playing the bugle. It is a Ron Maxwell production and will open in theatres in the fall.

Tyrone Breuninger, Euphonium

- EU-TU Tuba Quartet Concert at Rowan
- Euphonium Soloist with Rowan Wind Ensemble Side by Side Concert Celebrating the Music of Robert W. Smith, John Pastin conducting
- Guest Euphonium Soloist with Bucks County Community College Community Symphonic Band, Jerry Nowak conducting
- Trombone Clinician at Rowan SuperBone Sunday
- Adjudicator for South Jersey Band Competition
- Performances with the Festive Brass Quintet
- Performances with the Concerto Soloists of Philadelphia Wind Ensemble
- Euphonium Soloist with Atlantic Brass Band
- Performed with Atlantic Brass Band at NABBA Brass Band National Competition in Cincinnati
- Chairman of Brass Department, Trombone & Tuba Instructor at Luzerne Music Camp

Dr. Lourin Plant, Baritone

During the 2000-2001 season, Dr. Lourin Plant performed three vocal recitals: for the National Association of Negro Musicians (Marian Anderson Guild), Rowan's Women of Distinction Ceremony, and a guest artist program of Classical Arias and African-American Spirituals at the University of Pennsylvania.

Dr. Plant was featured as countertenor soloist in four concerts given by Philadelphia's Ancient Voices Early Music and will be featured on their 2002 CD of live concert selections. He performed under Maestro Wolfgang Sawallisch with the Philadelphia Singers Chorale and the Philadelphia Orchestra in Ravel's Daphnis and Chloe Orchestral Suites as part of the Inaugural Gala Concert of the Kimmel Center for the Performing Arts in Philadelphia (broadcast live nationally on PBS), and in June in The Verdi Requiem.

A highlight of the year as a member of the Philadelphia Singers Chorale and the Philadelphia Orchestra was the performance of the Tribute Concert, given in memory of those who lost their lives on Sept. 11. In partnership with WHYY television and radio, the concert, which was broadcast from the Mann Music Center live nationally on PBS, was performed six days after the tragedies. The concert drew a crowd of about 6,500, with tens of thousands more tuning in across the country.

As a member of the chorus of the Opera Company of Philadelphia, he performed in three operas (The Elixir of Love—Puccini, La Perichole—Offenbach, I Capuleti ei Montecchi—Bellini), a total of 21 performances during their 2001-02 season at the Academy of Music.

Dr. Plant adjudicated and presented four solo vocal and choral music festivals/workshops this season in Camden, Glassboro and Doylestown (PA). He

Tom Giacabetti, Guitar

Guitarist Tom Giacabetti has appeared in concert recently at the Kimmel Center with Peter Nero and the Philly Pops and has performed with Bernadette Peters, Wayne Brady, Lorna Luft, Don Rickles, Debbie Reynolds, John Lithgow and the Walnut Street Theater production of "Camila" this past year. He also has performed at Temple University and the University of the Arts jazz festivals.

Tom has written several product reviews for Jazztimes Magazine and has been appointed co-chair of the Jazz Guitar department at the University of the Arts. He was coordinator and one of the judges at the Pat Martino Gibson guitar competition held at the University of the Arts.

Tom performs every Sunday at the Ritz-Carlton's jazz brunch.

Sal Scarpa, Conductor

Sal Scarpa will conduct the 2002 New Jersey All-State High School Orchestra in its performances at November's teachers convention in Atlantic City, and again at Newark's NJPAC Prudential Hall. The program will include Smetna's "The Moldau," Puccini's "Intermezzo from Manon Lescaut," "March to the Scaffold" by Berlioz, and Richard Danielpour's "Toward the Splendid City."

Sal Scarpa



Michael Ludwig, Violin

Michael Ludwig was in Sarasota, FL, in June as a faculty member of the National Youth Orchestra Festival, an event sponsored by the American Symphony Orchestra League. He also gave chamber music performances in Sarasota, as well as in Cape May, NJ. In August he performed at the Saratoga Chamber Music Festival with renowned pianist Jean Yves Thibaudet. Later in the month he traveled to Korea to teach at the Bearstown Music Festival.

On Sept. 22, he will make his conducting debut, conducting the Lansdowne Symphony Orchestra in Schubert's Rosamunde Overture at The Corinthian Yacht Club.

adjudicated the New Jersey State Teen Arts Festival in Trenton, adjudicating many of the outstanding high school choirs in the state (Hunterdon Central, Collingswood, Pennsville, Clearview Regional, Eastern, North Hunterdon, Egg Harbor Township, Phillipsburg, Sparta, Jonathan Dayton, Montville, Nottingham, Belvedere, Point Pleasant, Cherokee, Red Bank, Piscataway, Watching Hills, Morristown, Hamilton West and Bridgewater-Raritan).

Dr. Plant conducted the Chamber Choir in two home concerts, with a high point the Bach Cantata 106 Gottes Zeit ist die Allerbeste Zeit, featuring a consort of eight viols; and in the spring, the Mozart Coronation Mass. The Mozart was featured at the 2002 New Jersey State Music Educators Conference in New Brunswick with Sal Scarpa's University Chamber Orchestra and the Voice Faculty. The Concert Choir also appeared at the N.J. State Music Conference with a program of Haydn, Faure, Brahms, Tye, Janowski, and Stonehill.

Members of the University Concert Choir and Chamber Choir joined six choirs from across the nation in a Carnegie Hall performance of the world premiere The Nativity by noted African-American composer Ernestine Robinson and conducted by Jonathan Griffith. National Public Radio produced a documentary of the performance, and it was featured on NPR's Morning Cup broadcast on Dec. 25, 2001. This was the University Concert Choir's third performance at Carnegie Hall in two years, and after the Chamber Choir, remains the only other Rowan student group to ever appear at Carnegie Hall.

All of the choirs and voice faculty participated in the 9-11 Memorial Concert, sponsored by the University and Department of Music. The event raised more than \$11,000.

Marian Stieber, Soprano

Professor Marian Stieber, recently appointed coordinator of the Vocal Division, has completed her fourth season as director of the Rowan Opera Company with five highly acclaimed performances of Menotti's "Amahl and the Night Visitors" and two moving performances of Puccini's "Sour Angelica" sung in the original Italian with English subtitles. Ms. Stieber and the students of the ROC continue to provide the South Jersey area with quality opera performances both vocally and visually.

On Nov. 22 and 23, the Rowan Opera Company will offer a scenes program featuring famous "pants roles," such as Cherubino, Octavian and Orlofsky. The spring production will offer a light operetta, to be announced.

Also active as a concert soloist, Ms. Stieber performed this past season with the Philadelphia Youth Orchestra Mendelssohn's Elijah and with the Germantown Oratorio Society of Philadelphia Haydn's St. Theresa Mass. She also joined Metropolitan Opera tenor and fellow Rowan voice faculty member Jon Garrison in recital, performing the St. Sulpice scene from Massenet's Manon. In October, Ms. Stieber will travel to New Hampshire for a joint recital with renowned mezzo-soprano Catherine Stoltz. She also is scheduled to perform Handel's Messiah and Mozart's Requiem in Philadelphia next season.

Paul Klinefelter, Bass

Paul Klinefelter ended another season with the Harrisburg Symphony in May. Rousing performances of Mozart's 35th Symphony and Mahler's 5th at the final concert elicited hearty ovations.

In the spring, Mr. Klinefelter played at the West Chester University Jazz Festival with his wife, pianist Terry Klinefelter and vocalist Michelle Leigh. He also accompanied James Mabry and Johnny DeFrancesco at the Brandywine River Blues Festival.

This summer, Paul continued playing his regular Thursday and Friday night engagements at Vincent's in West Chester, PA, with such regional jazz and blues luminaries as Chris Farr, Ron Thomas, Steve Guyger, John Swanna and Linwood Taylor. On other nights he free-lances, including frequent trips to Harrisburg to perform with pianist Steve Rudolph or drummer Chris Santiago.

In addition to being an adjunct professor of double bass at Rowan, Paul is on the faculty at the Music Centre in Exton, PA, and Community College of Philadelphia.

Piano News

The Piano Department at Rowan University had a stellar year, hosting the New Jersey MTNA competitions in November as well as the Eastern Division MTNA competitions in January. Record numbers of graduate and undergraduate recitals were held during the year, and the pianists can be proud of successes in regional, national and international competitions.

In November, Rowan sophomore Elena Ryeckina won first place in the New Jersey MTNA Steinway Competition, and Yanna Belianchikova was named the alternate. In January, Ms. Ryeckina won third place in the Eastern Division of the competition. Also in November, the NJMTA competitions were held in Princeton. In the collegiate division, Ms. Ryeckina won first place, Yanna Belianchikova and Kevin Wilson tied for third place, and Sal Mazzocca, Marco Gomez, Brian Gilmore and Rick Pelletier all received honorable mentions.

Adjunct faculty member Raffi Besalyan, who won a top prize in the 2002 Josef Hofmann competition in Aiken, SC, received the Special Performance Award of the Artist International Competition in New York in April. As a result of this award, Mr. Besalyan will make his New York debut in Carnegie Hall's Weill Recital Hall next March under the auspices of Artists International.

In October, Mr. Besalyan traveled to Japan, where he presented Master Classes and recitals for the Japanese Music Teachers Association in Osaka. In January, he played the Rachmaninoff 3rd Concerto in Belgorod, Russia, with conductor Gavriel Heine. He traveled to Italy this summer to teach at the International Music Festival in Laguna and to perform the Brahms Piano Concerto No. 1 with the Laguna Festival Orchestra.

Upon returning to the U.S., he taught in the International Summer Music Festival at Rowan. In May, 2002, Mr. Besalyan received his Doctor of Music degree from the Yerevan "Komitas" Conservatory in Armenia. We congratulate him on an extraordinary year!

Rowan's piano department will host the International Summer Music Festival for the second year. Some of the world's greatest teachers of young artists will be on campus to share their talent and years of experience. From the Republic of Moldova, Galina Buinovschi, director of the Lycee Porumbescu in Kishiniev, will teach the violin. Ms. Buinovschi has taught many laureates of international competitions.

The piano faculty will include Tatiana Werkina of the piano faculty of the Kharkov Institute of Arts, Ukraine; Lydia Boguslavsky, on the faculty of Queens College and a graduate of the Moscow Conservatory; Dr. Julia Lam, a noted teacher of young artists; Veda Zuponic, professor of music at Rowan University; Raffi Besalyan, adjunct professor at Rowan University; and Manami Ochi, adjunct professor at Rowan University.

With a total enrollment of only 50 people, the summer festival includes some of the most gifted young people in the world, ranging in age from 7 to conservatory level. Students will arrive from the East Coast as well as Japan, Russia and the Ukraine. They will receive intensive training on their solo instruments, theory, solfège and music history, and frequent chamber music coachings. Concerts are held daily, offering the young people many opportunities for performance.

Jon Garrison, Tenor

Artist-in-Residence tenor Jon Garrison joined the Chamber Orchestra of Philadelphia and the Philadelphia Singers in June for Haydn's Creation. This performance was for the American Symphony Orchestra League's convention in Philadelphia.

In July, he returns to the Berkshire Choral Festival for concert performances in the roles of Peter Grimes (Britten), Idomeneo (Mozart) and Rodolfo in La Bohème (Puccini).

In September, Mr. Garrison joins the Montreal Symphony as soloist in Szymanowski's Symphony #3, "Song of the Night," to be performed in Montreal and Carnegie Hall. He recorded this role in 1994 with Simon Rattle and the City of Birmingham Symphony, a recording that won several European "Best Recording of the Year" awards.

He also travels this fall to Fresno, CA, for Eisenstein in Die Fledermaus and to Pittsburgh for performances of Rachmaninoff's The Bells with the Pittsburgh Symphony.

From the Desk of the Dean

As I write to you, I realize that you may be getting some mixed messages from Rowan these days. On the one hand, we have spent this past year planning for an extensive renovation of Wilson Hall, accompanied by a major addition to the building to house the Department of Theatre/Dance. These are exciting plans to which everyone is looking forward. At the same time, however, news articles recently appeared regarding the close of the Glassboro Center for the Arts and three other Institutes at the University.

These major cuts were a direct result of the budget problems now upon us in the state of New Jersey. Although we have the benefit of the Rowan Endowment, Rowan is a state institution and we rely very much on budgetary aid from the state to support our programs. Therefore, the administration made some tough decisions. Our priority is to keep our academic programs as secure as possible and to cut some auxiliary programs instead.

The Glassboro Center for the Arts has been a definite advantage here at Rowan since 1989. The Center has brought countless professional performers to Rowan and often brought them into workshops that had direct impact upon our students. Additionally, the publicity generated by the Center gave great weight to the worth of the arts on our campus and, in the public mind, associated quality arts experiences with Rowan. This has been evident by the many calls we have received asking if the College of Fine and Performing Arts was eliminated as well. The answer is a resounding no! We are still alive and well and continuing to do what we have done for the past 31 years.



Unfortunately, the budget crisis may also have an impact on the timetable for our new construction/renovation. The Wilson project is still in the first tier of planned new construction. When the project will start, however, is still under discussion. We will inform you when we have a more definite calendar for design and construction.

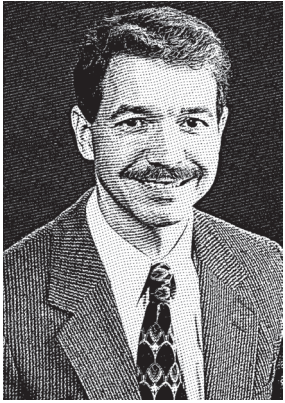
The Rowan Music Faculty continues to perform and create at a very high level. Dr. Robert Rawlins recently was promoted to the rank of Associate Professor. For Dr. Rawlins, this is an honor well-deserved. Bob is an outstanding performer/scholar — if you have attended his Spotlight Recitals, you already know that. I urge you to attend these outstanding Monday evening performances. You are in for a musical treat. I believe that our Rowan faculty compares with the very best across the country. Our new faculty members — Dr. Bryan Appleby-Wineberg and Professor Douglas Mapp — have impressed faculty and students alike during their first year of service. They are both outstanding performers/teachers and are building quality studios in both trumpet and string bass.

All of this, however, centers on the quality of the experience provided to our students. I perceive a Rowan student body that is growing in musical ability and scholarship. Therefore, our students are challenging us to be better than ever. I am pleased to report to you that we are up to the challenge. Please stop by and say hello when you are in Glassboro.

Donald L. Gephardt

What Should I Practice?

By Robert Rawlins



I asked a colleague the other day how his summer was going and he replied, "Oh, just trying to find time to practice." Another said, "I've got so much administrative work to do that I hardly have time to practice." But a more fortunate acquaintance mentioned, "I practice in the morning and go to the beach in the afternoon." Lucky him.

It seems that you can't talk to a musician without the word "practice" coming up. It's what we do. It's what we think about. It's what bonds us into a camaraderie that few non-musicians would understand. All of us — music students, teachers, and performers alike — recognize and accept the need to practice regularly. Yet we never seem to have enough time to practice as much as we want.

With such restrictions placed on our time, obviously we want to make the most of each practice session. How should we invest these precious blocks of time? Should we focus on a daily routine that never changes? Work on music for upcoming performances? Concentrate on scales and arpeggios? Sight-read? Learn new pieces?

Veteran musicians generally have worked out a strategy to deal with restricted practice time. Years of experience have taught the seasoned musician what needs to be practiced in order to keep in shape and meet upcoming challenges. But students need to give some thought to the subject. To assert that "my teacher tells me what to practice" does not address the issue. You won't always have a teacher. Some teachers only work on specific material at lessons and just assume that students are practicing in a well-rounded fashion. Others are there to offer help and guidance but allow students to develop according to personal strengths and interests. Clearly, it behooves the student to give some thought to structuring practice time.

Deciding what to practice during a given practice session has a lot to do with how long that session is going to be. It is important to understand what can and cannot be effectively practiced within a given period of time. Trying to cram five or six activities into a 30-minute session, for example, would be foolish. On the other hand, spending 30 minutes on one single activity will certainly limit overall development and progress. A half-hour of scales and arpeggios could be an effective component in an extended practice session but a foolish way to spend the complete practice session. A happy medium must be struck, which may include varying material on a day-to-day basis.

Students must learn to pace themselves through longer practice periods. When practice sessions become extended, it is important to make sure they don't turn into hours of drudgery. If something isn't fun, we simply won't do it, at least not for very long. An hour of tonguing exercises or two hours of scales out of a pattern book are not activities that any human being should be subjected to. There are ways to practice for long hours, but you have to be careful.

In a sense, the longer practice sessions become, the more they should resemble actual performance. Drill, isolation, and repetition are certainly essential elements of practice, but you can't do these things all day. Go easy on such activities. Remember, the ultimate goal is to make music.

Charlie Parker is reported to have practiced 15 hours a day when he was young. What did he do with these hours? No one knows for sure, but we might guess. Later in life Parker owned a farm in Pennsylvania where he would relax when he wasn't working. But he still practiced. I once spoke to a man who lived near Parker at the time and he told me that he used to listen to him practice. Parker would simply improvise on songs all day — sometimes playing the same song for hours on end. Was he working and concentrating? Yes. Was it hard work and drudgery? Not at all. If I played like Charlie Parker, I'd play all day, too.

So let's get to specifics. Assuming that we don't have 15 hours a day to practice, and we don't play like Charlie Parker, what should we do with our practice time? Below are some activities that may play a part in your practicing strategy.

A daily routine. It's almost impossible not to fall into a daily routine. All of us find a sequence of drills and practice material that appeals to us over time. After doing this day after day, it becomes comfortable. We learn what works for us and what doesn't. This is a good thing, but we want to be sure that our daily routines develop through thought rather than habit. We also want to keep them flex-

ible enough to accommodate practice sessions of varying lengths. No matter what material is included in a daily routine, there should be a way of streamlining or cutting some of that material on days when limited time is available.

Long tones. I always begin my practice session with long tones. Some musicians don't do long tones, others swear by them. I like them. To me they feel like stretching before exercise. It's a way of easing into things. I never fret, worry, strain or become exasperated about my tone when doing long tones. Instead, I just try to relax and get a big, unrestricted sound. I think about breathing, posture, finger position, and all the physical elements of performing.

The magic of long tones is that they afford an opportunity to examine our playing habits at close range. It's our chance to have complete control. How many times have we all tried to correct a bad habit — such as a faulty finger position or poor posture, only to find that we fall back into the same rut when challenged by difficult music? Long tones take the heat off. We can stand in the front of the mirror and fine-tune every detail of our performing technique. And this can be a big first step toward establishing permanent good habits.

Should you include long tones in your daily routine? I can offer only one piece of advice: If you don't enjoy them, don't do them. I'm convinced that long tones actually can be harmful if done incorrectly. And by "incorrectly" I simply mean if there is tension and your sound is not your best. Remember, when you practice you are reinforcing how you sound and how you feel at that moment. If you don't like how you sound, or if you feel nervous or tense, then stop. Find something else that works for you.

How much time should be spent on long tones? It depends on how much time you have. Some days I spend a couple of minutes on them. Other days I spend five or 10 minutes on long tones, and then come back to them several hours later if I feel that tension has entered into my playing. Don't give yourself an assignment. Rather, use long tones as a tool when you need them.

Melodies. Playing melodies is a great way to develop tone, intonation, and interpretation. Like long tones, they can be used to reduce tension and focus on the most basic skills involved in playing an instrument. But they also embody a central concept. Sometimes we become so involved in working on scales, technique, pieces, and range, that we forget what our priorities are. Of what use is playing any instrument if you can't play a simple melody and make it sound good? It sounds fantastic, but I've actually known students who could play all their major scales, read well, play difficult pieces accurately, yet sounded terrible playing a simple song. Obviously, such students are on the wrong track.

I pause to play a few melodies many times during my practice sessions, just for fun. I especially like slow movements by Bach, Verdi arias, and Billy Strayhorn songs. (How's that for mixed company?) Playing from memory is important, as it helps get us past transferring written notes to sound and puts us closer to understanding the song as a whole.

Scales and arpeggios. Scales and arpeggios prepare us to play patterns we are likely to encounter in real music. No matter how many pieces you practice, you will never cover all the possibilities that can be included in a simple scale and arpeggio routine.

Generally, once all the major and minor scales are learned, with their associated arpeggios, it's a good idea to turn to one of the many pattern books that are available. These often have names such as "Daily Studies," "Finger Exercises," and so forth. Since it would be nearly impossible to play through one of these volumes in its entirety each day, most musicians just pick a few favorites, or rotate them over the weeks and months.

It is important to understand why we practice scales and arpeggios. I once asked a student if he was working on his scales and he replied, "I already know them." That would be like asking a baseball player if he went to batting practice and getting the reply, "I already know how to bat." We do the same exercises over and over again because they are, in fact, exercises. They are never "learned" in the

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ALUMNI NEWS

Charles W. Winslow Jr., BA Music Ed. '77 served as music director for "Five Guys Named Moe" at the Black Academy of Arts and Letters, and "Fame" and "Guys & Dolls" at the Arts Magnet High School for the Performing and Visual Arts in Dallas. He also was education consultant for "Diversity in the Arts Institute" in Dallas Public Schools; pianist at New Hope Baptist Church, Dallas' oldest black church; accompanist for the Dallas Black Dance Theater, Brookhaven College; and music director of "2 Legends," with Linda Hopkins and Barbara McNair at the "National Black Theater Festival," Winston-Salem, NC.

Charles Oehrtmann, MA Music Ed. '78 plays double bass with the Bangor, ME, Symphony, the oldest community orchestra in the United States. He also teaches strings 5-12 in Windham, ME, and plays the cello with a community orchestra at a local university. An avid gardener, he has more than 40 varieties of day lilies and hostas.

Gilbert Ware '78 sang with the Fairfax Choral Society in May in a performance of Verdi's Requiem, and was an office volunteer for the Washington Performing Arts

Society during the 2000-2001 concert season. In addition, he participated in GSC/Rowan's Anniversary Jubilee Concert in 1998 and rehearsed with the Monterey Symphony Chorus in Carmel, CA, in November 2000. While at GSC Rowan, he was a voice student of Shirley Westwood and Joan Monasevitch.

Thomas M. Bender, BA Music Ed. '82 completed recent original compositions and arrangements for performing groups in Monmouth and Essex counties, including the Monmouth Symphony Orchestra, the Jazz Lobsters, Navesink Brass, Central Jersey Wind Ensemble and the Asbury Park Municipal Band. He is employed full time as general music teacher in the Jackson, NJ, School District.

Michael Missiras, BA Trumpet '83 is an assistant professor of music at Minnesota State University Moorhead. He received the MM degree from the Eastman School of Music and his PhD from New York University.

Robert Adams, BA '84 Trombone, MA '92 is band director at Triton High School in New Jersey. The Triton Marching Band won its second consecutive South Jersey Championship and its first Atlantic Coast Championship.

The staff includes Rowan alumnus Ed Downs '88 and Rowan students Tom Kershaw (trumpet) and Sam Brooks (flute). (Correction: Robert Adams was inadvertently misidentified as Richard Adams in the Winter 2001/2002 issue of Fanfares.)

Karen Brinson, BA Music Ed. '87 is the children's choir coordinator at the Shadow Community Church in San Diego, CA, and is a member of the choir and praise team. Her husband, Rodney, is an electrical engineer. They have a 3-year-old son, Jonathan.

Peter A. Madpak '99 Music-Organ is minister of music at St. John's United Methodist Church in Hazlet, NJ. He directs eight choirs/ensembles, ranging in style from classically based adult and youth choirs to contemporary ensembles and bell choirs. In summer 2001, he toured Italy with a professional vocal ensemble, the Masterworks Chorale, performing in St. Peter's Basilica-Rome, the Florence Duomo and St. Mark's Basilica-Venice. He is working on his master's degree in sacred music at Drew University in Madison, NJ, focusing on world hymnody and its enculturation in the worship service. He also is assistant director of the Drew University Seminary Choir.

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sense that we put them away and are done with them. There is always something more to be derived from them.

The first step, of course, is to learn the correct notes. Then they must be played evenly, at a reasonable tempo, with proper articulation. But one of the most important benefits of scales and arpeggios that we sometimes forget is that they are tone studies. It's one thing to single out a note and play it with a big expressive tone, and quite another to get that same tone when passing through it in a series of sixteenth notes. In fact, it's almost impossible, and something that the best instrumentalists work on all their lives.

Etudes. Although "etude" is simply the French word for "study," the designation means something more to a musician. Music that fits under this description generally goes beyond the "daily exercise" category and qualifies as a musical composition. On the other hand, the purpose of such a work is pedagogical. So we might call an etude an exercise whose purpose is to instruct while sounding as musical as possible.

Since etudes are intended to instruct, it is important to go back to them once they are learned. Review is very important. At some point, most musicians find it more advantageous to continue to practice the etudes they already know rather than learn new ones.

In a sense, the real value of an etude begins only once the notes have been learned. Then it becomes a valuable instructional tool for future use. It would be folly to work through an entire etude book over a period of several months and then permanently abandon it and place it on the shelf. Learning should be cumulative. The musician seeks to create a repertory of music that has been mastered, not a list of pieces that were learned and then forgotten.

Pieces. Scales, studies and exercises have one overriding purpose — to teach. Musical pieces, on the other hand, may not have been written for this purpose at all. A musical composition stands as a work of art and is not necessarily intended to be instructional. This calls for a different practice strategy.

Etudes and studies generally include something of educational value in every measure. It is expected that students will practice such exercises in their entirety, often playing them start to finish without stopping. This is rarely a good approach to learning an extended musical composition except in the final stages of preparation.

Pieces require much thought and careful fine tuning. Passages need to be isolated and carefully worked out. Articulations, dynamics and countless nuances need to be considered. Pieces are essential in the development of interpretation and musicianship, but these skills won't be acquired through sheer repetition. Patience and diligent concentration are required.

Putting it all together. So what should a typical practice session consist of? This, of course, depends on many factors: the instrument, time available, personal goals and level of development. For wind players practicing between one and two hours a day, dividing the practice session into thirds seems to be a common strategy.

For instance, you might begin a two-hour session with 40 minutes of basic exercises, including long tones, tonguing or vibrato studies, scales and arpeggios. The next 40 minutes will consist of etudes, with part of that time spent learning new material and part on review. The final 40-minute segment will be devoted to pieces, orchestral excerpts, improvisation and sight-reading.

This basic plan leaves room for flexibility, includes much variety, and provides a working strategy toward effective use of practice time.

Keep In Touch

Please send us recent news about your career, such as performance and research activities. Use additional paper if necessary.

And please let us know if you have moved. Thanks. Mail to: Department of Music, Rowan University, 201 Mullica Hill Road, Glassboro, NJ 08028

Name _____ Degree/Year/Major _____
 Address _____ City/State/ZIP _____
 Phone _____ email _____

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