

Fanfares

◆ ROWAN UNIVERSITY ◆
DEPARTMENT OF MUSIC NEWS

The Chairman's Message

Keeping it going



Surprises can happen. When I began the 2002-03 academic year in September 2002, little did I realize that I would be Chairman of the Department of Music by the close of the spring semester. In early February, Dean Witten announced that he would be stepping down after nearly five years of service as department chairman. After having put in place a host of exciting initiatives for the music program, Dean felt the need to return his full energies to what have always been the driving forces in his career: teaching and performing. I am honored that the faculty has chosen me to lead the department through this period of exhilarating change and growth. I also would like to thank Dean Witten for the tremendous help he has given me in making this

transition and for his willingness to continue on in the capacity of Artistic Advisor. The positive impact of Dean's vision will be felt by the Music Department for many years to come.

This year, the music department was honored to welcome into its ranks one of the most celebrated choral conductors of our time, Robert Page. During his long and distinguished career, Dr. Page has conducted many of the major orchestras in the United States. He is the recipient of eight Grammy nominations and two Grammy awards, and his choirs can be heard on 40 discs issued on major labels. We are privileged to have him join our faculty as Special Artist Advisor in Choral Music. In conjunction with his associate conductor, Doralene Davis, Dr. Page led Rowan's Concert Choir through a spectacular and highly productive academic year. We look forward to a long and fruitful association with Dr. Page.

Our Brass Division continues to grow under the leadership of Bryan Appleby-Wineberg. Following up on the success of Superbone Sunday the previous year, we were proud to present TRUMP(et) THIS on Feb. 9 (see page 7). This all-day festival of seminars, workshops and master classes featured some of the most distinguished trumpeters of the Philadelphia and New York areas, culminating with an evening performance with Randy Brecker. Plans will be announced shortly for next year's event.

The project to renovate our music facilities continues to move forward. Plans to attach a theater and dance wing to Wilson Hall have been abandoned in favor of a plan that calls for the construction of an entirely new performance center adjacent to route 322. This complex will house a new Pfleeger Hall and Boyd Hall, in addition to dance and theater spaces. A bridge will connect this facility to Wilson Hall, which is slated for complete renovation. If the timeline for this project has been extended longer than we had hoped, the reward is that we are looking at a facility more splendid than we could have imagined.

I am happy to announce that Marian Stieber and John Pastin have been promoted to the rank of Associate Professor. Elsewhere in this newsletter you will read about the professional activities of our faculty, but I would like to mention a few of the accomplishments of our students. Guitarist Brian Betz, 2003 graduate with an MM in Jazz Performance, is receiving spectacular reviews for his recent recording "Without a Doubt." Jeff Roberts, BM Music Performance 2003, will be attending the prestigious Leigh Stevens Summer Camp for marimba performance. Flutist Amanda Heckman, BM Music Performance 2003, has been accepted to the Oberlin Conservatory summer music program. Drummer/percussionist Ed Zaryky, BM Music Education 2003, and bassist Matt Turowski, BM Jazz Performance 2003, have been accepted as performers for Hershey Park's summer season. Freshman pianist Alexander Timofeev was New Jersey winner of the MTNA competition and won third place in the Eastern Region of MTNA in January. Senior Lena Ryepkina was a finalist in the International Piano Competition of Washington, DC. Sophomore pianist Stanislav Jar performed the Prokofiev *3rd Concerto* with the Kishiniev Symphony Orchestra in July.

I am very proud to serve as Chairman of the Department of Music at this time. It is exhilarating to be at the center of such a whirlwind of activity and accomplishment. If you have not been in touch, I would urge you to attend one of our events, come in for a visit, or simply drop us a line. We'd love to hear from you. I can be reached at (856) 245-4557 or rawlinsr@rowan.edu.

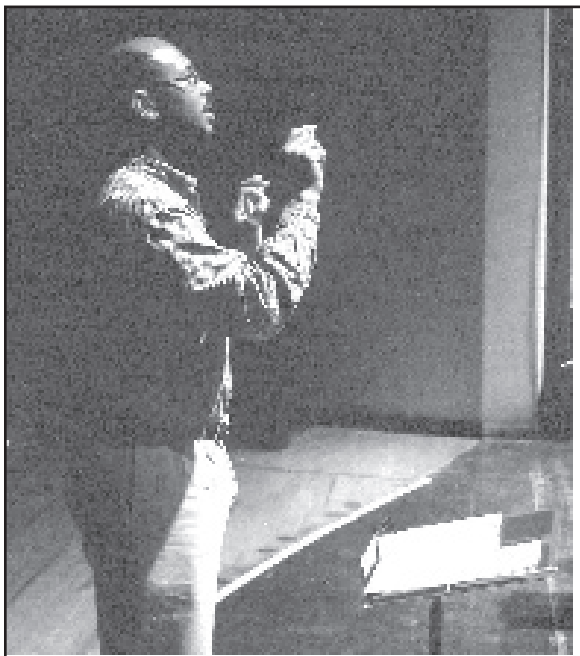
—Bob Rawlins

Music Department News



ROWAN JAZZ FESTIVAL

Jazz clinicians (back row) Brian Betz, Bryan Appleby-Wineberg, George Genna, Doug Mapp, Jim Miller, Kevin Hill; (front row) Denis DiBlasio, John Pastin, Clem DeRosa, Ed Vezinho, George Rabbai.



Doug Mapp conducts.

The Annual Rowan Jazz Festival held every February continues to be a great success. Grammy-winning jazz trumpet player/composer Randy Brecker was our guest this year. Randy played, taught and graciously shared his many talents with our students.

The continued success of the festival lies in the philosophy that we are here to help the visiting students. In the middle of the day, a jazz clinic is offered that all students are invited to attend. The day-time clinics are free to the public. The non-competitive, friendly nature of the festival is inviting to beginning and established

bands. As a result, the Rowan Jazz Festival has become a three-day event (39 bands) with a waiting list to get in. Our clinicians (many are Rowan faculty) play alongside the visiting students. This sets up an apprenticeship situation that the high school band directors welcome. Our clinicians are Clem DeRosa (nationally known jazz educator), Robert Rawlins, Ed Vezinho, Denis DiBlasio, John Pastin (Saxophones); George Rabbai, Bryan Appleby-Wineberg (Trumpet); Doug Mapp (Bass); Jim Miller, Kevin Hill (Drums); George Genna (Piano); and Brian Betz

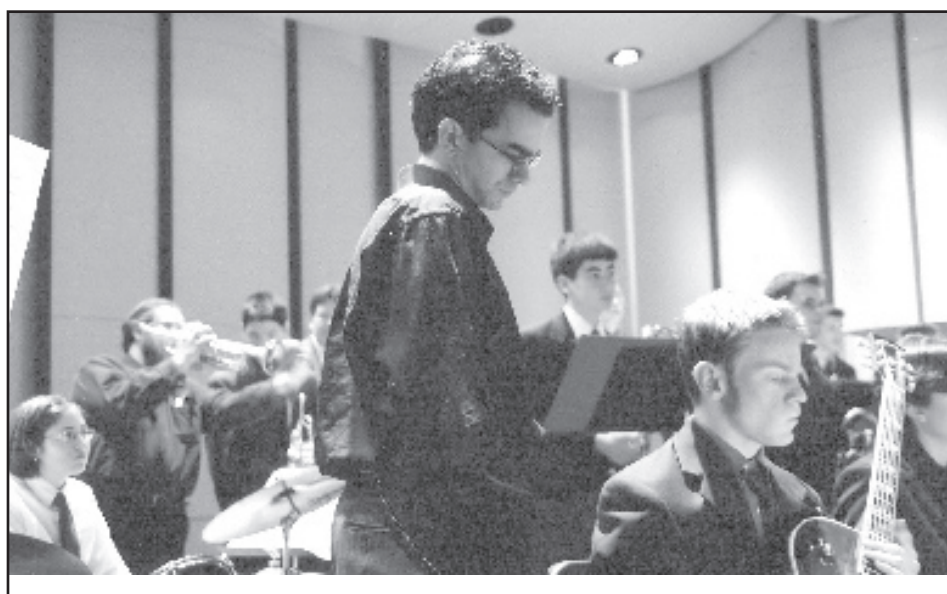


Bryan Appleby-Wineberg works with trumpet student.

(Guitar).

The Friday evening concert showcased the Lab Band and the Jazz Band with Randy Brecker. The Jazz Band is the traditional-size big band. This group plays much of the great literature from the bands of Duke Ellington, Count Basie, Thad Jones and others. The Lab Band is a new group configured with two trumpets, two trombones, three saxes, flute, french horn, bassoon and full rhythm section. The Lab Band invites students, professional composers and arrangers to submit material. Many students have written for this unique-sounding group and have had their material performed in concert. The Lab Band also emphasizes improvisation.

The Jazz Festival is always a great time. We look forward to seeing you all next



Brian Betz, left, and Clem DeRosa work with young jazz students.

Piano Department News

Piano Faculty member Raffi Besalyan had an exciting year, making his highly successful New York debut in Weill Recital Hall of Carnegie Hall in March. Performing works by Mozart and Armenian composer Bagdasaryan, Mr. Besalyan included Ravel's *La Valse* on the program. Presented by Artists International, Mr. Besalyan's review in New York Review of Recitals praised his extraordinary power, passion and technical accomplishment.

In February, Mr. Besalyan played a recital of Rachmaninoff, Mozart, and Ravel in New York to benefit the Shandeelee Festival. In June, he performed two sold-out recitals in Japan and gave two Master Classes for the Osaka Music Teachers Association. In August, he played the Brahms d minor Concerto with the Laguna Festival Orchestra in Venice, Italy. He also served on the faculty of the Laguna Festival along with faculty of the Moscow Conservatory.

Mr. Besalyan continued to be in demand throughout the year as adjudicator, judging competitions for NJMTA, Chinese-American Cultural Association Competition, Young Pianists of New

Jersey Competition and National Guild of Piano Teachers.

Harue Kamata, MM 2002, recently performed and recorded the Beethoven Piano Concerto #5 with the Seto Philharmonic Orchestra in Takamatsu, Japan, the same work she performed with the Rowan University Orchestra as winner of the Concerto Competition in May, 2002. Miss Kamata was a pupil of Veda Zuponicic's.

Pianist Elena Ryepkina, senior, won First Prize in the Washington, DC, International Young Artist Piano Competition in the Young Professional Group. The finals of the competition were held June 19 at Catholic University of America. Miss Ryepkina's \$1,500 award is provided by Jordan Kitts Music of College Park, MD. She also won an additional prize for the Best Performance of the required Chinese composition, "Capriccio" by Li-ly Chang.

Miss Zuponicic's students also have excelled this year. Alexander Timofeev, freshman, was the winner of the N.J. round of the MTNA competition, and took third place in the Eastern Division in

January. A gifted composer, he recently performed his Concerto for Piano with the Chisinau Symphony Orchestra. Stanislav Jar, sophomore, performed the Prokofieff *3rd Concerto* in his home country of Moldova this summer.

Miss Zuponicic's impressive class of pre-college students continues to garner prizes in numerous competitions, including the Steinway Society Competition; NJMTA; Washington, DC, International Competition; and Young Pianists of New Jersey.

Former students are actively pursuing careers. Dmitri Nazarenko was awarded his doctorate from the University of Maryland in June; he is on the faculty of Montgomery Community College. Julian Gargiulo, who received his DMA from Maryland two years ago, performed nine solo recitals this year, including performances in New York and New Jersey. He also has recorded two CDs. Leslie Jones continues as Music Director for the Lighthouse School in New York and maintains a performing career as solo jazz pianist and as a collaborative pianist.

Percussion News

The percussion program, under the direction of Dean Witten, continues to remain a beacon of excellence in the music department of Rowan University. This past year featured three percussion ensemble concerts of the most demanding repertoire for the genre. As the quality of the incoming students rises, so does the level of performance, as evidenced by the formation of a freshman quartet comprised entirely of women, perhaps the only such group in the country. This freshman quartet was featured in the April 2003 percussion ensemble concert, accompanying internationally renowned marimba soloist Michael Burritt.

Choosing the right students to accompany a guest soloist is typically reserved for upper division students to ensure the necessary performance savvy and individual musical maturity for such a demanding assignment. This concert was performed with just two rehearsals with Mr. Burritt. What a wonderful tribute to the talent and hard



Marimba soloist Michael Burritt performs with freshmen Joanna Albee, Teresa Yurkevich, Audrey Tuckerman and Dana Sucheki.

work demonstrated by Joanna Albee, Dana Sucheki, Audrey Tuckerman and Teresa Yurkevich.

The Rowan Percussion Ensemble was invited to perform at the New York City Day of Percussion hosted by The Percussive Arts Society at Queens College. This was the group's fifth invitation to this prestigious event, including percussion ensemble performances by the Juilliard School of Music, Manhattan School of Music, Brooklyn College, West Chester University, SUNY Purchase as well as professional ensembles.



Photos by Allison Witten

Jeff Roberts, Chris Pastin, Phil Lynch and Behn Gillece perform with Michael Burritt.

Rowan students Behn Gillece, Phil Lynch, Chris Pastin and Jeff Roberts performed John Cage's *Third Construction* to a packed audience of percussionists and teachers. In August, the percussion ensemble began recording for its fourth CD of percussion music, which will feature John Cage's *Third Construction*, Lou Harrison's *Canticle No. 3* and Chick Corea's *Celebration Suite*, arranged specifically for the group by Rowan

Vocal Division News

The Vocal Division of the Rowan Music Department has had an exciting year, boasting many notable performances from our faculty, student soloists and our vocal ensembles. The most exciting bit of news,

however, is the addition to our faculty of Robert Page, legendary choral conductor, and Doralene Davis, noted soprano soloist and professional choral artist. Together they form a team that has produced two highly successful choral concerts this year with the Rowan Concert Choir. In addition,

a Faculty Spotlight Recital featuring Bonita Granite, Marian Stieber and Jon Garrison was performed on March 3 to a full enthusiastic audience of students, faculty and friends. We cordially welcome you to attend the next season's performances of the vocal division.

Vocal Division Calendar

- ◆ **Opera Company Scenes Program**
November 21, 22, 8 p.m.
- ◆ **Concert Choir Concert,**
December 7, 3-7 p.m.
- ◆ **Faculty Spotlight Recital,** Marian Stieber
March 10, 2004, 8 p.m.
- ◆ **Opera Company Production**
The Marriage of Figaro by Mozart
April 1, 2, 3, 2004, 8 p.m.
- ◆ **Concert Choir Spring Concert**
May 2, 2004, 3 p.m.



Photo by Conrad Lewis Charles

Jaime Valente (Jack Point), Sonja Buehler (Elsie Maynard) and Ryan Bailey (Lieutenant) conspire in a trio from *The Yeoman of the Guard*.

New Faculty

ROBERT PAGE

The 2002-2003 season marks the 23rd anniversary of Robert Page as Music Director of The Mendelssohn Choir of Pittsburgh. During his tenure at the helm, The Mendelssohn has achieved national and international fame as one of the nation's premiere choral ensembles. Named Pennsylvania's Artist of the Year in 1998, Page has been dubbed "a national treasure" by American Record Review.

Serving as Assistant Conductor and Director of Chorus of The Cleveland Orchestra from 1971-1989, Page conducted the world-renowned ensemble on many occasions, including national radio and television broadcasts. Since 1989 he has held the title of Director of Special Projects and Choral Activities with the Pittsburgh Symphony Orchestra. Page also is Director of Choral Studies and newly appointed Paul Mellon Professor of Music at Carnegie Mellon University.

Prior to going to Pittsburgh, Page served on the faculty of Temple University and was Music Director of The Mendelssohn Club of Philadelphia, preparing choruses for the Philadelphia Orchestra for 19 years.

In great demand as conductor of symphony orchestras, opera and music theater productions, Page has conducted many of the major orchestras of the United States, including Philadelphia, Pittsburgh, Minnesota, Houston, Dallas, Louisiana, Milwaukee, Virginia and San Antonio, as well as the opera companies of Cleveland, Kansas City, Toledo and Opera Carolina. In Europe, he has conducted the Royal Philharmonic Opera Orchestra (London) and the Luxembourg RTL Orchestra at the Echternach Festival.

In June 1995, Page conducted the Czech State Philharmonic of Brno and The Mendelssohn Choir of Pittsburgh in performances of the Beethoven *Missa Solemnis* in Brno, Prague and Cracow, and the Budapest Concert Orchestra (MAV) with The Mendelssohn Choir in a performance of the Verdi *Requiem* in Budapest.

In 1997, Page was invited to conduct the Prague Radio



Symphony Orchestra performances of *Carmina Burana* in the Czech Republic and Vienna. During the summers of 1999 and 2000, the orchestra invited him back to conduct the opening concerts of the Dvorak Festival in Zlonice (Dvorak's home town), Prague, the Schoenbrunn Palace in Vienna, Salzburg and Munich. In 2001, Page conducted the Robert Page Festival Singers and the State Orchestra of St. Petersburg in performances of the Verdi *Requiem* in the White Nights Festival in St. Petersburg and Novgorod (Russia), Helsinki (Finland) and at the opening concert of the Mikkeli Festival in Mikkeli, Finland.

Page's work can be heard on more than 40 discs issued by major companies including Columbia, London, RCA, Telarc and Decca. He has received Grammy awards for his recordings of Orff's *Carmina Burana* and *Catulli Carmina* and has eight other Grammy nominations to his credit. He also is the recipient of the Grand Prix du Disque for *Porgy and Bess* and the *Prix Mondial de Montreux* for his world premiere recording of the Shostakovich Symphony 13, *Babi Yar*.

Active in the national choral scene. Page has served

on the choral, festival and overview panels of the National Endowment for the Arts. He is a founding member of Chorus America, the service organization for independent choruses, serving as its president for three years. He was one of the first members of the American Choral Directors Association, and was so honored in 2001.

Robert Page has been the catalyst in the commissioning of major works of the 20th century, including *Turbae* (Alberto Ginastera) *the Lovers* (Samuel Barber), *Ball* (Richard Hundley),... *among the voices* (Bernard Rands) and, for The Mendelssohn Choir of Pittsburgh, *An American Oratorio* (Ned Rorem) and *Missa Mysteriorum* (Nancy Galbraith). He was the chorus master for the Chicago Lyric Opera/La Scala production of *Paradise Lost* (Krystof Penderecki) at the composer's request.

During his tenure with the Cleveland Orchestra he conducted the first performances of *Mass of Life* (Frederick Delius); *Passion According to St. Luke* (Penderecki) as well as the Rorem and Ginastera commissioned works. He has presented Pittsburgh with the first performances of William Schuman's *Concerto on Old English Rounds for Viola*, *Women's Voices and Orchestra*, Shostakovich's Symphony 13, *Babi Yar*, Leonardo Balada's *Torquemado*, Ned Rorem's *Goodbye, My Fancy*, and the first professional performance of Benjamin Britten's *War Requiem*.

Page earned a Bachelor of Arts degree (magna cum laude) from Abilene Christian College, a Master of Music degree from Indiana University, and is the recipient of honorary degrees from Beaver, Quincy, Drury and Seton Hill Colleges, as well as from his alma mater. Page is married to Glynn Page, Professor Emerita of Drama at Carnegie Mellon University. They have two daughters, Paula Page, Principal Harp with the Houston Symphony, and Carolann Page, internationally known singer and actress.

Bernard Garfield to teach graduate students in bassoon performance

At the invitation of Professors Dean Witten and Lawrence J. Stewart, renowned Philadelphia Orchestra principal bassoonist Bernard Garfield has agreed to teach graduate students in bassoon performance at Rowan University.

Because of this affiliation, Mr. Garfield, earlier in the year, invited the Rowan University bassoon students to attend a master class presented by Atlanta Symphony contra bassoonist Juan deGomar, at the Curtis Institute of Music in Philadelphia, where Mr. Garfield also teaches.

The Curtis bassoon students performed for the class, and Mr. deGomar handed out a very informative collection of contra bassoon fingerings and orchestra excerpts.



Frank Ruggieri, Lisa Bergstrom, Pam Levecchia, Bernard Garfield, and Lawrence Stewart.

On March 22, Mr. Garfield gave a master class at Rowan University, where he performed his composition, *Rubato Etude*, a high-note study for students. Mr. Garfield demonstrated several fingerings, which made these high notes easier to play.

Mr. Garfield also brought his reed-making equipment (gouger and profiler) and demonstrated his reed-making technique from tube to finished reed stage.

Three Rowan University students — Lisa Bergstrom, Pam Levecchia, and Kim Tursi — performed solos and orchestra excerpts for Mr. Garfield, including his composition *Soliloquy*.

In attendance was another distinguished bassoonist, Frank Ruggieri, former bassoonist with the New York Philharmonic Orchestra.

Both master classes were informative, educational, and enthusiastically received by all in attendance.

Lynne Cohen, Oboe

A native of Long Island, Lynne Cohen studied oboe with Lois Wann at the Juilliard School of Music Pre-College division. She went on to study at Boston University with John Holmes of the Boston Symphony Orchestra, earning a Bachelor of Music in performance with honors.

Ms. Cohen played second oboe and English horn in the Florida Philharmonic Orchestra, Greater Miami Opera Orchestra and Miami Chamber Symphony from 1982-86. She went on to perform with the Ensemble Orchestral de Geneve, Collegium Academicum de Geneva and Hofer Sinfoniker until 1990. While in Switzerland, Ms. Cohen taught chamber music at the renowned Hindemith Institute in Blonay.

She then became principal oboe of the Palm Beach Symphony Orchestra, Palm Beach Opera Orchestra and Miami City Ballet Orchestra. Ms. Cohen held teaching positions at Florida International University and the New World School for the Arts in Miami.

In the New York area, Ms. Cohen has performed with the New York Virtuosi Chamber Symphony, Brooklyn Philharmonic, New Jersey Symphony, New York Grand Opera, Hartford Symphony Orchestra, Berkshire Opera, Connecticut Grand Opera, and Rutgers Summerfest, among many others. She is principal oboe of the Masterworks Orchestra and the Riverside Symphonia. On Broadway, Ms. Cohen held regular positions in the orchestras of Baz Luhrmann's production of Puccini's *La Boheme*, *Cyrano, the musical*, *Wizard of Oz* and *Miss Saigon*. She maintains a very active teaching studio.



Faculty News

Michael Ludwig, Violin

Michael Ludwig was featured as soloist with the Philadelphia Orchestra in the Tchaikovsky *Violin Concerto* on July 29 at The Mann Center for the Performing Arts, conducted by Rossen Milanov. Throughout the summer months, Michael also performed in chamber music concerts in Cape May, NJ; Saratoga Springs, NY; and Luzerne, NY. Additionally, he taught violin and chamber music at the School of Orchestra Studies in Saratoga Springs, and in August he performed the Brahms *Double Concerto* with cellist John Koen and conductor Rossen Milanov in Sofia, Bulgaria.

Nancy Rawlins, Piano

Dr. Nancy Rawlins performed as pianist with the Jubilate Deo Chorale and Orchestra during their recent concert season, which included a September concert at Carnegie Hall.

In addition, she performed several concerts throughout the year as organist and soloist in area churches, and continues to arrange music for various choirs.

Dean Witten, Percussion

As a performer, Dean Witten continues to remain active as a timpanist/percussionist freelancing in New York. This past year, Dean was featured as a member of the orchestra for Baz Luhrmann's production of Puccini's *La Boheme*, which ran more than 300 performances on Broadway. Additionally, Dean was heard on the motion picture soundtrack of "Femme Fatale," starring Antonio Banderas.

Bonita Bachman-Granite, Voice

Bonita Bachman-Granite, mezzo soprano on the Rowan University Voice-Music faculty, was accepted to study French at L'Institut de Francais in Ville France-sur Mare (near Nice) this summer. Ms. Granite performed the *Berlioz Les Nuits d'Été* with the L'Institut de Francais Chamber Orchestra. She also coached French "chanson" Mme. Isabelle Mosser.

At Rowan, Ms. Granite teaches the undergraduate diction courses through vocal repertoire. She sang with the vocal faculty in "An Evening of Opera" in March. Highlighting the program were selections from *Norma*, *Rigoletto*, *L'Italiana in Algeri*, and *The Tales of Hoffman*.

In May, Ms. Granite sang the alto solos in the Honegger *King David* with the concert choir and university wind ensemble under the direction of Dr. Robert Page. University President Dr. Donald Farish was the narrator and Carolyn O'Donnell was the Witch of Endor. Also participating were Marian Stieber and Jon Garrison of the voice faculty.

This semester, Ms. Granite received her 30-year career achievement award for service in the Music Department. She joined the voice faculty in 1972 and has been teaching a variety of courses: voice studio, Music in World Cultures, Language Through Vocal Repertoire, Vocal Pedagogy, and Vocal Literature. A mezzo-soprano, she has performed in many concert recitals and operas on and off campus.



with

and

Douglas Mapp, Bass

Douglas Mapp has had a busy year performing with the Delaware Symphony, Reading Symphony, Philly Pops, Pennsylvania Ballet and Opera Delaware. He has performed chamber music with the Relâche Ensemble in Philadelphia, Wilmington and at the Lincoln Center Outdoors Festival. In January he was a guest soloist with the Wilmington Community Orchestra. He has accompanied some of today's leading soloists and rising stars, including Alicia De Larrocha, Sharon Robinson, Jaime Laredo, Lara St. John, Garrick Ohlsson and Roberto Diaz.

On the jazz front he continues to perform with a number of local and national artists, including Poncho Sanchez, Bootsie Barnes, Jim Ridl, Denis DiBlasio and Jimmy Bruno. He performed at the Clifford Brown, Cape May, and Berks County Jazz Festivals. He also performed with pop legend Art Garfunkel and the Irish Tenors.

This summer he was an artist clinician at the Mason/Dixon Jazz Camp held at Gettysburg College and the American String Teachers Camp at Rowan University. Mr. Mapp presented numerous master classes and clinics at Mansfield University, Washington Township High School, The Wilmington Music School, and Lafayette Mills Middle School in Manalapan, New Jersey. He performed at the MATA festival in New York and the Clifford Brown Jazz Festival.

Ed Vezinho, Saxophone

Ed Vezinho has been a member of the Rowan faculty since August 2000. Last fall he toured with the XL Big Band from Kristianstad, Sweden, during its visit to the United States. The 20-piece ensemble performed in New York, Philadelphia, and the famed Deer's Head Inn at Delaware Water Gap, PA.

The Ed Vezinho/Jim Ward Big Band will release its second CD this fall. Titled "Blue Haired Mama," the recording will feature original compositions and arrangements by Mr. Vezinho. This represents the followup to their first CD, "Smile," which was selected by renowned jazz reviewer Jack Bowers as the "top big band recording of 2002." Many of Ed's compositions and arrangements can be purchased from Walrus Music Publishing, P.O. Box 1910, Pismo Beach, CA 93448.

He can be heard as the featured woodwind player on guitarist Dave Baker's new release "Focus" on the DAB Music label. He spent the summer performing in and around the Atlantic City area as well as writing new pieces for various vocalists and ensembles.

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New Faculty

(continued from page 4)

Doralene Davis, Voice

Doralene Davis is a founding member of the Philadelphia Singers, and has been a chorister and soloist with the Singers for 29 years. She has been on the Singers Board for several years, and is now president. She also has performed with both the Robert Shaw and Roger Wagner chorales, and has recorded as soloist with both groups. Throughout her solo career, she has maintained a strong interest in professional choral singing. She was president of Chorus America, a national service organization for choruses, and was on the boards of the Handel and Haydn Society. She also was the conductor of the Handel and Haydn Youth Chorus.

She has appeared as soprano soloist with many of the country's major musical organizations, including the Philadelphia Orchestra, Detroit Symphony, Pittsburgh Symphony, Washington National Symphony, Baltimore Symphony and the Handel and Haydn Society of Boston.

For 10 years, Miss Davis was soloist with the Philadelphia Orchestra in Handel's *Messiah*, and has become known for this role throughout the United States, including performances with the Handel and Haydn Society, the Philadelphia Singers, and in San Antonio, TX. She was chosen as soloist for the widely televised Centennial Performance of the Bethany College *Messiah* in Lindsborg, KS, broadcast live on PBS to nearly 200 stations.

Under the baton of Eugene Ormandy, Miss Davis appeared in Haydn's

Creation in Philadelphia, at Carnegie Hall, and at the Saratoga Performing Arts Center. With Riccardo Muti, she appeared as soloist in concert versions of Verdi's *Macbeth* and *Rigoletto*, performed in Philadelphia and in Carnegie Hall. She appeared in Carnegie Hall as soloist in Honneger's *King David*, and the Bach *B minor Mass* with The Collegiate Chorale, and at the Kennedy Center in *Messiah* with Margaret Hillis.

Miss Davis has appeared as soprano soloist with the Handel and Haydn Society in *Messiah* and in a Bach *Solo Cantata*. At Harvard she has sung Schubert's *Masses in A flat* and *E flat*, Brahms' *German Requiem*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah* and the *B minor Mass* with the Pro Arte Orchestra and Back Bay Chorale.

She is a member of the Greater Boston Choral Consortium, and a member of the National Association of Teachers of Singing. She has taught private voice at Bryn Mawr, Haverford, Drexel and at Brandeis University, where she has been soloist in the Faure *Requiem* and the Bach *Magnificat*.

Miss Davis can be heard as soloist in recordings of the Vaughn-Williams *Mass in G minor*, conducted by Roger Wagner on Angel Records, in the Mozart *Solemn Vespers* conducted by Robert Shaw on RCA Victor, and in the Nunes-Garcia *Requiem*

Faculty News

(continued from page 5)

George Genna, Piano

George Genna and his trio have recently recorded a CD of jazz music tentatively titled "Chain of Events" scheduled for release this summer on Summit Records. The trio recently performed to rave reviews at Chris' Jazz Café in Philadelphia.

Also this summer George released a newly published book of piano solos in the jazz idiom.

On June 15, George appeared at the Clifford Brown Jazz festival along with top area musicians in a concert of Sacred Music of Duke Ellington.

More information is available at George's Web site at <http://georgegenna.com>

Tyrone Breuninger, Trombone

Since January 2003, Tyrone Breuninger has served as principal conductor of the Atlantic Brass Band. He has conducted several concerts, concluding with the band's appearance at The Northeastern Brass Band Festival in Montclair, NJ. During that time he also has appeared as Euphonium Soloist with the band.

His trombone activities have included performances with The Festive Brass; The Settlement Music School Contemporary Music Ensemble; The Jubilate Deo Orchestra, which performed at Carnegie Hall in a commemorative concert for the 9/11 tragedy; The Pennsylvania Sinfonia in performances of the Mozart *Requiem*; and as soloist with The Allentown Symphony in the Hector Berlioz Grand Symphony (*Funeral and Triumphal*).

This summer he again served as low brass instructor and chairman of the brass department at The Luzerne Music Festival.

Matthew Witten, Percussion

Matthew Witten was awarded a fully funded fellowship at the Norton Island Artist Colony, sponsored by the Eastern Frontier Society. Matthew was selected by an artist jury reviewing more than 360 applications. Nine artists were selected for residencies at the Norton Island Artist Colony, off the eastern coast of Maine, comprising two novelists, two poets, one sculptor, two painters, one playwright and one musician. Matthew's proposal was to prepare a solo recital that would include the world premiere of Harold Oliver's newest composition for solo marimba, *Quantum Foam*.

Jon Garrison, Voice

Jon Garrison, Artist-in-Residence at Rowan University, sang the role of Bajazet in the Spoleto Festival U.S.A. production of Handel's *Tamerlano* in May and June.

Located in Charleston, SC, this festival is one of the most prestigious summer festivals in the world, featuring opera, ballet, theatre, concert, jazz, art — whatever the discriminating audience member could desire.

This production was conducted by baroque specialist Harry Bicket, and directed by the exciting young director Chas Rader-Schieber, fresh from his triumphant *Orlando* at New York City Opera this spring.

The story concerns the struggle between Bajazet and his conqueror, Tamerlano

Joseph Mayes, Guitar

Joseph Mayes played the lute, co-directed the music (with Sal Scarpa), and appeared in "Twelfth Night, or What You Will" presented by the Rowan University Department of Speech, Theater, and Dance in April.

He was clinician for the ASTA "Solo and Ensemble Festival" at Washington High School on Feb. 27. Professor Mayes gave a lecture demonstration on the development of the classical guitar in the 19th century for the Philadelphia Classical Guitar Society at the organization's annual guitar festival on April 13. He conducted the "Guitar Ensemble Play In" at the Bethlehem Guitar Festival on June 7.

Mr. Mayes had his article, "...So You Fell off the Stage," concerning preparation and execution of public performance, published by the Lute Society of America in that society's quarterly journal.

The Mayes Guitar Duo, consisting of Joseph Mayes and Kathleen Mayes, presented a program for Haddon Township High School on Nov. 11, 2002, for the Winter Concert Series at Washington Township High School on Jan. 31, 2003, and performed a varied program of guitar and lute music at the Bethlehem Guitar Festival on June 7.

Veda Zuponic, Piano

Veda Zuponic will present a Master Class as part of next year's MTNA competition. Miss Zuponic has had frequent first-place winners in all age categories of this competition, from age 7 to the Young Professional group. In the past year, Miss Zuponic has given Master Classes throughout the world. Invited by UNESCO to participate in a conference about the arts in Moldova, Miss Zuponic also spent a week teaching at the Lycee Porumbescu in Chisinau, the capital city of Moldova. She serves annually in August on the faculty of the International master classes in Alushta, Crimea, Ukraine, teaching students primarily from Russia and Ukraine. As director of the Rowan University International Summer Music Festival, Miss Zuponic administered and taught during the two-week course, which brings together highly gifted young people as young as 7 and up through the doctoral level to study and perform solo repertoire and piano trios. Miss Zuponic also performed a two-piano recital with colleague Lilia Boguslavsky, and accompanied violinist Yosef Yankelev in recital.

In November, Miss Zuponic performed a solo recital to benefit the Young Pianists of New Jersey Foundation, helping that organization raise a record amount in contributions. She was invited to present two recitals in northern Minnesota in July, and once again appeared in recital during the 3rd International Summer Music Festival at Rowan in July.

Lourin Plant, Voice

Dr. Lourin Plant was featured as countertenor and recorder soloist in four concerts given by Philadelphia's Ancient Voices Early Music Ensemble, and will be featured on their latest 2003 CD of live concert selections of Medieval & Renaissance music from Spain and Italy. As a member of The Philadelphia Singers Chorale, he performed at the 50th Anniversary Gala Concert of the Haddonfield Symphony in a performance of Orff's *Carmina Burana*. Under Christoph Eschenbach, new music director of The Philadelphia Orchestra, Dr. Plant performed four performances of Stravinsky's *Symphony of Psalms* with the Philadelphia Singers Chorale. Under Maestro Wolfgang Sawallisch, he performed in the first Annual 911 Concert at the Kimmel Center in Philadelphia in September 2002 and sang four performances of Beethoven's *Choral Symphony (Ninth)* as part of the farewell performances for Maestro Sawallisch with the Philadelphia Orchestra in the Kimmel Center. As a member of the chorus of The Opera Company of Philadelphia, he performed in two series of operas this season (*Carmen-Bizet*, *Macbeth-Verdi*), a total of 14 performances during the 2002-03 season at the Academy of Music.

Dr. Plant adjudicated and presented eight choral music festivals/workshops this season: The First Annual Philadelphia Choral Festival at First Union Center (alumnus Michael Doheny's Winslow Township HS Choir took second prize); the New Jersey State Teen Arts Festival in Trenton, adjudicating more than 20 outstanding high school choirs in the state; the New York Area Choral Festival (Wayne, NJ); the New Jersey State Vocal Competition of the Music Teachers National Association (MTNA); and the Eastern Regional Music Competition of National Association of Negro Musicians (NANM). He conducted the Gloucester County Children's Chorus in its 10th Anniversary Annual Spring Concert. He presented the paper, "Singing African American Spirituals — Racial Barriers in Classical Music," and led a forum on the topic at the Eastern Regional Conference of the National Association of Negro Musicians in April.

Dr. Plant led the countertenors of the Men & Boys Choir of St. Peter's Episcopal Church (Philadelphia) in a feature concert of the Durufle *Requiem* in New Haven, CT (Yale University), and in June traveled to England to perform in residence in four cathedrals, including Wells Cathedral, whose choral music history dates back to 1135 and features an unbroken men and boys choral tradition of more than 800 years. He also recorded with Philadelphia's Choral Arts Society in its New Music Sessions.

(otherwise known as Tamburlain), ending in a dramatic and emotional death scene for Bajazet.

While in Charleston, Mr. Garrison was the tenor soloist in the featured orchestra concert, Haydn's *Theresienmesse*, conducted by Joseph Flummerfelt.

Also this summer, he was the soloist in the Mendelssohn *Lobgesang* at the Berkshire Choral Festival in Massachusetts, conducted by Brian Kay, director of the Vaughn Williams Leith Hill Music Festival.

His final performance this summer was the composition of a smash hit "Father of the Bride" toast at his daughter's wedding Aug. 31.

Marian Stieber, Voice

Marian Stieber has been in demand as solo artist this past season and has performed the soprano solos in *Messiah* with the Philadelphia Chamber Society Orchestra as well as the Beethoven *Mass in C* with the Philadelphia Youth Orchestra. She performed recitals in New Hampshire and is scheduled for a Faculty Spotlight recital at Rowan in March 2004.

As Opera Company director, she produced a stunning performance of Gilbert and Sullivan's *The Yeomen of the Guard*, acclaimed for its visual beauty as well as vocal excellence. This production welcomed many professors and professional staff to the opera chorus, a longstanding tradition with the Opera Company. In addition, members of the Opera Ensemble were invited to join Philadelphia-area professional opera singers in a concert in Philadelphia in February. Next season, Ms. Stieber will conduct an opera scenes program that will feature favorite opera choruses as well as selected scenes performed in the original languages with subtitles.

TRUMP(et) THIS!

In February, the Rowan University Department of Music hosted more than 70 amateur and professional trumpet players as well as industry experts for an all-day trumpet festival titled TRUMP(et) THIS! Organized by Dr. Bryan Appleby-Wineberg, Rowan University assistant professor of trumpet and head of Rowan's brass division, the event featured performances and clinics by some of the most outstanding professional trumpet players in the country.

The day began with a rousing performance of *Concert Fanfare* by Eric Ewazen, performed by the newly formed Rowan University Trumpet Ensemble directed by Dr. Appleby-Wineberg.

In the first clinic of the day, "Techniques of Intonation and Vibrato," Dr. Appleby-Wineberg defined good intonation and explained how musicians can learn to play in tune. Dr. Appleby-Wineberg also presented a brief discussion about vibrato in which he outlined the three ways of doing vibrato on the trumpet (hand, chin/lip and air) and the six parameters of vibrato (on, off, fast, slow, wide, narrow). He demonstrated the different types of vibrato heard throughout the world: in Russia, Germany, England, Spain/Mexico, France and the United States.

Bob Malone, product development manager of brass instruments for the Yamaha Corporation, presented "Zeno and The Art of Trumpet Making." The clinic centered on understanding the amazing array of variation in the timbre and feel of a trumpet by changing what might seem to be minuscule details in both design and construction.

Dr. Robert Rawlins, associate professor of theory, lectured on Clifford Brown's legendary solo on "Joy Spring." Festival participants new to Rowan University said they were amazed at the level of sophistication and intellectual clarity of Dr. Rawlins' presentation.

Jeffery Curnow, associate principal trumpet of the Philadelphia Orchestra, and Robert Earley, professor of trumpet at Rowan University and second trumpet of the Philadelphia Orchestra, presented a clinic on "The Art of Orchestral Playing." Joined by Dr. Appleby-Wineberg, they performed excerpts from the repertory including Brahms *Academic Festival Overture*, Debussy *Fetes*, Shostakovich *Symphony No. 5*, Bartok *Concerto for Orchestra*, Bach *B-minor Mass*, and Strauss's *Ein Heldenleben*. The mastery demonstrated by these two gifted trumpeters was wonderful to hear, and their collegiality showed through in their easygoing style and manner.

George Rabbai, professor of jazz trumpet at Rowan University, led a clinic on "Using Classical Technique to Improve Your Jazz Playing." He believes strongly that the technique required for jazz and classical playing comes from the same fundamental trumpet principles. To demonstrate, he discussed the merits of the technique books by Clarke and Schlossburg, and how they can be expanded and applied to the jazz idiom. He also dispelled the myth that jazz is loose technically and rhythmically.

Jazz artist, composer and inventor Matt Schulman presented a clinic on his posture/technique system called "The Schulman System" and demonstrated some of his innovative extended techniques



Photos by Allison Witten

Bryan Appleby-Wineberg, Robert Early, Tony Kadleck, Randy Brecker, Jeffery Curnow, Matt Schulman, and George Rabbai perform *Permit Required* by Michael Davis during TRUMP(et) THIS! at Rowan University.

Performances and clinics by some of the most outstanding professional trumpet players in the country.

for the trumpet, including the use of multi-phonics.

New York freelancer and recording artist Tony Kadleck presented a clinic called "Freelance Trumpet Playing Today." Continuing a theme heard throughout the day, he discussed the need for diligent attention to detail and technique on the instrument to get past the notes and into the music. He cautioned the audience to be prepared for every contingency when arriving for a job, from mutes to water to pencils to bad traffic.

He said beyond striving to play the part right every time, trumpet players should use their ears and make sure they are fitting in with the rest of the ensemble. He stressed the importance of getting along with everyone on the job and not making any extra work for the contractor — ever. While demonstrating some truly amazing abilities on the instrument both technically and musically, Kadleck was humble. He has had an illustrious career as a player in New York City and is the "first call" of almost all the top contractors. He is equally at home playing classical or jazz and can play lead as well.

The final clinic of the day was by jazz legend and Grammy winner Randy Brecker. His appearance was made possible in part by the Yamaha Corporation of America.

He performed with the Rowan Faculty Combo and his friend Denis DiBlasio. Being in the presence of such greatness was inspiring for the whole audience, but especially for Rowan freshman jazz trumpet performance major Jonathan Barnes (a student of Dr. Appleby-Wineberg's and Prof. Rabbai's), who was able to perform with Mr. Brecker during the clinic.

A grand finale evening concert in Pfleeger Concert Hall started with an amazing rendition of Malcolm Arnold's *A Hoffnung Fanfare* for 36 trumpets in six choirs performed by all the festival participants and presenters and conducted by Rowan orchestra director Salvatore Scarpa. Randy Brecker, joined by the Rowan Faculty Jazz Quartet featuring George Genna on piano, Douglas Mapp on bass, Jimmy Miller on drums and Denis DiBlasio on saxophone, then presented a fabulous concert. The final piece on the program was commissioned by the Rowan University Department of Music for TRUMP(et) THIS! from Michael Davis (trombonist with the Rolling Stones and president of Hip-Bone Music in New York City). The piece, titled "Permit Required," featured Brecker and the other six presenters from the festival, bringing to a rousing close a truly fantastic day of trumpet events at Rowan University.



Jeffery Curnow, Robert Earley, and Bryan Appleby-Wineberg perform an excerpt from Bach's *B-minor Mass*.



Jim Miller, drums; Randy Brecker, trumpet; Denis DiBlasio, Bari

Technology: A Tool For Music Education

By James Piccone

Technology is changing the way music is taught and performed in schools throughout the country; many teachers have already incorporated some aspect of technology into their teaching. Students are frequently using computers and electronic instruments at home and in other subject areas. It makes sense to incorporate this technology into the music curriculum. Remember, the primary reason for learning about music technology is to enable us to meet the needs of our students in a rapidly changing world and to address these needs productively.

Why Technology?

Technology captures the imagination of students and provides motivation for learning. Students bring with them a fascination for computer games and electronic musical instruments. For some students, the computer is regarded as a trusted friend. We can tap into motivation and fascination by using the same technology to teach musical concepts and skills that students will need to become good listeners and performers.

Technology Tools

The most common technological tools to music

educators are computers and electronic keyboards. Computers are ideal teaching tools for the music curriculum. Software publishers offer a wide range of programs covering every aspect of music, from musicology to marching band half-time shows. Music technology offers many possibilities as learning tools and performance instruments in the classroom. In an interactive hands-on format, students can use music technology to learn about sound, composition, improvisation and recording. Students, either individually or in groups, can use music technology to develop skills and increase their knowledge in the following ways:

- ◆ **By learning basic musical concepts:**
Students benefit greatly from the exercise/drill features of many software programs. In this context, computers function as an extremely patient assistant.
- ◆ **By arranging existing music or composing original music:**
Students can experiment with the elements of music and create original musical compositions. In addition to hearing their music, students can print out notated versions of their works.
- ◆ **By creating a multimedia report:**
Using appropriate software, students can create

reports, which include sound, notation and images.

◆ By accessing information on the Internet:

Students can use a modem to access additional information, sound files and images from education and research facilities throughout the world.

These are just a few examples of how music technology can enhance the learning process. All of these examples utilize music technology as a means of helping students improve their musical skills and their understanding of music.

◆ Now is the time

You can make music technology work for you. Hardware and software manufacturers are continually producing products that are easier to use. We always try to improve the quality of our teaching. With more and more students becoming computer users, and with the evolutionary nature of technology yielding more powerful and less expensive computers and electronic instruments, it seems inevitable that technology will continue to play a major role in music education. We now have new tools to enhance our world of music and the world of music education. We can use technology to improve our teaching, our performance, and inspire our students in new and exciting ways.

NEW MUSIC EDUCATION ROOM IN WILSON

The University Space Advisory Committee has designated Room 107 in Wilson as the new Music Education Class and Resource Room. The east end of the room is designed to accommodate classroom instruction so that general music will be taught in an elementary setting.

The inventory of Orff instruments is under repair, and appropriate shelving has been built by music education major Matthew Rentzel following specifications designed by faculty Kristyn Kuhlman and Lili Levinowitz and field experience coordinator Lawrence De Pasquale. The parachute, scarves, egg shakers, and a variety of recently acquired instruments

will be available and within reach, even for toddlers.

The west end of the room houses research materials and the newest publication of Scott Foresman's basal series, which was donated to the department in the spring. The MENC Collegiate Chapter also takes residence in this room with its supplies and activities. The west end of the room is designed for research and graduate class instruction with tables and chairs, an overhead projector and screen and dry-erase board.

It is the hope of our music education staff that Rowan University will establish a regional resource of teaching materials and music education equipment and

supplies that may be borrowed by public and private university music educators throughout the community. The campus child-care center and elementary public schools are invited to visit the Resource Room and to enjoy activities with Dr. Levinowitz, Mr. De Pasquale and our music pedagogy students. Anyone interested in scheduling a visit may call 256-4896.

On Sunday, Sept. 7 at 4 p.m. in Room 107, musicologist Dr. Bert Greenspan will officially open the room with a presentation of his two visits to Australia and his presentation there on the topic of Aboriginal music traditions. The public is invited. A brief reception will follow Dr. Greenspan's presentation.

From the Desk of the Dean

There is excitement in the air in the College of Fine and Performing Arts. Rowan University is definitely on the move, and the Music Department is leading the way. This past year, we witnessed great performances from the faculty in the Monday evening Spotlight Series and from our students in the many performances produced by the department. Several that stand out include the Rowan Opera Company performances of Gilbert and Sullivan's *Yeoman of the Guard*; The Rowan Concert Choir and guest instrumentalists' performance of Honegger's *King David*, with narration by President Farish; the Wind Ensemble's Side By Side Concert with guest conductor Thomas Leslie from the University of Colorado; the University Orchestra's final concert featuring our soloist competition winners; and the Jazz Festival and Trump(et) THIS! Event, both featuring trumpet soloist Randy Brecker. The level exhibited by our performance ensembles continues to improve each year.

At Commencement in the spring, I reminded the graduates that we — Rowan University and each of them — had now formed a lifelong relationship. Wherever they go, someone will surely ask them, "Where did you go to college?" And their answer will now be: "Rowan University." So, it matters a great deal to them how Rowan is perceived out in the wider world. The more that Rowan is associated with high quality, the more their degree will be respected throughout the world. Conversely, the reverse is also true. How well our graduates do out in the world comes back to reflect on those of us who remain at the university. If our graduates are perceived as competent and knowledgeable, their success will have a direct effect on how well Rowan University is perceived in the arena of public opinion. Please keep in touch and inform us of your many successful ventures (see page 9).



We love to hear from you — especially when you achieve something special.

This summer and fall we will be engaged in working with the architectural firm of Ford, Farewell, Gatsch, and Mills of Princeton. They have been contracted to design a new Performing Arts Center for the Rowan Campus. The plan recently accepted calls for a new 500-seat Mainstage Theatre, a Black Box Theatre and a Studio Dance Theatre. Additionally, a new Concert/Opera Hall that will seat 1,200 and a new Recital Hall seating 250 will be included, as well as a new Art Gallery. These will replace the performance/exhibit spaces now located in Wilson. This center also will include the necessary classroom and laboratory spaces needed for the Theatre/Dance Department. However, all of Wilson is slated for renovation as well. This past year, the faculty has been engaged in compiling a five-year proposal to enhance Arts Outreach efforts — both on and off campus. That proposal is now complete and has been submitted to the President. As this plan unfolds, it will make good use of these new arts facilities and will produce programmatically a quality program of arts outreach that befits our new arts home. Indeed, the arts are alive and well at Rowan.

Please visit the campus when you are in the area. The new Science Building opens this fall and includes a new observatory and planetarium. Several other new buildings are in the works. Rowan is on the move — join us in keeping that movement headed in the right direction. Best wishes for a new academic year.

Donald L. Gephardt

Dean, College of Fine and Performing Arts

ALUMNI NEWS

Brett Noorigian, *BM Voice Performance '97*, is gaining recognition around the U.S. and Europe as a character tenor. He began this season with Opera Illinois' *Madama Butterfly* as Goro (a role he reprises this September with Virginia Opera), and will return there next season to sing Dr. Blind in *Die Fledermaus*. This year featured debuts at Mobile Opera as El Remendado in *Carmen*, and as Kaspar in *Amahl and the Night Visitors* with the North Arkansas Symphony. Most recently, he sang the role of Piquillo in *La Périchole* with West Bay Opera (Palo Alto, CA). He spent the summer of 2002 in Oberaudorf, Germany, singing the roles of David in *Meistersinger* and Pedrillo in *Die Entführung aus dem Serail*.

In the past two seasons, Brett has appeared with Utah Festival Opera (as Little Bat McLean in *Susannah*, Professor in *South Pacific*, and Florenze in *Naughty Marietta*), and at Sarasota Opera (covering the roles of Ruiz in *Le Trouvère* and Tanzmeister in *Ariadne auf Naxos*). Other recent roles include Camille in *The Merry Widow* with Rimrock Opera (Billings, MT), Loge in *Das Rheingold* (New York Opera Forum), Junger Diener in *Elektra* (New Amsterdam Opera), and Don Curzio in *Le Nozze di Figaro* and Sam in *The Ballad of Baby Doe* (State Repertory Opera of NJ).

Donna Long Jerz, *Music Ed. '75*, is a member of the Baroque con Brie (classical quartet); Clearlake Symphony; has a private music studio of high school and college-level students; and is finally completing the master's program in '03 at the University of Houston ... it has taken me a while.

On a personal note, hello to George, Dennis and Sal, all of whom were wonderful friends during my college years.

Lois Ebelhare Babbit, *Music Ed., BA '69, MA'75*, has been a professional singer since 1968. She recently took up her clarinet again and is having a blast playing

in the Philadelphia Chamber Orchestra. She serves as its music librarian and is mezzo soprano soloist in an aria from *Samson et Dalila* at the fall concerts.

Jennifer Burket, *BA Music '02*, is a seaman in the U.S. Navy. She completed her basic training in September and is attending the military music school in Little Creek, Norfolk, VA. In the spring, she will be assigned to the U.S. Navy Band in Jacksonville, FL.

David Langan, *BA Applied Music '82*, appeared in principal roles with the Washington Opera, Piedmont Opera and Summer Opera Theatre of Washington, DC, during the 2001-02 season. During the 2002-03 season he sang the role of Monterone in the Baltimore Opera production of *Rigoletto* as well as appearing in two productions with Atlanta Opera (The Speaker in the *Magic Flute* and 1st Soldier in *Salome*). He will close the season with a return to Summer Opera as Basilio in *The Barber of Seville*. While at Rowan he was a student of Hallie Nowland and Clarence Miller. He also holds an MM degree from Indiana University, where he studied with Margaret Harshaw.

Gilbert Ware, *BA Music Ed. '78*, is anticipating a repeat performance with the Fairfax Choral Society for spring 2003 in a concert titled "Hollywood Goes Choral" in addition to a presentation of Faure's *Requiem*. Both concerts will take place in Alexandria, VA. His 1989 book project, "There Comes a Time," is available on the Internet at www.adamspress.com.

John Keith David, *BA Performance '78*, founded an itinerant gospel music ministry in 1992 called "Panting Hart Music." He performs throughout the state as a gospel classical guitar soloist and baritone vocalist. He also maintains an active Web site ministry at www.pantinghart.org. 2002 appearances included Ocean Grove Camp Meeting, Echelon Mall, Burlington Center, and Glassboro. He is anticipating the release of his second solo CD and a symphonic

CD in 2003, all self-published.

Marvin B. Gordy III, *BFA Percussion '77*, plays with the Doobie Brothers and has done session work on major motion pictures, jingles, records, and the Faith Hill Thanksgiving Special.

He received his master's degree from California Institute of the Arts with extensive study of ethnic percussion. He has been working as a freelance musician and producer in the L.A. area for many years, playing on numerous film scores, including "The Crow," "Stigmata," "The Siege," "Negotiator," "Titan AE," "Happy Texas," "Steal This Movie" (the Abbie Hoffman Story), "Heartbreaker," "Scream 2 & 3," "Shipping News," "The First 20 Million," "Collateral Damage," "Scary Movie," "Eight Legged Freaks," "Not Another Teen Movie," "Wonder Boys," "Country Bears," "Scorpion King," "Men in Black II," "High Crimes" and "Spider-Man."

Television credits include "King of the Hill," "King of Queens," "Any Day Now," "The Tonight Show" and "Good Morning America." He has performed with the L.A. Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, the Long Beach Opera, and the Hollywood Bowl Orchestra.

Pop and Rock credits include Frank Zappa, Three Dog Night, John Tesh, Loggins and Messina, Wilco, Glenn Yarbrough and Rhapsody in Taps. His recording credits include Bill Withers, Green Day, Anna Visi, REO Speedwagon, Phillip Keveren, Jaguares, Neil Diamond, Juan Gabriel, Kenny Latimore, George Kahn, Brandi, and Guns and Roses.

He has had the fortune of working with noted producers Peter Asher, Don Was, Mat Wallace and Rob Cavallo. He has most recently been performing with Lori Andrews, Brian Pezzone, Freeflight, Lisa Haley, Andrea Marcovici, Tribe 1, and Lion King.

He is endorsed by Yamaha Drums, Remo, Vic Firth, Toca, Pork Pie Percussion and Paiste. For the past 18 years he has been involved with the Yamaha Education Division as a clinician and education consultant.

He lives in Los Angeles with his wife and two children.

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 _____

Please print legibly or email news to Dean Witten at witten@rowan.edu

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