Michael Deall and Chan Ji Kim, doctoral students in the music composition program at the University of Florida, recently had orchestral compositions performed by the Concerto Orchestra of Bucharest. The orchestra hosts a series of contemporary music concerts. Last year's event featured music from an international cadre of composers including those from The Academy of Music from Tel Aviv, Israel.

In Bucharest, Deall and Kim stayed at the Academy's residence hall, attended rehearsals of their works and met one-on-one with the conductor, Maestro Pascu, and members of the orchestra. The two concerts included eight compositions each.

Michael Deall's *Overture for Symphonic Orchestra* began the first evening's festivities on Thursday, October 28, 2004. Chan Ji Kim's *San* (The Mountain) was performed the following evening. Both compositions were aired on Romania Public Radio and were featured in the Romanian National Newspaper the following day.

Chan Ji and Michael had the pleasure of meeting with the rector of the academy as well as faculty and students. They were treated to a tour of the academy’s facilities and many of the important historic places in Bucharest, such as the Romanian Royal Palace (which now houses a large art museum) and the former house of the famous Romanian composer George Enescu.

Financial assistance from The University of Florida, especially through the School of Music, helped the students travel to Romania and take part in this special event.
Greetings from the School of Music...

As we prepare this edition of Encore, we approach the Holidays and the end of 2004. I believe we will look back upon this year as one of success, change and celebration for the School of Music.

This year marked the 30th Anniversary of the special partnership between the School of Music and Friends of Music. Since 1974, citizens from the Gainesville Community and beyond have generously provided scholarship support to over two thousand deserving music students. Through the Friends’ fundraising efforts, the School of Music has built an endowment enabling faculty to recruit and retain outstanding scholars/musicians from throughout Florida and the United States, as well as other countries, including Canada, Central and South America, Africa, Europe, and the Far East.

We eagerly anticipate the groundbreaking of the new George Steinbrenner Band Hall this Spring. This project consists of two phases: the first will involve the construction of a new 5,000-square-foot rehearsal hall, band library and offices; phase two will build new office space for the wind and percussion faculty. What is most exciting about this project is that it has established momentum in our developing further plans for a long-awaited recital hall and renovation of the existing music facility. As we plan, we are mindful of the continuing growth in our current programs as well as the new opportunities brought about by technological changes and market demands that await as we enter into the 21st Century.

It appears that the Spring Semester is indeed going to be a busy one this year, as we have planned our Annual Steinway Festival that will bring to campus pianist and conductor Philippe Entremont; the Southern Chapter Meeting of the College Music Society; the American Bandmasters Association Biennial Conference; as well as a number of excellent concerts and recitals by our students and faculty. We hope you will have an opportunity to attend.

On behalf of the School of Music, I wish you all a most prosperous New Year!

Cordially,
Dr. John A. Duff, Director
School of Music
Ken Broadway presented a paper on the history and development of the steel drum band at the Symposium for the International Musicological Society in Melbourne, Australia, on July 12. He also presented a clinic at the Midwest International Band and Orchestra Clinic in December in Chicago, IL. He was recently elected president of the Florida Chapter of the Percussive Arts Society. His two-year term will begin in January of 2005. Broadway served as president of the South Dakota Chapter from 1994-1997, and has served on various committees for the international organization.

Laura Ellis served as a faculty member for the weeklong Pipe Organ Encounter sponsored by the Atlanta Chapter of the American Guild of Organists in June. Teenagers with prior keyboard experience spent the week taking daily private organ lessons, attending concerts, lectures, and presentations related to organ and church music. In July, Ellis presented a workshop on commissioning new music for the annual conference of the American Guild of Organists in Los Angeles. Acting as chair of the national Committee on New Music and Competitions, Ellis oversaw the performance of the award winning organ and choral compositions and the announcement of the AGO distinguished composer award.

Mitchell Estrin performed six concerts this summer with the New York Philharmonic at Lincoln Center. He performed works by Berg, Ives, and Varese under conductors David Robertson and Alan Gilbert. In July, Prof. Estrin conducted the UF Clarinet Ensemble at the International Clarinet Association ClarinetFest 2004 at the University of Maryland. The ensemble was invited to perform at the conference by French clarinet manufacturer Buffet Crampon. The concert featured the world premiere of A Butterfly Coughs in Africa by Dr. Paul Richards, with guest conductor Dr. David Waybright. Prof. Estrin also adjudicated the 2004 ICA Orchestral Competition and was a guest speaker at the conference.

During the summer of 2004, Arnold Irchai presented master classes and performed solo works in prestigious venues of St. Petersburg, Russia, and Castelnuovo di Garfagnana, Italy, under the aegis of the International Academy of Music.

Paul Koonce’s electroacoustic work “Walkabout” received a Euphones d’Or award from the Institut International de Musique Electroacoustique, Bourges France (IMEB) in Spring 2004. The institute, known for its annual international competition of electroacoustic music, reviewed first-prize works from the institute’s last 11 years of competitions, selecting, out of 176 works from 136 composers and 29 countries, ten works to receive this award. The 2004 Euphones d’Or competition is the second to be held in the institute’s 30-year history. Koonce also had a performance of his 8-channel electroacoustic work “Breath and the Machine” in the Nong Project in Seoul, South Korea, in June.

For two weeks in July 2004, Kevin Orr was Artist in Residence at the University of Wollongong, New South Wales, Australia. There, he performed two recitals: a traditional program of Beethoven and Schumann, and one of new works by Australian composers, two of which were world premieres. This latter recital will be produced and released by the University of Wollongong Press in the near future. A teaching component was also included in the residency. Orr presented two workshops for composition students on contemporary writing for the piano.

Paul Richards traveled to the Czech Republic for a performance and recording of his “Trip Hammer” by the Moravian Philharmonic Orchestra and MMC Records in June. Other performances of his works this summer included the Jacksonville Symphony Orchestra, the UF Clarinet Choir at the International Clarinet Association conference in Maryland, and Duo46 in North Cyprus. He was featured speaker at the M.A.C.R.O. Analysis conference at the University of Wisconsin-Madison, and served as composer-in-residence at Lewis University and at the Truman State University New Music Festival in the fall.

Jonathan Helton recorded his first solo CD in Prague in November, 2004. Works recorded were: William Albright - Sonata, John Anthony Lennon - Distances Within Me, Libby Larsen - Holy Roller, Sherwood Shaffer - Summer Nocturne, Jonathan Elliott - Odd Preludes. The Elliott and Shaffer pieces were written for Helton. Pianist Barbara Gonzalez-Palmer, Associate Professor and Director of the Collaborative Piano Program at Rutgers University, was the pianist on this CD, which will be released commercially in 2005.
James Paul Sain continued to develop international exchange initiatives this summer with presentations of his work at several international festivals. In June he presented the premiere of his newest work, “Tubular” for digital media, on the Nong festival of contemporary music in Seoul, South Korea. While in Seoul, he gave an invited guest lecture at the Korean National University of Arts where he recently developed an official agreement to cooperate. Also, in August, Sain presented “Tubular” on the Sonoimágenes 2004 festival of acousmatics and intermedia in Buenos Aires, Argentina. He also gave a presented a paper on the use of game controllers in sound design for the University of Lanús while in Argentina where he first developed an agreement to cooperate in 2002. While there plans were solidified for a collaborative CD project featuring electroacoustic music from both the University of Lanús and the University of Florida. It is anticipated that this disc will be released internationally in 2005.

David Kushner recently completed a commission to write programs notes for a new recording of the Bloch Violin Concerto with Sherban Lupu as soloist and the same composer’s Concerto Grosso No.1 with Ian Hobson, pianist. In October, as president of the SC chapter of the National Association of Teachers of Singing (NATS), Tony Offerle served as event coordinator and program chair for the Fall 2004 masterclass and business meeting. The guest clinician was Dr. Elizabeth Blades-Zeller, author of the books, A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing and also Singing With Your Whole Self: The Feldenkrais Method and Voice. The program was attended by over two hundred guests and was open to all University of Florida voice faculty and students, several of whom made the trip to Columbia for the masterclass. This Summer, Offerle was guest soloist at the York Minster Cathedral in the city of York, England, for a week as a member of a visiting vocal ensemble, which served as the choir in residence at the historic church. Also this Summer, he sang the role of Pooh-Bah in the Hilton Head Opera production of Gilbert and Sullivan’s The Mikado. Columnist Gail Westerfield wrote, “Tony Offerle was particularly outstanding as Pooh-Bah, the oily, corrupt official with his hands in everything, including others’ pockets. His bass-baritone voice and expressive, sneering face were impressive.”


Welson Tremura lectured at FATEC (FACULDADE DE TECNOLOGIA) – Technology College in Rio Preto on August 6, 2004 “Liderança e Empreendedorismo.” He also lectured at Universidade Livre de Música, São Paulo City, on August 9, 2004, “A Importância da etnomusicologia – Desenvolvimento Cultural e Globalização.”

Kristen Stoner was at the National Flute Association Convention, (attended by over 3,000 flutists from around the world) in Nashville this August. She performed in two concerts, including the premiere of her arrangement of Gounod’s “Petite Symphonie” for flute orchestra. She brought her four-week-old baby girl Avery, who seemed also to greatly enjoy the convention. Dr. Stoner’s student, Marcela DeFaria, was chosen to perform in a competitive masterclass taught by the Swedish flutist Goran Marcusson at the flute retreat Wildacres this summer. In October, Dr. Stoner performed the Ibert Flute Concerto with the Central Florida Symphony Orchestra. She also presented a lecture-recital at the College Music Society National Conference in San Francisco, CA in November.
The Board of Directors of the Institute for Learning in Retirement (ILR) presented 2004 Leighton E. Cluff Research Award in Aging to Jennifer Bugos (Ph.D. ’04) as the first runner up.

DID YOU KNOW?

Margot Stern (BM ‘05) presents her CFA University Scholars Project on “The effect of reed type on clarinet performance and player preference” to President Bernie Machen at the Inaugural Ceremonies.

UF Clarinet Ensemble performs in the International Clarinet Association ClarinetFest in July 2004.

Grissoms’ Gifts

Keep on Giving

By Dr. Arthur Jennings, Associate Professor

For the past 25 years, trombone students at the University of Florida have been the beneficiaries of the visionary generosity of Eugene Grissom, an Emeritus Professor at the University of Florida, where he was Chairman of the Art Department for 15 years. In 1980, Grissom established a special collection of solo music and other instructional materials for the trombone to be contained within the regular holdings of the UF Music Library. The collection continues to grow with Grissom’s ongoing annual donations and new acquisitions, now including compact disc recordings. Virtually all of the new purchases are of recently composed works and recently produced recordings. Selections are made based largely on journal reviews and the appearance of works on programs and recordings of professional trombonists. The Eugene Grissom Trombone Library gives students at UF the opportunity to examine scores, and to expand and enhance their knowledge of the performing repertoire. They can then make intelligent choices on purchases as they build their own personal libraries. The many fine recordings now available give students the opportunity to study scores while listening to performances of world-class players. Last year, through a substantial donation, Gene and his wife Nancy initiated the Grissom/Rosolino Trombone Award. This is an annual $1,000 cash prize that enables a UF student to attend the annual International Trombone Festival, a 5-day event that features concerts, clinics and masterclasses of top professional trombonists from throughout the world. The prize is a tribute to Frank Rosolino, the late jazz trombone virtuoso who was a personal friend of the Grissom family. It is with special gratitude to Eugene Grissom and his wife Nancy that we acknowledge these very meaningful and valuable gifts that are of such direct and immediate benefit to our students.
During the Fall of 2002 the University of Florida School of Music welcomed a visitor from the Korean National University of Arts. Professor Sung Ho Hwang joined us for a few days to discuss the possibilities of beginning a collaboration between our two well-known programs in electroacoustic music composition. Ms. Chan Ji Kim, a Ph.D. doctoral student, assisted in initiating a conversation with Hwang during her trip home the summer of 2002, prior to his visit to the University of Florida. Plans quickly developed between Dr. James Paul Sain, coordinator of composition and co-chair of the Composition, Theory and Technology Area, Dr. John Duff, School of Music Director, Dr. Donald McGlothlin, Dean of the College of Fine Arts, Hwang, Vice Dean of the Korean National University of the Arts, and then composition Masters student Joo Won Park, who assisted with translation. From this initial meeting came initiative from Sain to pen an official “Agreement to Cooperate” between the University of Florida and the Korean National University of Arts (KNUA).

The following Spring of 2003, KNUA faculty member Jae Ho Chang and several students from that institution visited during the 12th Annual Florida Electroacoustic Music Festival (FEMF). During the festival, Chang and his students presented a curated concert of electroacoustic music. It was at FEMF12 that the official agreement between our universities was exchanged. The following June, several works by UF faculty and students (Dr. James Paul Sain, Dr. Paul Koonce, and Joo Won Park) were included on the first Nong festival of electroacoustic music in Seoul, South Korea.

During the spring semester of 2004, UF was privileged to have Mr. Sa Woo Lee enroll as a non-degree seeking exchange student for the semester. While at UF, Lee took several classes in electroacoustic and computer music as well as private study with Sain. Lee then returned to Korea to complete his studies at the KNUA.

Most recently, Sain was invited to Seoul to give a guest lecture at the KNUA, continue his research in electroacoustic and world music, gather source material for an upcoming composition, and present works by UF composers at the second Nong festival.

We look forward to continued exchange with our composer colleagues at the Korean National University of Arts and to broadening the scope of our cooperative agreement. The UF composition graduate program currently includes five Korean students at both the Masters and Doctoral levels of study: Chan Ji Kim, Suk Jun Kim, Yoon Jee Kim, Jong Chan Lee and Joo Won Park. UF has been invited to present its work again in September of next year at the Nong festival. Sain hopes to bring a larger representation of the fine work being done in contemporary music at the University of Florida to the concert hall at the KNUA. This would truly add more Seoul to our program!
What do you get when you fill a stage with nothing but the largest, lowest sounding brass instruments? A sound so rich and so mellow it goes in the ears like warm cocoa on a cool autumn day. On the afternoon of November 8, 2004, some 60 musicians, players of instruments collectively known as the “low brass,” gathered at the University Auditorium with their trombones, euphoniums and tubas to take part in the school of music’s annual TUBONIUM. The afternoon clinic began at 5:30pm and was devoted to preparing a new arrangement written especially for the occasion by UF’s professor emeritus and former band director, Richard Bowles, appropriately entitled: **Tubonium 2004**. At the same time, the participants received expert advice and instruction from guest artists and UF’s low brass faculty. Two outstanding guest artists were featured: Richard Stout, trombonist with the Cleveland Orchestra and Nat McIntosh, virtuoso tubist, euphoniumist, sousaphonist, and recording artist. Bowles’ imaginative arrangement of UF’s most beloved songs, expertly designed to challenge players of widely varying ages and accomplishment, addressed a variety of technical and stylistic issues and served as a catalyst for some stimulating “shop talk.” With the piece polished and ready, the evening concert began at 7:30pm with showcase performances by UF’s low brass ensembles, UF professors James Jenkins and Art Jennings, dazzling performances by guest artists, and ending grandly with the massed choir performing the world-premiere of Bowles’s composition. The evening ended shortly after 9:30pm with the refined elegance of Stout’s trombone, the unfathomable inventive zaniness of McIntosh’s sousaphone, the fine performances of the UF students and faculty, and the sumptuous sounds of the full choir lingering long in our memories.
Modern music lovers take for granted the premise that music expresses ideas and emotions, but the idea was once new. From the beginning of recorded music history, music and words have been companions, but for centuries, the relationship seems to have had more to do with proper rhythmic declamation and poetic structure than with expression.

Around 1500, leading composers of vocal polyphony became fascinated with the idea that music could express in sound the meaning and emotion conveyed by sacred texts. They began to experiment with new compositional approaches to expressing text in the motet, a genre that first came into existence around the turn of the thirteenth century as a musical vehicle for poetry.

Motets convey to modern scholars a wealth of information about early modern musical ideas, spirituality, religious values, poetry, and even the personal lives of patrons for this music. The repertory is vast, scattered throughout Europe and North America in its original manuscript and printed sources; many of these sources remain largely unknown.

Since April 2, 2002, scholars have been able to turn to The Motet Project on the University of Florida's Fine Arts web server for help. Created and directed by Dr. Jennifer Thomas, assistant professor of musicology in the School of Music, the Motet Project's online database catalog provides scholars from all over the globe with access to a catalog of over 50,000 records that indexes over 1,400 manuscript and printed sources dating from 1475-1600. Users of the catalog can search for works by any of over 1,300 composers, for any of the tens of thousands of texts, or for information about any of the musical sources. They can assess the work of printers and scribes, of trends in text usage for particular time periods and geographic regions.

The online catalog has attracted international collaborators to the project as well as international funding. Dr. Thomas Schmidt-Beke, of the University of Heidelberg (Germany), is currently funded by the Deutsche Forschungsgemeinschaft to add fourteenth and fifteenth century motets to the catalog. Dr. Ignace Bossuyt, of Katholieke Universiteit (Leuven, Belgium) and current Erasmus Scholar at Harvard University, received funding from the Alamire Foundation (Leuven, Belgium), to create a new field containing complete texts of the motets. Dr. Andrew Weaver, a recent Yale Ph.D., recently joined the project and will begin to compile records for the seventeenth century motet.

In addition, University of Florida computer scientist, Dr. Markus Schneider (assistant professor, College of Information Science and Engineering), works with Dr. Thomas in designing and projecting the future development of the database and the website. The data itself will provide a vehicle for learning for undergraduate computer science students in Dr. Schneider's database design course.

Scholars throughout the world have expressed their appreciation for the availability of such a tool.

One of the first enthusiastic users of the online catalog Dr. Bonnie Blackburn, of Oxford University, England, wrote, "The news that your database will be going online is terrific. Over the years I know you have been very helpful to scholars . . . I suspect that you have by now completely superseded [Lowinsky's motet catalogue] . . ." Dr. Leeman Perkins, of Columbia University, recently wrote, "Let me congratulate you, first of all, on the Motet Database Catalogue Online. It is a magnificent tool, and all scholars working in pertinent and related fields owe you an enormous debt of gratitude."

The College of Fine Arts has supported the project through the services of first John Polefko, and currently Michael Truluck, who have designed and implemented its technical aspects and through the Fine Arts Faculty Enhancement Fund, which has supported research on the project for the past two summers.

Access The Motet Project Online Database Catalog at http://www.arts.ufl.edu/motet.
ALUMNI SPOTLIGHT

Alumnus Ronald Keith Parks Receives Aaron Copland Award

Dr. James Paul Sain, Associate Professor

Dr. Ronald Keith Parks (MM ’92) was in New York City this past August to receive the prestigious Aaron Copland Award at Steinway & Sons Hall. This highly competitive award is given to 6-8 emerging and mid-career composers each year. Winners are selected by a rotating jury of professional composers and musicians. The foundation awards residencies at the fully restored Aaron Copland house in upstate New York, where Ron will be in residence during August of 2005. He plans to focus on a new work for piano, winds, brass, and percussion, tentatively entitled Instances. “I’m flattered and honored” Ron said. “Aaron Copland was among the best known and most influential composers in American history. I am humbled to be counted among the small number of composers selected for this award.”

Dr. Parks received his Bachelors degree from the North Carolina School of the Arts and his doctorate from the University at Buffalo (SUNY Buffalo). While at UF Ron received three Graeffe Memorial scholarships for composition and a Presidential Recognition Award. He is the founding president of our Society of Composers Inc. Student Chapter and initiated the SCI CD series to archive UF student contemporary concert music composers’ works. Ron is currently Assistant Professor of Music at the Winthrop University Conservatory of Music in Rock Hill, South Carolina. His research into granular sampling and granular synthesis methods is included in the Amsterdam Catalogue of Csound Computer Instruments. Ron most recently hosted the Society of Composers Inc. Region IV conference at his institution.

Ron’s music has been performed at numerous national and international musical festivals and conferences including the Society of Composers Inc., Society for Electro-Acoustic Music in the United States, International Computer Music Association, Florida Electroacoustic Music Festival (University of Florida), Electronic Music Midwest, National Flute Association, The Australian Flute Festival, The Two-Sided Triangle (Germany), NextWave— (Australia), Southeastern Composers’ League, and the College Music Society, to name a few. His work for flute quartet, Counterparts, written for the Sarah Fouse quartet while he was studying with Dr. James Paul Sain at UF, was chosen as the required competition piece for flute quartets for the 2003 Melbourne Flute Festival.

We too are very fortunate to have had Ron come through the hallowed halls of the University of Florida School of Music. He set a standard for excellence as a student against which those that pass through after him are judged. Whether it is on campus during one of his visits or at a conference or festival around the world, Ron is an excellent example of the best UF has to offer the musical profession.

Ron speaks of his time at the University of Florida:

“I arrived at the University of Florida in 1990 with an undergraduate degree in composition in hand from the North Carolina School of the Arts and more than a little naivety about how composers find their way through the profession and through life. I consider myself fortunate to have been accepted into the composition program at UF. While there I studied composition with Dr. Budd Udell, Dr. John D. White, and Dr. James Paul Sain. Under their guidance, I established a solid foundation on which I continue to build my career and began a life-long quest for artistic and professional integrity.

Equally important was the valuable time I spent both inside and outside the classroom with outstanding musicians and educators such as Dr. David Kushner and Kevin Sharp (to name only a few) and numerous inspiring and talented fellow students. The courses at UF were challenging and the faculty supportive, yet demanding. A common theme that ran through all my experiences at UF was the notion that it was not enough to simply learn how to compose, but that studying music means becoming a student of music and striving to become a music professional in all senses of the word. In addition to learning the ‘nuts and bolts’ of composition, my professors emphasized the importance of becoming involved in the profession at all levels and in as many different ways as possible. I learned from them that the best way to make a path for yourself through the profession, and life, is to help clear a path for others as well.

I could not have foreseen the impact that my time at UF would have on my career. During my time there, and through continuing relationships with professors such as Dr. James Paul Sain, I have enjoyed multiple opportunities for performances of my works, recordings of my pieces, invitations to present papers, the opportunity to juror contests, and access to a career-building support network that is unparalleled. My training at UF went far beyond learning how to compose. I learned how to build and promote my career and the value of taking part in the mutual support network that enables our art to thrive.”

Ron (right) with Michael Boriskin, pianist and co-director of the chamber ensemble Music From Copland House at the Copland Award ceremony at Steinway & Sons Hall in New York City.
LARRY NEWCOMB (98 PhD) has, since moving to Manhattan in 1999, studied with master jazz instrumentalists Bucky Pizzarelli, Mark Elf and Bob Mover. Dr. Newcomb is also planning and creating a new CD of original works with co-producer Dan Moretti, professor of Music at the Berklee School of Music, and a renowned saxophone virtuoso. Dr. Newcomb also invites fellow alumni as well as faculty, students and staff to read his upcoming interview in Jazz Guitar Life at http://www.jazzguitarlife.com. In December, Larry begins an intensive 10-week improvisation workshop with alto saxophone master Bob Mover. Mover is probably best known for his legendary tenure with Chet Baker, as well as his work as a leader, and his stints with many other jazz luminaries. Please visit www.LarryNewcomb.com for chances to see Dr. Newcomb perform live.

NIKKI (CATTON) WAICUL (’00 BME) has started a new position as a full time music teacher for kindergarten through the second grade at Gulf Elementary School in Cape Coral, Florida. “It’s a wonderful position and I love working with younger students.”

ANTHONY WAICUL (’99 BM) is the manager of the American Music store in Fort Myers and is doing very well. He is the top seller in the whole company and is coming very close to meeting his goals for the year.

CARLTON KILPATRICK (’01 BME) is pursuing his MM in Choral Conducting at Florida State University with Dr. Andre Thomas. After a successful recital in October, Carlton is completing his coursework to graduate in the Spring of 2005.

JENNIFER HOOSIER (’00 BME) moved to China in August of this year and now teaches English at a university in Lanzhou, PRC. Her classes are full of college students who are majoring in English and adults who wish to improve their spoken English. She is very glad she gets to use her teaching experience in such a different area. WOW!

KATHY JAMES (’71, ’72) is now teaching chorus and general music at Midweek Middle School in Longwood, Florida where she was honored as Teacher of the Year for 2004.

DIANA (ROLLO) WAYBRIGHT (’96 BME, ’01 MM) is currently teaching at Lincoln Middle School in Gainesville.

APRIL PRINCE (’95 BME) received a Masters Degree in Music Education (vocal emphasis) in July of 2003 and is currently the Music Director for the Ridgeland School District in Illinois.

TOM HURST (’04 BA) has launched an online drum lesson service. He is also continuing to tour with Curb Recording Artist Amy Dalley, as well as perform with Disney’s “Veinland Beatinus” at the Animal Kingdom Theme Park. In addition, Tom is serving his seventh year as percussion coordinator for Buchholz High School. He is also the percussion coordinator for Ft. Clarke and Kanapaha Middle Schools.

JASON M. GIBSON (’00 BA) received a Masters of Arts degree in Humanities from Florida State University in August of 2003 as well as a Graduate Certificate in Museum Studies. Currently, Jason holds the position of Teacher and Student Service Coordinator at the Orlando Museum of Art.

NICOLE NASRALLAH (’02 BME) is currently the Director of the Ocoee Middle School Band in Orange County, Florida.

STUART TAFT (’02 BME) is currently Director of Bands at R.J. Murray Middle School Center for the Arts in Florida.

ANJA WAX-GRUBE (’02 MM) is enrolled at the University of Central Florida pursuing a Masters Degree in Music Education. She has also recently gotten married!

DIANE CORLEY SCHRUMPF (’90 BME) is the band director at Pineview Junior High in Longview, TX. Her band has consistently earned Sweepstakes Ratings at contests. She has also been married for eight years to Andy and has 3 sons—Tyler, 12 (who is an awesome French horn player), Austin, 7, and Walker, 5.

STEPHANIE POXON (’98 MM) was the American Musicological Society’s Capital Chapter’s Lowens Award winner for Student Research in 2004. She has also been elected as the AMSCC secretary/treasurer and is serving as the Acting Assistant Head of the Reader Services Section of the Music Division in the Library of Congress.

WILLIAM P. VANDERWYDEN, III (68 BA, ’70 MME) is the Associate Dean of Students at the University of Miami School of Law (1987 to the present) and also serves as organist at St. John Neumann Church in Miami, Florida.

BETH HANLON (’86 BME, ’89 MME) has received a Masters in Education Leadership from Florida Gulf Coast University in 2002. Beth is now the Assistant Principal at Cape Coral Charter School. She is a member of the Spirit of the Gulf, Sweet Adelines who were 2003 State Champions and in November of 2004, were International Competitors in Indianapolis.

TOBIN WAGSTAFF (’03 BM) is starting a non-profit music school called “Studio Percussion” that focuses on drums and percussion in Gainesville. The program plans to give opportunities in the arts to youths with socio-economic limitations.

HANA LAHR (’04 BA) was appointed to the faculty at the Pennsylvania Academy of Music in Lancaster, PA in July. Hana teaches French Horn and is the Director of the Academy’s Outreach Program.
Continuing scholarship support is of paramount importance to the School of Music. Named, perennially endowed scholarships can be established for as little as $20,000 which ensures an annual scholarship of $1,000 in perpetuity. At the $100,000 level, the State of Florida provides a $50,000 match for a gift total of $150,000.

Of course, we welcome gifts in any amount, as all scholarship contributions are important to us and make a difference in our efforts to attract and keep quality students. If you wish to make a gift, send your check, made out to THE UNIVERSITY OF FLORIDA FOUNDATION, to University of Florida School of Music. Contributions at any level automatically entitle you to a membership in the Friends of Music.

To become a member of the Friends of Music please call June Hall at 392-0223 x333 for more information or mail your donation to the School of Music, University of Florida, P.O. Box 117900, Gainesville, FL 32611-7900.

For information or assistance with endowments, bequests and/or estate planning, contact Ms. Peg Richardson, Development Director for the College of Fine Arts, at (352) 846-1211, or write to her in care of the UF Foundation, PO. Box 14425. Gifts are eligible for a charitable education contribution.

Teaching for Real:
Music Education Students at P.K. Yonge
By Dr. Timothy S. Brophy, Assistant Professor

Learning about teaching is fine, but the time comes to try teaching a class of live youngsters. That’s what the students in the elementary music methods course are doing.

Three years ago, Dr. Timothy S. Brophy’s elementary music methods class began a partnership with the P.K. Yonge Developmental Research School to provide “real world” experiences for UF music education students. P.K. Yonge is the University of Florida’s Lab school. In 2003, P.K. Yonge opened a new, state-of-the-art music facility, easily accessible from the School of Music via the campus bus system. Prior to this time, elementary methods’ practical experiences were in as many as eight schools across the county, which was a time and transportation challenge for many students.

In collaboration with P.K. Yonge elementary music teachers Valerie Austin (Fall 2002-Fall 2003), and Michael Roberts (beginning Fall 2004), pairs of students now teach 45-minute lessons during the course. For most students, this is their first teaching experience. Often this becomes one of the most important experiences of their college careers because they are able to apply what they have learned about teaching in a short, structured setting. They find out “on their feet” what works and what doesn’t. After each experience, students meet with Dr. Brophy for a follow-up consultation and view the videotape of the lesson. These discussions cover the student’s teaching strengths, as well as ways to improve for their next teaching opportunity. The students presently get to teach three lessons during the course, which allows them the opportunity to improve over their earlier efforts.

After graduating from the School of Music last May, I am currently studying in Kobe University, in southeast Japan, on a one-year Fulbright Fellows Scholarship.

I will be researching the critical reception in Japan of the Japonisme movement in Western music—how Japanese composers and scholars thought of the works by American and European composers that sought to express something “Japanese,” whether thematically, musically, or both. I am also taking classes at the University, which currently include lectures and seminars about artistic movements in France (a major center of Japonisme), late 19th century Japanese music periodicals, Gagaku (traditional Japanese court music), and Takarazuka (the all-female musical revue), as well as Japanese language classes.

My education at UF has greatly prepared me for my current research. The wide scope of the composition program, which encourages students to experiment with many different types of compositional methods and musical languages (while justifying their use), has given me a solid background to research the musical analyses and arguments of Japanese theorists and composers. Similarly, my second major in Japanese has given me the linguistic skills, as well as the historical background, to analyze the sociocultural implications Japonisme had within Japan itself.

I have been having a wonderful time here in Japan, though I do miss the activities and events around UF. I haven’t seen any gators around the Kobe University campus yet, but I have heard rumors about wild boars. But they’re no match for this ‘wani’ (gator)!
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Grissom/Rosolino
Trombone Award
Erik Augereau, 2004-05

A. Didier Graeffe Scholarship
Daniel Coe, Graduate 2003-04
Chan Ji Kim, Graduate 2003-04
Joo Won Park, Graduate 2003-04
Jonathan Smith, Undergraduate, 2003-04

Arikka Gregory Scholarship
Megan Smith, 2004-05

Edith P. Pitts Memorial Scholarship
Michael Principe, 2004-05

Theodore Presser Scholarship
Jennifer Tipton, 2004-05

Gainesville Women's Club Scholarship
given in honor of Frances Millikan Reitz
Eric Lubarsky, 2004-2005

Rich Holley Memorial Scholarship
Adrian Holton, 2003-04
Melissa Reyes, 2003-04
Kira Bokalders, 2004-05
Jennifer Kampmeier, 2004-05

Dorothy Reaves String Scholarship
Julie Franklin, 2004-05

David Wilmot Scholarship
Steve Bingham, Graduate, 2004-05
David Martinez, Undergraduate, 2004-05

Concerto Competition Winners
Brian Holder, Graduate, 2003-04
Derek Savko, Undergraduate, 2003-04

University Scholars
Megan Machnik, 2004-05
Margot Stern, 2004-05
Jennifer Tipton, 2004-05

Sigma Alpha Iota Scholarship Award
Kathryn Shelton, Honor Award, 2004-05
Rachel Berney, Scholarship Award, 2004-05

Friends of Music Summer Scholarship
Erin Bennett, Graduate, 2003
Sarah Heldfeldt, Undergraduate, 2003

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