

The following is excerpted from an article in the St. Louis Post Dispatch, Dec. 27, 1992.

St. Louis Symphony's Andre Raphael Smith Likes Role Model Role

By Paul A. Harris

Andre Raphael Smith will allow that the road leading from a Durham, N.C. public school to the Powell Symphony Hall podium is not an easy one. Having made that journey, the St. Louis Symphony's thirty-year-old assistant conductor wants to let youngsters in the city's public schools know that successes like his are certainly possible ones.

"It is very important for young people to see that those who do not grow up in the most affluent environment, but who work hard and apply themselves, can make it."

Smith began his musical career as a trombonist, at age 11, and he traces his interest in classical music to the PBS series of broadcast concerts by conductor Andre Previn and the Pittsburgh Symphony ["Previn and the Pittsburgh"] that he watched in the early 1970s. As he honed his skills on the trombone, however, he began to set his sights on the conductor's role.

"I was always very taken with the conductor's ability to communicate not only with the orchestra, but with the audience as well," he explained, "to bring the composer's intentions across."

Smith spent ten years in school. He did his undergraduate work at the University of Miami and earned his master's degree at Yale. He was awarded the Bruno Walter Memorial Scholarship to Juilliard, where he received an advanced orchestral conducting certificate, and he holds a diploma from Philadelphia's Curtis Institute of Music.

Soon to begin his third season with St. Louis, Smith has also conducted the Houston Symphony, the Savannah Symphony and the Concerto Soloists of Philadelphia. Although young black conductors have recently risen to prominent roles in several American symphony orchestras, in assistant or associate posts, the only black who is currently the music director of a major American orchestra is James DePreist of the Oregon Symphony. Among some black conductors, especially those from older generations, there is a perception that racial discrimination occurs. Smith had this to say about whether he had felt discrimination: "Each person's experience is going to be different. For me it (race) has only been to my advantage. Conductors like Henry Lewis [formerly music director of the New Jersey Symphony] and Denis de Couteau [music director of the San Francisco Ballet], and

"Music is an avenue for kids to go places they otherwise might not be able to go."



others have obviously opened a lot of doors for younger people such as myself. I can honestly say that, if anything, people have been more open to me because I'm an African-American — because they were happy to see someone who was well-prepared and musical. They wanted to give a young person a shot."

Smith acknowledges that having an opportunity to conduct a symphony orchestra — even on the college level — does not

come to everyone. And, because of this appreciation of his own opportunities, he has taken a prominent role in the St. Louis Symphony's community outreach programs. When he lectures and teaches in St. Louis schools, he brings classical music to area students as well as serving as a role model for them.

Smith believes it is critical that classical music in particular, and the arts, in general, do not disappear from the public schools. "Music is in great danger in the schools. One of the reasons is that many people fail to see what music can do for kids. For example, when I was in high school, I knew kids for whom the main reason for staying in school was the band. What we need to remember is that music is an avenue for kids that helps them to go places they otherwise might not be able to go. Through music they can experience emotions and grow in ways that other things — even sports — might not allow them to. That's something that has slipped past many of us — or that we have just forgotten."

When he decided to become a conductor, Smith didn't want to become an icon — to be stereotyped as a 'young African-American conductor.' "We all know that if I weren't a good musician I wouldn't have been hired by the Symphony," he says. "But, considering what's going on with America's youth these days, it's very important for me to remember that these kids need African-American role models. At the same time, I need to be careful not to skew the fact that, first and foremost, I must be a good musician, and that every day when I wake up, my first goal must be to be a better musician."

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April 27 to August 9, 1993

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Ross, John Gordon
Smith, Grace Hobson
Walton, George E.
Young, Florence B.

AND MANY THANKS
to Atty. Alan Z. Lefkowitz for
volunteer legal assistance

and critics alike, but their impact was eclipsed by the fascinating prospect of hearing Farrakhan in this unexpected role. He did not disappoint.

Writing in the *New York Times*, music critic Bernard Holland reported: "Can Louis Farrakhan play the violin? God bless us, he can. He makes a lot of mistakes, not surprisingly for a man who had virtually abandoned the instrument for 40 years and has only owned one since 1974. Yet his sound is that of the authentic player. It is wide, deep and full of the energy that makes the violin gleam. His thrusting sense of phrase has musical power to it, even though some of the erratic movement kept Mr. Morgan and his musicians scrambling at times."

Expanding on Holland's enthusiasm, Gordon Sparber of the *Winston-Salem Journal* writes: "The most interesting performance of the evening — and the one that had thoughts erupting like firecrackers — was by Louis Farrakhan, who played the Mendelssohn Violin Concerto.

"Farrakhan said that he has picked up the violin, an instrument from his youth, only in the last two years. Violinists spend their lives refining such concertos, yet here was a man with the confidence to do it after not

having studied for what he said was forty years.

"In many ways, it was an astonishing performance, and not only for the degree of technical refinement, which was surprising. Farrakhan played with mostly sure tone, mostly in tune and with rhythmic incisiveness.

"More remarkable was his personal fire. At times it turned into athleticism, even roughness. But Farrakhan understands what being a soloist means, and this generated thoughts about where such poise comes from and just how far it can carry an amateur in so specialized a situation.

"In Farrakhan's case it carried him far. He had everyone's attention, and not just because of the novelty. One got the sense from this playing that he could do anything he set his mind to. And if he has set his mind to the violin to inspire black youths to pursue this dying art, he will surely get results."

Plans for the next Gateways Festival are already in progress. Musicians interested in participating should contact Armenta Adams Hummings, as soon as possible, at:

2012 Milford Street
Winston Salem, NC 27107.
Tel: (919) 788-7711

Clarinetist Eley Leads Double Life

During the Pittsburgh Symphony's spring tour to California, we had a too-brief chance to chat with clarinetist Marcus Eley. Living now in Studio City, California, Mr. Eley not only enjoys a significant career as a performer, but he is currently working for Rico International, which makes reeds and other accessories for clarinets and saxophones. Although reeds made by Rico are used by students and jazz performers worldwide, the company has developed a prototype reed for professional symphonic use. In his capacity as a Rico representative, Eley met with clarinetists from the Pittsburgh orchestra to show them samples of the new product.

He also brought along programs from two recent recitals — one, on April 23, under the auspices of the Irvine Valley College School of Fine Arts — which he performed with pianist Lucerne DeSa. Included on the varied program was the 1986 Sonata by David N. Baker (Indiana University).

On May 14, Mr. Eley, violist Karen Elaine, and pianist Mark Neiwirth made their debut, as the California Trio, at the Weill Recital Hall, in Carnegie Hall, New York. That program included the world premiere of a work by Carl Byron.

Marcus Eley, whose playing has been described by critics as "expert, songful and straightforward" with "fine control of dynamics and smooth handling of the instrument's different registers," has performed throughout the United States, in Europe and China. He is a graduate of Indiana University and attended the Hochschule für Musik as a student of Alfred Prinz, principal clarinetist of the Vienna Philharmonic. He has also studied with Robert Marcellus of the Cleveland Orchestra and Clark Brody of the Chicago Symphony. He made his Weill Hall solo debut in March 1987. He can be reached as follows:

Marcus Eley
4211 Laurel Canyon Blvd.
Studio City, CA 91604
Tel. (818) 753-8099
Fax (818) 504-9207

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From SYMPHONIUM's Mailbag . . .

A newsy letter from violinist Nora Bailey Lorberbaum (formerly of the El Paso Symphony) arrived along with materials from the '93 Detroit Symphony/Unysis African-American Composers Forum, and a speech, "Thoughts on Black Music History," given in April at Lawrence University (Appleton, Wisconsin) by musicologist Dominique-René de Lerma.

Nora describes a wonderful breakfast on the last day of the conference. "It was my unexpected good fortune to spend some time with Dr. de Lerma, whom I had met the day before. That was around 8:15 A.M., and it was about 11:15 before we got up to join the meeting. At one point, Phillip Greenberg [Music Director of the Savannah Symphony] joined us. Later, Mama [Portia H. Thomas Bailey-Beal, well-known music educator] joined us — with stories of Teddy Wilson, Mattiwilda Dobbs, Carol Brice, Dean Dixon, et al. It was a most extraordinary morning.

"At some point during the discourse, I said that your contribution had been not only the newsletter itself and all that it does,

but that you had *created* — singlehandedly — a musical community where there had been none before. Dr. de Lerma agreed with me completely. I know that it's been true for my life, in my case, and I'd *never* have known about Detroit [Composers Forum] but for the work of SYMPHONIUM."

Thanks, Nora!

From Dr. de Lerma himself comes news of a *new* newsletter being established in connection with the Ben Holt Memorial Concert Series. (Baritone Ben Holt, who sang with the Metropolitan and New York City operas, and with orchestras around the country, died of Hodgkin's lymphoma in 1990 at the age of 34.) Mr. deLerma hopes that this new publication will provide the same kind of service to the African-American, Hispanic and Native American community of singers that SYMPHONIUM provides to instrumentalists.

For more information you can write to Dr. de Lerma at 8615 Central Park Ave., Skokie, IL 60076-2933. Tel. 708-677-8758.

Teen Virtuoso Executes Ravel "Double Play"

A few days after his sensational performance of Ravel's Piano Concerto in G Major with the Denver Chamber Orchestra last January 29, pianist Terrence Wilson redefined the terms "double play" and "save" by substituting for the injured Richard Fields in a Black History Month performance, Feb. 3, with the Indianapolis Symphony and guest conductor Leslie Dunner.

Following his Denver performance, conducted by Paul Lustig Dunkel, the 17-year old Terrence went back to his twelfth grade classes in New York City's Professional Children's School, only to be recruited, the very next day, to substitute for Fields, who had been scheduled to play the Gershwin Concerto.

Reviewers in Denver and Indianapolis lauded the young man's maturity, presence and appeal as a soloist. According to one: "Technically Wilson was on top of every line, phrase and note, from the smart whip-snap of the first movement to the finale's last bang...He may have the touching confidence of youth but he also has the moving artistry of age."

Terrence Wilson began his musical studies at the age of eight, his interest piqued by hearing classical music on the radio in his home in the Bronx. A student of Yoheved



Kaplinsky since 1989, he also takes music-related courses in the preparatory division of the Manhattan School of Music.

From material written by Margaret Stookesberry, Denver Chamber Orchestra.

Kwame Awards Honor Arts Achievers

The Neville Ottley Singers, Inc., of Takoma Park, Maryland, presented its second annual Kwame* Awards May 16 at the University of Maryland in College Park. The awards are given to outstanding classical artists of color and those who have promoted and supported such artists.

The awardees for 1993 are Todd Duncan, baritone, first African-American to sing with a major American opera company; Doris Jones, prima ballerina and founder of the Jones-Haywood School of Ballet in Washington; Everett Lee, conductor and founder of the Little Symphony in New York City, currently director of the Bogota Symphony; Sylvia Olden Lee, coach of major opera singers; Ulysses Kay, composer, whose orchestral works earned him an American Broadcasting Award in 1946 and the Gershwin Award in 1947; and Ruby Dee and Ossie Davis, award-winning actors.

The awards concert, led by Music Director Neville Ottley, featured the Takoma Park Symphony, the Ebony Strings and the Neville Ottley Singers in a program of signature roles and works of the honorees.

The Neville Ottley Singers, established in 1982, perform primarily within the Washington, D.C. area. The organization functions to broaden public awareness of outstanding works by lesser-known and "minority" composers.

**Kwame is a Ghanian word that means "Child of the Creator." The award itself is a bronze bust of the uplifted face of a smiling youth, representing expectation and fulfillment, designed by Maryland sculptor Norman Greene.*

Carol Porter Named Arts Director

Carol Porter, whose progress toward a career in arts management SYMPHONIUM has been following for the last couple of years, has been named director of the Community Arts Program of the Mississippi Arts Commission in Jackson, Mississippi.

In her new capacity, Carol will provide technical assistance in the form of workshops, conferences and occasional site visits to arts agencies across the state, and she reports: "So far, I'm having fun observing, reading and learning about all of the confusing government policies."

Originally a pianist, Carol Porter has a degree in piano performance from the University of Southern Mississippi. This past spring she earned a master of arts degree in arts administration from Columbia University. Through Columbia, she worked for the Community School of Music and Arts in Mountain View, California, and she gained hands-on experience working as marketing and public relations coordinator for the New York Philharmonic. In 1992, she was a delegate for the International Visitors Center of Jackson's Mississippi/Germany music exchange.

Carol is in the process of compiling a list of African-American artists who have roots in Mississippi. If you have any information that might help her in this effort, you can write to her at the following:

Mississippi Arts Commission
239 N. Lamar St., Suite 207
Jackson, MS 39201
(601) 359-6036.

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Joseph Meyerhoff Symphony Hall
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NEA Music Chief Handy Retires



After nine years with the music program of the National Endowment for the Arts, D. Antoinette Handy, director of the Endowment's music program, retired on July 31. A graduate of the New England Conservatory and Northwestern University, Ms. Handy has been an active performer — she is a flutist — and is well known as an author, teacher, adjudicator and lecturer. She is a regular contributor to a number of scholarly publications and is the author of *Black Women in American Bands and Orchestras*. She is currently finishing work on a new book about black conductors.

In recognition of her many years of service and pending retirement, Ms. Handy has been honored in a variety of ways. Perhaps the most interesting occurred on May 15, at the conclusion of a meeting of the National Council on the Arts (which advises the NEA). Jacqueline Trescott of the Washington Post describes what took place: "And just to drive home the point that the NEA is no run-of-the-mill government agency, a world-class concert took place after the morning business. To salute Antoinette Handy, the retiring music program director, a council member burst into song. That member happened to be Roberta Peters, star of thirty-four seasons at the Metropolitan Opera. The meeting room became La Scala, as Peters' soprano shattered the air with two Mozart arias. The surprise tribute had everyone crying by the end."

SYMPHONIUM extends to Antoinette Handy every good wish as she leaves the nine-to-five rat race. She is returning to her home base of Jackson, Mississippi, where she will have more time to devote to writing, and to pursue her interest in identifying and supporting talented young African-American musicians. The value of her assistance to SYMPHONIUM, especially in its infancy, has been considerable, and we look forward to many more years of association.

SYMPHONIUM
c/o Patricia Prattis Jennings, Editor
1349 N. Sheridan Avenue
Pittsburgh, PA 15206

For many years, Bruce Wade was a member of Pro Musica Rara and the Notre Dame Chamber Ensemble. His hobbies included what he described as manic compact disc collecting, caring for his beautiful cat, Julia, gardening, bike riding and visiting Baltimore's fine dining establishments.

Among the organizations where contributions in Bruce Wade's memory may be sent are the following:

The Bruce L. Wade African Youth Ensemble Fund
c/o Carolyn Foulkes
2106 Dobler Ave.
Baltimore, MD 21218

AIDS Action Baltimore
2501 N. Charles St.
Baltimore, MD 21218

Joseph Richey Hospice
8328 N. Eutaw St.
Baltimore, MD 21201

HERO, Medical Arts Bldg.
101 W. Read St.
Baltimore, MD 21201.

Moveable Feast, Inc.
P.O. Box 38445
Baltimore, MD 21231

WBJC-FM Radio
2901 Liberty Heights Ave.
Baltimore, MD 21215

WJHU-FM Radio
2216 N. Charles St.
Baltimore, MD 21218

Editor's note: I will never forget a wonderful evening of merriment and music, back in 1976, at the home of a flutist friend from music camp days, who lives in Baltimore. I was in town to play solo with the Baltimore Symphony. Many members of the orchestra were at the party, participating in impromptu music-making, including Bruce Wade who brought along his beautiful baroque violin and thrilled us with his virtuosity. It was obvious that evening that Bruce, still fairly new to the orchestra, was much loved by his colleagues. Those bonds were strengthened as the years went by.

I spoke at length with Bruce a couple of times during the last year. He exhibited remarkable courage and used every bit of positive energy he could muster to fight his illness. If positive energy could have saved him, it would have. I know that his death leaves a void in the lives of those who knew him.

Pat Jennings

**NEXT DEADLINE:
JANUARY 15, 1994**

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SYMPHONIUM

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For and About the Professional African-American Symphony Musician

Spring 1994

Northwest Post for Conductor Harvey Felder



Harvey Felder, assistant conductor of the Milwaukee Symphony Orchestra since 1991, has been appointed music director of the

Tacoma (WA) Symphony Orchestra, beginning in September.

Mr. Felder began his tenure with the Milwaukee Symphony in 1988 as an Affiliate Artist conductor and was named assistant conductor in 1991. He has been described by the *Milwaukee Sentinel* as "a thoughtful and sincere musician with a stylish, poised podium presence." On his first MSO subscription concerts, in 1991, his reading of the Shostakovich Fifth Symphony was described as "dramatic and vivid" by the *Milwaukee Journal*.

A graduate of the University of Wisconsin at Madison and the University of Michigan, Harvey Felder has enjoyed many career highlights, including his Carnegie Hall debut, with the American Symphony Orchestra, in a series of young people's concerts during the "Carnegie Hall at 100" celebration in 1991. Since then he has conducted the Chicago, Baltimore, New Jersey, North Carolina and National symphonies and the Orange County Philharmonic. The 1993-94 season has seen him in return assignments with the Chicago and National symphonies and debut engagements with the Atlanta and Kansas City symphonies.

Mr. Felder currently serves on the Kennedy Center Commission, a non-partisan body organized to study the role of the arts in educational reform. The commission's findings will be used by the Secretary of Education in the planning of the "America 2000 and Beyond" program.

FELDER — Continued on Page 3

St. Louis Symphony Musicians Share IN UNISON Concert With André Watts

On April 13, as part of the St. Louis Symphony's IN UNISON outreach program, four musicians from the orchestra joined pianist André Watts in a performance of the Quintet for Piano and Strings by Cesar Franck. The participants in the concert, held at the Wayman AME Church, were violinists Charlene Clark and Darwyn Apple, violist Leonid Gottman and cellist Robert Silverman. Also on the program was the string quartet in G Major by Mozart.

The IN UNISON program is designed to enhance participation by the St. Louis community, especially the black community, in St. Louis Symphony Orchestra programs. Concerts take place in local churches. This year the total number of IN UNISON churches has increased to twelve, with a total membership of 13,000.

The program offers major ticket discounts and delivers a wide variety of concerts and music-related services to groups and individuals in the churches. Several St. Louis Symphony members have participated in a number of concerts and performances at IN UNISON churches. The orchestra's assistant conductor, André Raphael Smith, is music director of the IN UNISON program.



IN UNISON participants Darwyn Apple, Leonid Gottman, Charlene Clark, Robert Silverman and André Watts

The program was designed by Brenda Jones, director of the orchestra's Black Outreach program. Of André Watts' involvement, she says, "André Watts volunteered to perform in one of our IN UNISON churches this year after he saw the program in action during his last concert date with the orchestra."

Stating that Blacks feel less than completely comfortable at Powell Hall, where the orchestra makes its home, she has made it her job to give Blacks the keys to Powell Hall by

ST. LOUIS — Continued on Page 3



- Cellist Alvin McCall, a fixture on the New York City music scene for the last several years, has won a position with the St. Louis Symphony Orchestra beginning in September. McCall, who has been seen by many on PBS Television performing with the Mostly Mozart Orchestra, was a finalist in the 1982 International Tchaikowsky Competition.
- The Virginia Beach Beacon recently ran a two-page photo feature about Beverly Kane Baker, principal violist of the Virginia Symphony Orchestra. The 35-year-old mother of three has been with the orchestra since 1983 and was promoted to the principal position two years ago. Music Director JoAnn Falletta says of Baker, "She's a terrific principal, and in the last couple of years the section has responded to her leadership and understanding — they're more engaged, more committed, and it's fantastic to see that transformation." Beverly Kane Baker is a native of Hampton, Virginia.
- Entering his third season as Affiliate Artist/NEA Assistant Conductor of the Minnesota Orchestra, William Eddins will be in charge of two concert series during the 1994-95 season — the family-oriented Adventures in Music, and the Thursday evening Casual Classics. He makes his subscription concert debut in November and will also lead the '94-95 Kaleidoscope series. During the summer he closes the Cabaret Pops season with "Romancing the Classics," and he will play the dual role of conductor and chamber music pianist on the orchestra's CARNIVAL! summer series.
- The New Jersey Symphony Orchestra presented the Anderson String Quartet as part of its 1994 Outreach Program. The concert, March 20 at the Bethany Baptist Church in Newark, included quartets by Haydn, Mendelssohn and Shostakovich. The Anderson Quartet, formerly the Chaminade Quartet, was the winner of the 1991 Cleveland Quartet International Competition.
- Detroit Symphony Associate Conductor Leslie Dunner guest-conducted the Canton (OH) Symphony Orchestra on April 17 with Juliette Kang as soloist in the Prokofiev Violin Concerto No. 1. In addition to his duties in Detroit, Dunner is principal conductor of the Dance Theatre of Harlem, music director of the Dearborn Symphony Orchestra and music advisor for the Harlem Festival Orchestra. When he isn't conducting, Mr. Dunner composes and performs as a clarinetist.
- Michael Morgan, former assistant conductor of the Chicago Symphony and current music director of the Oakland (CA) East Bay Symphony, guest conducted Pittsburgh Symphony subscription concerts March 11, 12 and 13. The program included the Walton Violin Concerto, with soloist Christian Altenburger, Mendelssohn's rarely heard Symphony No. 1 and the Pittsburgh premiere of the rousing *Jazz Symphony* by George Antheil. Your editor had the good fortune of having dinner with Mr. Morgan and was delighted to meet his parents, Mr. and Mrs. Willie D. Morgan, who came from Washington for the weekend's festivities.
- During June and July, conductor Kay George Roberts will conduct the Dallas Symphony Orchestra, the Grant Park Festival Orchestra, and the Lugano Festival Orchestra in Switzerland, where she will lead the European premiere of Frederick Tillis' *Festival Journey* with Max Roach. In January, she conducted the Cleveland Orchestra's Martin Luther King concert, and she made her Severance Hall debut on April 8 conducting the Cleveland in a Friday Matinee subscription concert. In February she led the Savannah Symphony in the world premiere of Wendell Logan's *Runagate, Runagate*, with tenor William Brown as soloist.
- From oboist Oscar Petty comes word of successful performances in March with the Billings Symphony Orchestra, as well as the recording of a commercial CD, the orchestra's second, featuring works for oboe and orchestra by Haydn, Howard Hanson, Ulysses Kay, Billings Music Director Uri Barnea, and Mario Lombardo. The recording, funded by Fredrick J. Urbaska and Miriam and Joseph Sample, is due for release in November.
- Le Trio Noir is a newly formed ensemble, which made its debut in April 1993 at the NAACP National Headquarters in Baltimore. Flutist Norman Brentley, a graduate of Oberlin College and Catholic University, is a soloist in the U. S. Army Band and teaches at the Duke Ellington School of the Arts in Washington. Clarinetist Mario Hunter is a graduate of the North Carolina School of the Arts and the University of Michigan. He is with the Baltimore Public School System. Bassoonist Cheryl Morris is a graduate of Norfolk State University, West Virginia University and the Peabody Institute. She teaches music history at the Notre Dame Preparatory School in Towson, Maryland, and bassoon and clarinet in the T.W.I.G.S. program at the Baltimore School for the Arts.
- Pittsburgh Symphony Principal Keyboard Patricia Prattis Jennings is set to play the "Rhapsody in Blue," December 30, 31 and January 1, with the San Antonio Symphony Orchestra. Assistant Conductor David Mairs, formerly a member of the Pittsburgh Symphony horn section, will conduct the gala New Year's weekend Big Band concerts. Jennings' Gershwin has been variously described as "inspired," "unusually spontaneous," and "like hearing the music for the first time."
- Nancy Williams Jackson has been named a member of the Philadelphia Orchestra's Education Advisory Council. The job of the council is to facilitate an exchange of ideas which will strengthen ties between the orchestra and the community. Mrs. Jackson, a graduate of Fisk University and Combs College of Music, is a former Fisk Jubilee Singer. As a 1988 Philadelphia Fellow for Independent Study, she authored "Are the Contributions of African Americans in Music Being Recognized, Preserved and Revived?" Among the sponsors of the study were the National Endowment for the Humanities and the Pew Charitable Trusts.

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Care to COLLAGE? See Page 8

SYMPHONIUM PHOTOS

If anyone has submitted photos to SYMPHONIUM, requested their return and they have not been returned, please let us know and we'll return them posthaste. Otherwise, all photos will be kept on file for future use.

opening the doors of area churches.

Of the IN UNISON program, Music Director Leonard Slatkin says, "I had no idea of the integral part that music plays in the church services. Music has true meaning for the congregations and reaches them on a level that we could only dream about at Powell Hall."

Darwyn Apple



Since his debut with the Detroit Symphony at an early age, Darwyn Apple (SYMPHONIUM Vol. 2 No. 1) has been steadily gaining recognition as a soloist/recitalist in this country and abroad. He has performed before audiences in Europe and made solo appearances with many American orchestras, including St. Louis, New Orleans, Toledo and Detroit.

The former Fulbright scholar has also served on the faculties of several institutions, including Principia College, Webster University, Lindenwood College, the University of Missouri, St. Louis University, and Wayne State University in Detroit. This past January, Apple, a 23-year veteran of the first violin section of the St. Louis Symphony, performed during the Presidential Inaugural festivities in Washington.

Charlene Clark



St. Louis Symphony violinist Charlene Clark began her violin studies at the age of five. As a youngster she participated in programs at several music camps, including the American Federation of Musicians Congress of Strings at Michigan State.

Before joining the St. Louis Symphony in 1968, Ms. Clark taught instrumental music in the St. Louis County school system. In addition to performing with the orchestra and the Amichi Quartet, she has given numerous recitals and performed as a soloist throughout the St. Louis area.

Andre Raphael Smith

Gets Philly Orchestra Post



The Philadelphia Orchestra has announced the appointment of Andre Raphael Smith as their new assistant conductor beginning in September. Smith, a graduate of the University of Miami, Yale University, the Juilliard School and Curtis Institute, has been the assistant conductor of the St. Louis Symphony since 1990. He will return to St. Louis for a few guest appearances next season, including a major orchestral concert next January featuring Hannibal Petersen's *African Portraits*. He will also continue some of his Youth Orchestra duties and, as music director of the SLSO's IN UNISON program, make a few community outreach appearances.

FROM THE HOUSTON SYMPHONY:

Flutist Judy Dines



Entering her third year as second flutist of the Houston Symphony Orchestra is Judy Dines, a Washington, DC, native who began to play the flute at the age of six.

Although there wasn't a music program in the Catholic schools where she was educated, Judy attributes her success not only to her family, all of whom are successful professionals, but to the well-known discipline of Catholic education.

She participated for several years in the National Symphony Orchestra's Youth Fellowship Program and is the first graduate of that program to be hired by a major American orchestra.

Winner of a number of competitions, Judy Dines won the National Symphony's Young Soloist Competition in 1991 and has twice appeared as a soloist with that orchestra.

She is a graduate of Temple University and the Peabody Conservatory.

FELDER—Continued from page 1

Mr. Felder has distinguished himself as a performer and pedagogue. He is equally comfortable conducting classical subscription concerts or addressing young people's concert audiences. Response to his approach of teaching to people of all ages has been extremely favorable and he is in much demand as a conductor of young people's concerts around the country.

Since 1990 Mr. Felder has also been the music director of the Fox Valley (WI) Symphony, a post in which he will continue through May 1995.

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Baltimore's Fitzgerald Helps Guide "Musical Explorations"



Trumpeter Langston Fitzgerald of the Baltimore Symphony is a participant in the orchestra's "Musical Explorations" program, which takes music and musicians into area schools.

"We all have our own ideas on why we do this," says Fitzgerald, "but we are all interested in giving something back to the community. We want these students to be the concertgoers of the future, even though we all realize that the education system is shutting the door on these kids."

Fitzgerald, who has participated in the program for two seasons, often relates his own experiences as a classical musician to the students he visits in the hope they might be inspired one day to pursue musical careers themselves. As a child, he discovered a trumpet inside a box buried in the back of a closet in his parents' home. Although his father had once played the instrument, his parents insisted that he begin his musical studies with the piano. "Fortunately for me, my piano teacher died," Fitzgerald quipped, "and I was allowed to study trumpet. Of course, when I talk to kids, I just tell them that my piano teacher moved away."

Langston Fitzgerald, a native of Chapel Oak, Maryland, is a graduate of Howard University. He is approaching his twenty-fifth season as a member of the Baltimore Symphony.

Portions of the preceding were taken from the Baltimore Symphony's Overture magazine.

What's New With Milwaukee's Laura Snyder?

It's hard to believe that it's been four years since we've touched base with Laura Snyder, who is heading into her twenty-fourth season as a member of the bass section of the Milwaukee Symphony.

Multi-talented Laura is not only a bass virtuoso, but her singing talents are such that she has been a vocal soloist with the Milwaukee orchestra on a number of occasions.

She has recently presented middle and elementary school clinics in the Milwaukee area and in April she was invited to speak on motivation at the convention of the American String Teachers Association/Music Educators National Conference (ASTA/MENC) in Cincinnati. More recently she spoke on "What Music Means to Me" at the Black Expo in Milwaukee.



Laura is married to Fred Snyder, who for several years was a bassoonist in the Milwaukee Symphony. Fred has since become a minister and is the administrative pastor of the 6000-member Elmbrook Non-denominational Church in Waukesha, Wisconsin.

The Snyders will soon celebrate their twenty-second wedding anniversary. Daughter Jenny, 20, is a violist who will be spending six weeks this summer at the Pacific Music Festival in Sapporo, Japan. Son Jon heads for Brazil to participate in a Teen Mission program. And eleven-year-old Jared, who plays the piano and cello, will be honing his skills at Interlochen.

For the first time in many years, Laura and Fred will have two weeks to do a bit of traveling without the children. Among their stops will be the Canadian side of Niagara Falls and Frank Lloyd Wright's architectural masterpiece, Fallingwater, near Pittsburgh.

CHARLOTTE SYMPHONY ORCHESTRA

Peter McCoppin, Music Director

Announces a vacancy for the following position, employment to begin September 1994:

PRINCIPAL BASS one-year position

1994-95 season: 40 weeks, including an optional (to musician) 2-week summer season; three weeks paid vacation, fully paid health/instrument insurance; pension plan. Principal pay is \$708.00 per week.

All openings are pending local auditions. National auditions will be held in Charlotte, North Carolina, June 25, 1994. Finals may extend to June 26th. Only highly qualified applicants should apply.

Please send typed one-page resume and cover letter to:

David Daugherty, Personnel Manager
Charlotte Symphony Orchestra
214 North Church Street, Suite 100
Charlotte, NC 28202

A \$50 DOLLAR REFUNDABLE DEPOSIT WILL BE REQUIRED OF ACCEPTED APPLICANTS.

You may send your resume and cover letter by fax (704) 332-1963. We will process your application quickly and fax the repertoire on request.

Please mention this advertisement in your letter.

The Charlotte Symphony is an Equal Opportunity Employer.

Donald Dillard Wins Detroit Unisys Composers Competition

Philadelphia native Donald Dillard is the winner of the 1994 Unisys African-American Composers Forum. Dillard's winning composition, *Childhood Scenes*, was performed by the Detroit Symphony Orchestra, led by Music Director Neeme Jarvi, on concerts April 8th and 9th.

The three other finalists' works also were performed, each on a single weekend concert. They are *Martha's Waltz*, by Jonathan Holland, a student at Curtis Institute in Philadelphia; *Celebration*, by Dolores White of Cleveland, Ohio, an assistant professor of music at Cuyahoga Community College; and *Haitian Essay*, by Daniel Roumain, a graduate student at the University of Michigan.

Dillard's *Childhood Scenes* paints a picture of events from the composer's young life, a universal commentary on childhood. Dillard says, "Picture a small, thin, curious boy taking in the whole universe one day at a time...it is the story of one, yet many lives forming on the streets of America's cities." Some of the "scenes" include "45th Street," "The Romance," "Piano Lessons," and "A Baseball Game."

Donald Dillard is a prolific composer, having produced over a hundred works for chorus, string and wind instruments, piano, organ and voice.

The Unisys African-American Composers Forum and Symposium, now in its fifth year, was created to assist in the identification of significant works by African-American composers. It also provides an opportunity for composers and the public to hear those works in reading rehearsals and subscription concerts performed by the Detroit Symphony orchestra.

For additional information write to the Detroit Symphony Orchestra, Education Department, 3711 Woodward Ave., Detroit, MI 48201 or call (313) 833-3362, Ext. 138.

Relating to the Composers Forum, two articles in the New York Times by Edward Rothstein are worth a look. They are "Black Composers Seek to Emerge as a Force in Classical Music" (Thursday, April 14) and "A Tradition beyond Jazz and Blues" (Sunday, April 24.)

ASOL Takes Charge of Music Assistance Fund

The Music Assistance Fund, which for nearly thirty years has been administered by the New York Philharmonic, is in the process of being taken over by the American Symphony Orchestra League. Because the program is now national in scope, the Philharmonic has decided it is appropriate for the Fund to have a national "home." The League is delighted to provide such a home, adding the Music Assistance Fund to its many programs that contribute to the artistic vitality of America's orchestras.

The Music Assistance Fund encourages and supports gifted student musicians and young professionals of African-American heritage who wish to pursue careers in this country's symphony orchestras. Scholarships of up to \$2500 are granted based on audition, recommendations and financial need.

For information about requirements and application forms, write or call Lorri Ward or Alberto Gutierrez, American Symphony Orchestra League, 777 Fourteenth St., NW, Suite 500, Washington, DC 20005. Tel. (202) 628-0099, Fax (202) 783-7228.

Roanoke Symphony Premieres Kennedy Work



Sketches for Solo Violin, Jazz Trio and Orchestra by Pittsburgh native Joe Kennedy, Jr. was given its first performance on March 21 by the Roanoke Symphony with Music Director Victoria Bond conducting. Bond recalls, "The piece was an outstanding success. We were tremendously impressed with Joe's abilities in all areas."

In the *Roanoke Times & World News*, correspondent Seth Williamson wrote: "The *Sketches*...was easily the audience's favorite. A four-movement concerto for violin and jazz trio, the piece showcased not only Joe Kennedy, Jr.'s beautiful jazz fiddle playing, but his orchestration skills as well. Kennedy's orchestra writing is reminiscent alternately of Copland, Leroy Anderson and Morton Gould, and he wrote lots of good solos for trombonist Dayl Burnett and trumpeter Allen Bachelder. The showpiece earned bravos and a standing ovation...It's easy to imagine *Sketches* getting further performances by other orchestras."

Joe Kennedy, Jr. is a professor of music and Director of Jazz Studies at Virginia Polytechnic Institute and State University in Blacksburg, VA. As a jazz violinist, he has toured the world with various notables, including the Benny Carter All Stars. His international credits include tours to Japan in 1979 and 1981; the 1980 North Sea Jazz Festival in The Hague Holland; the Grande Parade du Jazz in Nice, France; and the 1988 Birmingham (England) International Jazz Festival.

In this country he has appeared at the Concord and Monterey jazz festivals; the New York Kool Jazz Festival at Carnegie Hall, as guest violinist with the Modern Jazz Quartet at the Richmond (Virginia) Jazz Festival, at the Aspen Music Festival and as featured soloist with the Audubon String Quartet at Kennedy Center.

SYMPHONIUM CONTRIBUTORS

February 6, to May 24, 1994

Apple, Darwyn R.	Moore, Kermit
Beal, Denton	Morgan, Gayle
Bennett, Kym A. L.	Morris, Cheryl F.
Bradley, Jack C.	(Le Trio Noir)
Carr, Bruce	Prattis, Helen M.
Davenport, Dr. Judith M.	Robinson, David E.
Dickey, Barbara	(Still & Mc Nair orchestras)
du Maine, Wayne J.	Smith, Grace H.
Ferdinand, Bernita J.	Taylor, Norrine B.
Freeman, Peggy Pierce	Thompson, Barbara
Graves, Dr. Douglas	Toeplitz, Gideon
Harris, Wanda P.	Walton, George E.
Harris, June M.	Young, Florence B.
Haugen, Jennifer C.	
Jackson, Nancy W.	
The Maud Powell Foundation	AND MANY THANKS
(Karen A. Shaffer)	to Atty. Alan Z. Lefkowitz for
Mallory, Lauren	volunteer legal assistance

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Baltimore's "Live, Gifted and Black" Presents Young Artists

The Baltimore Symphony's third annual "Live, Gifted and Black" concert, June 1, featured three young artists — bass-baritone Kevin Short, singing two arias from Gounod's *Faust*; pianist Terrence Wilson, in the Liszt Piano Concerto No. 1; and soprano Detra Battle performing a number of arias, including "Dove Sono" from Mozart's *Marriage of Figaro*. The Meyerhoff Hall concert, conducted by Associate Conductor David Lockington, included the world premiere of "Korikabaya," by Baltimore composer Camara Kambon, and two other works by African-American composers — "Greentail Mouse," from *Frederick's Fables* by Michael Abels, and "Celebration!" by Adolphus Hailstork.

Kevin Short, a graduate of Morgan State University, the Curtis Institute, and the Juilliard School, is currently a member of the Metropolitan Opera Company. He has performed with the Baltimore, Detroit, Pittsburgh and Nashville symphonies.

Nineteen-year-old Terrence Wilson was born in the Bronx. His musical talents were discovered at age eight, and he has since won many awards and soloed with the Philadelphia Orchestra, the Cincinnati Symphony and the Buffalo Philharmonic. Since 1989 he has been a student of (Ms.) Yoheved Kaplinsky in Philadelphia. He began studies in Juilliard's Pre-College Division in 1993.

Detra Battle recently won first place in the Gretchen Hood Memorial Voice Competition. She has performed with the Baltimore Opera Touring Company and the Maryland Lyric Opera. Currently she is living and performing in Europe.

Camara Kambon is a graduate of Peabody Preparatory and currently attends the Berklee College of Music in Boston. The twenty-one-year-old composer wrote the score for the PBS documentary "Malcolm X — Make it Plain," which aired nationally last January. He is also a staff writer for the Fox sitcom "Living Single."

The concert was made possible through gifts from AT & T, the Abell Foundation, the Baltimore Symphony Associates and members of the Community Outreach Committee. Media sponsors were WJZ-TV and The Baltimore Times.

The New Jersey Symphony Orchestra

Would like to announce the following auditions:

ONE SECTION 1ST VIOLIN
TWO SECTION 2ND VIOLINS
October 2 & 3, 1994

PRINCIPAL CELLO* & ONE SECTION CELLO
October 24, 25 & 26, 1994

*If this position is won by a current member, vacated position may be offered to next best qualified auditionee.

ONE SECTION VIOLA
December 5 & 6, 1994

3RD HORN
Date to be announced

Qualified applicants send one-page resumé to

Charles Baker, Personnel Manager
New Jersey Symphony Orchestra
50 Park Place
Newark, NJ 07102

New Atlanta Symphony Composition Competition

The Atlanta Symphony Orchestra has announced the first National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition, which will celebrate significant orchestral works by African-American composers. Works will be rehearsed and performed during the biennial National Black Arts Festival, offering patrons of the festival and the Atlanta public an opportunity to hear the entries played by a world-class symphony orchestra.

The date has passed for submission of works for this year's competition; deadline was May 16. Finalists are to be notified by June 15 and the winner selected July 29. On July 29 and 30 the winning composition will be performed by the ASO, conducted by Music Director Yoel Levi.

For information about this year's activities and requirements for subsequent competitions, write to Composition Competition, Atlanta Symphony Orchestra, 1293 Peachtree St., N.E., Suite 300, Atlanta, GA 30309-3552., Tel. (404) 898-1173.

Learning Adventure in Memphis

David Earl Jackson, formerly with the Tennessee Arts Commission, has formed a business partnership, Nelson-Jackson Group Multi-Media Productions. One of their first projects is "Rejuvenation through Great Black Music: A Never-Ending Listening and Learning Adventure," which will be heard on WEVL Radio in Memphis. The three-hour weekly broadcast will draw from popular, traditional, art and liturgical music of black people worldwide, with an emphasis on material that is celebratory and life-affirming. If you have materials, questions or suggestions relating to this type of programming, write or call David Earl Jackson, Executive Producer, Rejuvenation Through Great Black Music, 405 Buntyn Street, Memphis, TN 38111-1601, Tel. (901) 458-3900.

The Black Composer: A Discography

Projected for submission to the publisher before the end of 1994, *The Black Composer: A Discography* is designed as a register of all recordings of music by Black composers of concert [classical] music. Included will be reference both to commercially issued recordings and those which exist solely for archival and reference functions. Its will not serve as a sales catalog.

Each work will be cited by title, year of completion, contents of multi-movement works, performance duration, text source, and publisher data. All performers will be cited along with the year of recording. Commercially issued recordings (audio or video, in any format) will be identified by all relevant label numbers with date(s) of release; other recordings will be specified as appropriate, including performers, date of recording, where recorded and holding library. Front matter will caution that library citations do not mean dubbing or even on-site access is implied.

Printout of appropriate entries will be available for final verification to each contemporary composer for whom an address is known, or that figure's publisher or agent.

Individuals wishing to be included should mail the needed information to Dr. Dominique-Rene de Lerma, Conservatory of Music, Lawrence University, Appleton, WI 54912-0599.

— Dominique-Rene de Lerma

Awadagin Pratt Comes "Home" to Pittsburgh

Under the auspices of the Tuesday Musical Club, pianist Awadagin Pratt, winner of the 1992 Naumberg Piano Competition, gave a recital on February 2 at the Frick Art Museum in Pittsburgh. Pratt, who was born in Pittsburgh and spent the first three years of his life here, also gave a master class at the Woodland Hills High School.

Although Mr. Pratt is in great demand all over the world as a recitalist and orchestral soloist, there are two people in Pittsburgh who have a special "in" with the Pratt family that made his visit possible.



Photo by Ben Spiegel

The Tuesday Musical Club's Ruth Hammond explains: "Thirty-two years ago, [husband] Bill and I, through the Pittsburgh Council for International Visitors, hosted a young man from Sierra Leone. Theodore A.E.C. Pratt was a graduate student at Carnegie Mellon University working toward a Ph.D. in nuclear physics. He became a frequent visitor in our home. One day Ted made a special trip out to tell me about his friend, Mildred, a graduate student at Pitt working on her Ph. D. in social work. We came to love Mildred as much as we did Ted and were delighted when they asked us to serve as 'official parents' at their wedding.

"In due course, their first-born was on the way. When the call came from Ted, 'This is it!', we were soon on our way to Magee Hospital and were there to welcome the baby boy — Awadagin Pratt. Later, baby sister Menah joined the family. When 'Dagin' was three, the senior Pratts became members of the faculty of Illinois State University in Normal. We visited back and forth over the years, always delighting in the scholastic and musical prowess of the children.

"When we learned that Dagin had won the Naumberg prize, we informed the Tuesday Musical Club members who were elated to be able to engage him for their recital series. Needless to say, this is a proud and happy time for the Hammond family."

And needless to say, Awadagin Pratt's recital of Beethoven, Bach, Liszt, and Busoni was a huge success, with many disappointed people having to be turned away from the standing-room-only performance. And the three lucky young women who got to play in the master class are still abuzz about what an exciting experience it was, the day Awadagin Pratt came to Woodland Hills.

Project STEP Presents Dockett Memorial Concert

On Sunday, May 15, violinist Vali Phillips, along with pianist Phyllis East, performed a recital for the benefit of Boston's Project STEP in memory of the late Dr. Doshia C. M. Dockett, former teacher and Program Director of Music in the Boston Public Schools.

Doshia Clara Mae Dockett was a woman of extraordinary character and talent who made innumerable contributions to the musical enrichment of those whose lives she touched. A native of Boston, she was a teacher, scholar, activist and student of life who displayed enormous energy and determination to maintain the highest level of artistry and integrity. Beyond her public school work, she was active in a variety of musical organizations. She was Director of Music at the Ebenezer Baptist Church where she inaugurated a concert series presenting outstanding African-American artists from the Boston area, including Vali Phillips and other Project STEP students.

Dr. Dockett served on the board of Project STEP until her death in 1992. Even in death, this remarkable woman continues to serve music and youth through a most generous capital bequest to Project STEP which will help to assure its continuing work.

Vali Phillips, age 21, was accepted into Project STEP at the age of 10. At the age of 13 he became the youngest concertmaster ever of the Greater Boston Youth Symphony Orchestra and he appeared as a soloist with the Boston Pops Esplanade Orchestra at age 15. In 1987 and '88 he was concertmaster of Boston University's Young Artists Orchestra at Tanglewood.

Phillips has won numerous awards and competitions. In 1989 he became the youngest semi-finalist in the history of the Vaclav Huml International Violin Competition in Zagreb, Yugoslavia. Currently Associate Concertmaster of the Erie Philharmonic, Vali Phillips is studying at the Eastman School of Music as a student of Charles Castleman.

Calling All Harpists

Kym Bennett, an M.S.B.A. candidate at Strayer College in Washington, DC, and former harp student of Rebecca Anstine Smith and Joan Ennis at the University of Maryland, is interested in launching a newsletter for and about African-American harpists.

She is in the process of tracking down as many professional and non-professional harpists as possible, hoping that they might be willing to participate in a mail survey to determine interest in such a publication.

She has supplied SYMPHONIUM with a list of harpists thus far located. If you're a harpist and your name is not on the list, or if you know any harpists, regardless of age or status, whose names do not appear below, please contact Kym Bennett at 1934-1 Rosemary Hills Drive, Silver Spring, MD 20910 Tel. (301) 495-0389.

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|--------------------|-------------------|----------------------|
| Bello, Rose | Hargrave, Monica | Starks-Garrett, |
| Bedell, Kingsley | Heron, Simone | Winifred |
| Clark, Arcola | Jones, Karen | Strange, Sharon |
| Cleaver, Lydia | Lewis, C. J. | Taylor, Lisa |
| Godley, Carol | Peyton, Victoria | Terry-Ross, Patricia |
| Greene, Shelley | Pilot, Ann Hobson | Williams, Annetta |
| Greenfield, Tanya | Sapp, Lorraine | Williams, Herbertia |
| Graham, Jeffmajors | Sator-Randolph, | Williams, Melba |
| Griffin, Harvi | Kim | Willis, Wendy |

For Kermit Moore — More Accolades



A solo recital on a bitter cold January evening in Illinois. Back-to-back concerts in New York with the Classical Heritage Ensemble as a conductor. Participation in a star-studded tribute to Marian Anderson, also in New York City. A unique tribute from the Missouri House of Representatives. A lengthy biographical feature in *Strings* magazine. These are just a few of the things that have been keeping New York City cellist Kermit

Moore in the spotlight during the last few months.

On January 16, despite ferocious weather and a nasty head cold, Mr. Moore gave a recital at Southern Illinois University which elicited these remarks from Paul A. Harris of the *St. Louis Post-Dispatch*: "The boldness and vigor of Moore's playing immediately stand out. His expressive force creates a sense of momentum, especially in rapid passages, that seems to gather intensity as the work progresses. Yet the note-by-note articulation remains detailed. He also demonstrates a firm grasp of the song-like qualities in the music...which are fully realized and deeply felt."

The program included sonatas by Brahms and Sammartini, the Schumann *Fantasy Pieces*, as well as Moore's own *Music for Cello and Piano*, and works by Margetson and Chopin.

On January 27, "Done Cross Every River" by Mark Fax, in an orchestration by Kermit Moore, was performed by Martina Arroyo and Opera Ebony during a tribute to Marian Anderson at the Aaron Davis Hall on the campus of City College of New York, which was renamed for Miss Anderson on that occasion. From the opera *Frederick Douglass*, "I Have Been a Slave All My Life" by Moore's wife, Dorothy Rudd Moore, was also performed by Opera Ebony.

On January 29, to usher in an exhibition of Ethiopian Coptic religious art, Moore produced and conducted a concert of Sacred Music of Africa and the African Diaspora at the Schomburg Center for research in Black Culture.

To honor his many years of achievement, the Missouri House of Representatives, on March 3, issued a formal welcoming resolution to Kermit Moore during his visit to that state to conduct a string workshop and concert with the students of the Normandy School District.

To learn more about this remarkable man — cellist, conductor, composer — read the fascinating article, "The Manifold Talents of Kermit Moore," in the September/October issue of *Strings* magazine. In addition to the interview, there are photos and information about Moore's Ruggeri cello and an excerpt from his *Music for Cello and Piano*.

For back issues, send \$4.95 each to String Letter Corp., P.O. Box 767, San Anselmo, CA, 94960-0767, Tel. (415) 485-6946.

SYMPHONIUM: Entering a New Phase

A Message from Patricia Prattis Jennings

Dear Readers,

Beginning in the fall, the kind of information that you have been reading in SYMPHONIUM will be incorporated into a new publication called COLLAGE, edited by David B. Brown. (See the enclosed sheet for details).

I have thoroughly enjoyed putting SYMPHONIUM together for you. I hope that you will continue to support SYMPHONIUM's mission as it takes this evolutionary step.

Thank you for your confidence in me and your unstinting generosity throughout SYMPHONIUM's first six years. While I will no longer be responsible for the day-to-day operations of SYMPHONIUM, I will still be here to represent your interests in any way I can.

A statement from David B. Brown follows:

"It is with great pride that I accept the publishing responsibility for *Symphonium*. During its six year history, *Symphonium* has become an invaluable resource for professional African American symphony orchestra musicians and a wide assortment of arts professionals. This would not have been possible without the dedication

of the woman who, on the most modest of budgets—primarily contributions from loyal readers, got on with the much needed business of creating a vehicle for communication and exchange among professional African American symphony orchestra players and others.

"I hope that I am not being too presumptuous by speaking on behalf of everyone reading this letter—students, professionals, managers, government officials, university professors, *et al*—when I say THANK YOU, PAT JENNINGS! We respect and appreciate your unswerving dedication to the professional African American symphony musician. I only hope that we at COLLAGE will be able to maintain the same high quality and intimate style that is the hallmark of *Symphonium*.

"We look forward to serving the arts community and to our continued relationship with Pat Jennings as Senior Editorial Consultant. We hope you will subscribe to COLLAGE, and continue to enjoy *Symphonium*! Send us your press releases, tidbits, photos and anything you would like to see in COLLAGE. We'll do our best to include as much as we can! Subscribe Today!

Very best to all of you,
David B. Brown"

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