

# FLORIDA INTERNATIONAL UNIVERSITY

## SCHOOL OF MUSIC

### Bachelors of Music

### Composition

**The Florida International University Music Composition Program Philosophy and Mission Statement.** The FIU Music Composition Program is designed to give students a strong background in the techniques and languages of a variety of musical styles ranging from common practice music to the most experimental contemporary approaches. Combining a strong emphasis in writing with analysis, the program is designed to produce composers who are proficient in a variety of musical languages while at the same time allowing for the evolution of an individuals personal compositional craft and approach. An emphasis on musicianship, including the performance and conducting of a student's works, further enhances the young composer's development as a competent musician. Numerous performance opportunities of students' music by excellent performers and ensembles as well as hands on experience in the use of new technologies including MIDI, computer music, video, and interactive and notational software are an integral part of the curriculum. Many of our graduates have continued studies at other prestigious schools in the US and abroad and have been the recipients of ASCAP and BMI Student Composition awards and other important prizes. The four-year music composition program at FIU prepares students for either continued graduate studies in composition or as skillful composers continuing in a variety of other related occupations.

For more information regarding the program contact:

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**ADMISSION GUIDELINES**  
**(Effective fall 2009)**

Students must be admitted into the university and the School of Music before admission into the composition program is possible. Entrance into the university for Freshmen is contingent upon SAT/ACT scores and overall GPA in High School, while entrance into the School of Music is determined by audition on the students' instrument or voice. The same requirements apply to transfer students with the exception of the university's admission requirements since the GPA at the students' prior institution is reviewed instead of the high school GPA. Students with a portfolio of compositions should submit those to the composition faculty when the student auditions, as these will be considered as part of the audition. Students may be granted admission into the composition program after passing the performance audition if their portfolio demonstrates exceptional talent.

Students entering without a strong portfolio are generally admitted after passing their performance audition, as intended composition majors. Although there may be some exceptions, native Freshman take the Basic Music Composition class during their first year at FIU and Composition I and II during their Sophomore year after completing one year of Theory and Sight Singing/Ear Training. Transfer students are advised to take Composition I based upon their placement in the Theory and Sight singing/Ear Training sequence since Freshman Theory and Sight singing/Ear Training are pre-requisites for Composition I. Students entering with an acceptable portfolio of compositions may not need to enroll in Composition I and II depending upon the student's work and the recommendation of the composition faculty and area director. An average of B or higher in Freshman/Sophomore Theory and ET/SS courses is required for admission into the program.

**BM MUSIC COMPOSITION PROGRAM BASIC COURSE REQUIREMENTS**

<u>Required Course</u>	<u>Credit Hours</u>
Basic Music Composition (optional)	(1 sem @ 1 cr each) – Fresh year
Composition I, II	4 (2 sem @ 2 cr each) - Soph year
Composition III-V	6 (4 sem @ 2 cr each) – VI optional
Electronic Music Lab I-II	4 (2 sem @ 2 cr each)
New Music Ensemble	2 (2 sem @ 1 cr each)
Composition Forum	4 (4 sem @ 1 cr each)
Research & Recital (45 min Sr. recital stds works + 30 min Performance Recital)	2 (2 sem @ 1 cr each)
Total	22 credits in area required

## ABOUT THE BASIC COURSE REQUIREMENTS

Please note, the composition program courses shown on the previous page are required beyond the university core requirement, and the School of Music applied lessons, ensembles, history (I, II, III, IV), electives, and lower (Freshmen - Sophomore sequence) and upper (orchestration, form and analysis, counterpoint) level theory requirements. **Additional electives** such as the multimedia **Experimental Arts** course, the **Advanced Orchestration** course, may be included in the program as well. See the composition area director and course catalog for more information about these.

### COMPOSITION MAJOR SUGGESTED 4 YEAR SCHEDULE

#### FRESHMAN YEAR

<u>FALL</u>		<u>SPRING</u>	
Theory I	3	Theory II	3
SS/ET I	1	SS/ET II	1
Applied Lesson	2	Applied Lesson	2
Ens	1	Ens	1
Class Piano I	1	Class Piano II	1
Academic Elective *	3	Academic Elective *	3
Std Rec Attend	0	Std Rec Attend	0
Music History I	3	Basic Music Comp	1 Optional**
≈		Music History II	3
Total	14		16**

#### SOPHOMORE YEAR

<u>FALL</u>		<u>SPRING</u>	
Theory III	3	Theory IV	3
SS/ET III	1	SS/ET IV	1
Applied Lesson	2	Applied Lesson	2
Ens	1	Ens	1
Class Piano III	1	Class Piano IV	1
Comp I	2	Comp II	2
Academic Elective *	3	Midi Tech	2
Std Rec Attend	0	Std Rec Attend	0
Music History III	3	Music History IV	3
Total	16		15

## JUNIOR YEAR

### FALL

Orchestration***	3
Conducting	1
Applied Lesson	2
Ens NME req)	1
Comp III	2
Comp Forum	1
Electronic Mus I	2
Std Rec Attend	0
Academic Elective*	3

Total 15

### SPRING

Form and Analysis	3
Conducting	1
Applied Lesson	2
Ens	1
Comp IV	2
Comp Forum	1
Electronic Mus II	2
Std Rec Attend	0
Academic Elective*	3

15

Summer (academic elective) 9 credits\*

\* It is recommended that as many academic electives as possible be taken during summer sessions to allow more time for music studies during the academic year. One summer session is required by the university for graduation.

## SENIOR YEAR

### FALL

Counterpoint***	3
Ens (NME req)	1
Academic Elective*	3
Comp V	2
Comp Forum	1
Recital/Res Perf	1
Std Rec Attend	0
Music Elective	1
Business of Music	3

Total 15

### SPRING

Recital/Res Comp	1
Ens	1
Music of the World	3
Music Elective	3
Comp Forum	1
Std Rec Attend	0
Academic Elective*	6

15

**\*\*\*The schedule for taking Counterpoint and Orchestration may be reversed depending upon when the student enters the program since these are offered on alternating years**

## FIU COMPOSITION COURSES

**Basic Music Composition:** Fundamental concepts and techniques of composition are emphasized and employed in the creation of new works. This includes the exploration of formal structures, melodic writing, harmonic, rhythmic, and timbre possibilities, among others. Students in the class are expected to be in the first year of theory, ear training and sight singing and as a result the information presented in the course is geared to students at this level of background. May be repeated for credit.

**Composition I-II:** Creative writing utilizing 20th century compositional techniques. Class meetings include the analysis of works and completion of short exercises and compositions to gain the understanding of techniques used in Impressionism, Neoclassicism, Post Webern Serialism, Indeterminacy, Minimalism, Mixed, Multi and Inter media, etc. Class meetings may alternate with some private instruction. Open to all music majors in the sophomore year and beyond or by permission of the instructor.

**Composition III-VI:** A continuation of Composition I and II designed to further the development of students compositional abilities through the writing of more evolved works with respect to duration, instrumentation, form, etc. The compositions at this level are developed with the instructor's input and vary in style, etc., considering each student's strengths and weaknesses. The format for these courses consists of private instruction one hour per week (prerequisite Comp II and/or admission into the Composition Program).

**Composition Forum:** A forum designed for discussions, lectures, performances, and demonstrations of issues and concerns of interest to composers including presentations by guest composers. Students' works are also performed and receive critiques by the faculty. Guests have included George Lewis, Simon Bainbridge, Steve Reich, Jonathan Kramer, Earle Brown, Joan La Barbara, Tania Leon, Bernard Rands, Mario Lavista, Phillip Glass, Larry Polansky, James Tenney, Christian Wolf, Anthony de Mare, Drew Krause, Robert Dick, Lukas Foss, George Crumb, Chinary Ung, and Donald Erb among many others. Number of meetings may vary from semester to semester. Required of all students enrolled in Composition III-VI.

**The FIU New Music Ensemble:** Founded in the fall of 1987, the FIU New Music Ensemble specializes in the performance of contemporary chamber, experimental and electronic music with an emphasis in the music of the last 50 years. The ensemble's instrumentation changes from semester to semester allowing for the presentation of a variety of repertoire. Performances include those on campus each semester as well as those in the community at galleries, libraries, museums, and other universities/colleges in the region. The ensemble has recently been featured at the Subtropics Music Festival, The Society of Composers National and Regional Conferences, and the National Conference of the College Music Society. To date the ensemble has presented music by a variety of composers representing a wide range of aesthetics, styles, and media from the US and diverse parts of the world including works written for the ensemble as well as works by young and established composers alike. The ensemble is made up of some of the School of Music's best student performers.

## The FIU Music Technology Center (MTC)

The FIU Electronic Music Studio was founded in the spring of 1989 and during its time was one of the leading MIDI studios in the area. In the fall of 1996 the FIU Music Technology Center (MTC) was created updating the studio to its current state of the Art status. The center includes two music technology facilities at FIU.

The Music Technology Center (MTC) houses Mac G5 and iMac computers equipped with a variety of advanced music hardware and software. Included in this facility are Kurzweil K2vx sampler/synthesizers and Yamaha EX5 synthesizers. Students may use programs such as Digital Performer, Pro Tools, Peak, Sound Hack, Max/MSP, and SuperCollider for composition projects. Additionally, the MTC laboratory has a Tascam DA-88 for digital multitrack recording and editing, and a Yamaha 01V mixer, and Genelec speakers with 5.1 channels of playback. The Computer-Assisted Instruction (CAI) Laboratory is available for use by all School of Music students. The facility has 15 iMac workstations with Kurzweil K2vx and Roland synthesizers. Students may use programs such as SoundHack, Pro Tools, Peak, Max/MSP, and Finale to create original compositions or to complete assignments from other music courses. Students may also use educational CD-ROMs for music analysis ear training and music theory fundamentals.

### **FIU ELECTRONIC MUSIC COURSES**

**Introduction to MIDI Technology:** Students learn music notation, sequencing, and basic web use and design. Programs such as Finale and Pro Tools aid in production and development of projects created in the class. Basic MIDI concepts are covered, including music applications on the World Wide Web. The course is offered every semester (and summer). Prerequisites: none.

**Electronic Music I:** Emphasis is placed on the history and development of electronic music from early electronic instruments through concrete, analog and early digital synthesis. Using programs such as Digital Performer, SoundHack, and Peak, students create original electronic compositions. This course is offered in the Fall semester only. Prerequisites: Introduction to MIDI Technology.

**Electronic Music II:** Students create interactive computer music compositions using Max/MSP software. Emphasis is placed on interactive performance and composition, including an introduction to algorithmic composition. This course is offered in the Spring semester only. Prerequisites: Introduction to MIDI Technology.

**Electronic Music III:** This course focuses on sound synthesis using the Max/MSP or SuperCollider programs. Students will learn a variety of synthesis techniques and build on their previous knowledge of interactive composition from Max. This course is offered in the Fall semester only. Prerequisites: Introduction to MIDI Technology, Electronic Music I-II.

**Electronic Music IV:** Special projects in computer music primarily designed for advanced music technology and music composition students. Possible topics of discussion include: cross-disciplinary science and technology development, and CD-ROM and DVD design. Prerequisites: Introduction to MIDI Technology, Electronic Music I-III.

## **Opportunities for Performances of Student Works**

Given the School of Music's outstanding performance faculty and student ensembles, the possibilities for the presentation of student's works are quite favorable. The wind ensemble, orchestra, and choir are available for reading sessions of students' works and in some cases, performances. In addition, numerous student chamber ensembles (string quartets, piano trios, woodwind quintets, brass quintets, jazz ensembles/combos, opera workshop, etc.) perform throughout the semester and are available for reading sessions and possible performances. The FIU New Music Ensemble regularly performs on student composers' concerts and NODUS FIU's faculty new music group has recently begun a student composers competition in which selected FIU student(s) work(s) are included as part of one of the ensembles concerts.

### **NODUS Ensemble**

Initiated by faculty composer Orlando Jacinto García, NODUS is the contemporary chamber music ensemble in residence at Florida International University's School of Music. Specializing in the cutting edge Art music of our time, the makeup of the ensemble varies for each concert depending on the works being presented. The ensemble's repertoire includes recent music by composers from around the world as well as works written specifically for the ensemble.

NODUS debut at the FIU Festival of the Arts in November 1998 and shortly thereafter was featured at the January 1999 New Music Miami Festival. Subsequent performances have included the 1999, 2000, and 2001 FIU Music Festival, the 2001 Music of the Americas Festival, the 2000, 2002, 2003, 2004, 2006, 2007 New Music Miami ISCM Festival, the 2004 International Computer Music Conference, and numerous other concerts held at a variety of South Florida venues over the past several seasons.

The ensemble has been featured at the Norton Museum, Wertheim Performing Arts Center, the Wolfsonian, Spanish Cultural Center, Miami Art Central, among other performing spaces in the region. The musicians in NODUS include internationally acclaimed performers, flutist Elissa Lakofsky, clarinetist Paul Green, saxophonist Roby George, pianists Jose Lopez and Jennifer Snyder, percussionist Michael Launius, violinist Saul Bitran, violist Laura Wilcox, contrabassist Luis Gomez Imbert, sopranos Michelle Auslander and Karen Neal, tenor Robert Dundas, among others.

### **The New Music Miami Festival (formerly the May in Miami Music Festival)**

Initiated in the May of 1993, the May in Miami Festival has provided opportunities for young composers from around the world to attend master classes with internationally renowned composers while hearing their and the master artists works performed by members of the New World Symphony Orchestra, international and national guest performers, the Miami String Quartet, and other FIU faculty artists. Master composers featured in the past have included Jonathan Kramer, Earle Brown, Morton Subotnick, Joan LaBarbara, Tania Leon, Donald Martino, Pauline Oliveros, Bernard Rands, George Crumb, Olly Wilson, Tomas Marco, Lukas Foss, Mario Lavista, and Donald Erb, as well as FIU faculty composers Orlando Jacinto Garcia and Fredrick Kaufman.

### **The New Music Miami Festival (continued)**

In the fall of 1997 the festival was been renamed the New Music Miami Festival to allow the flexibility of presenting the festival at different times of the year. The 1997 festival was presented simultaneously with the Forum of Composers from the Caribbean held at FIU, providing a unique opportunity for the participating composers to hear the work of the composers from this part of the world. The 1999 Festival was presented in January and featured the Italian virtuoso ensemble Music 2000 and guest composers Donald Erb and Bernard Rands. The 2000 New Music Miami Festival was realized in February and featured guest composers Charles Dodge and Chinary Ung, the Duo Contemporain from Holland and the Maya Beiser Steven Schick Project as well as FIU faculty artists and composers.

Beginning in 2002 the festival format changed and the festival was renamed New Music Miami ISCM festival. The change in format was realized to allow more opportunities for FIU students to interact with participants in the festival increasing the number of established composers attending the festival. The change in name reflects FIU's involvement as an associated chapter of the International Society for Contemporary Music based in Holland. This international organization started by composers such as Schoenberg, Stravinsky, Webern, Bartok, among others is the most important international organization for the presentation of new music. Held in April of each year the New Music Miami ISCM festival includes the presentation of music by composers from around the world performed by first class performers from the US and abroad. Many of the composers and performers participating in the festival present master classes and other related events for our students. The 2002 festival focused on chamber and electronic music, the 2003 on music for strings, the 2004 music for winds, and in 2005 keyboards were featured. In 2006 the festival once again featured mixed chamber and solo works as well as the FIU Symphony Orchestra. The 2007 Festival included the FIU Wind Ensemble and focused on music for winds and percussion while in 2008 the festival featured video and electronics. Each year the festival has included the participation of over 30 composers and performers from Asia, Latin America, Europe, and the US. For more information about the New Music Miami ISCM Festival please visit the FIU School of Music web page.

### **Graduation Guidelines**

The requirements for a B.M. with an emphasis in composition include, in addition to the required general music courses, (1) a B average in Freshman/Sophomore Theory and ET/SS courses and a grade of B or higher in each of all upper level theory courses (Counterpoint, Form & Analysis, & Orchestration), Electronic Music courses (MIDI Technology, Electronic Music I and II), New Music Ensemble, and Private Composition courses (III-V)\*, (2) the successful completion of all of the above listed course work, (3) the presentation of a full 45 minute Senior Composition Recital and a half 30 minute Applied Recital, (4) the conducting of at least one work in a public recital (e.g., Senior Composition Recital, New Music Ensemble Recital), and (5) the passing of a final oral exam.

\* Note that less than a B in private composition classes results in probation; 2 semesters of less than B work in the same composition courses may result in dismissal from the program.

## **Senior Composition Recital Guidelines**

All composition majors are required to present a Senior Composition Recital before graduation. The recital must include 45 minutes of music written by the student and approved by the advisor and/or composition faculty. The composition advisor is the faculty member who will be mentoring the student the semester of the recital. The student should be enrolled in MUS 4910 Research with the advisor as professor the semester of the recital. In addition to the advisor the composition committee normally made up of the remaining composition faculty must also approve the recital. Students should obtain a composition recital date from the business manager at the beginning of the semester in which the recital is to take place. The recital date must be approved by the composition advisor and the composition committee since the composition faculty including the composition advisor must be present at the recital in order for the recital to count towards graduation. The composition committee is generally made up of the remaining composition faculty. The student is responsible for obtaining the performers and preparing the works for the recital as well as enlisting any ushers, stage managers, sound engineers, etc., which may be required. It is also the student's responsibility to make sure that all arrangements for the recording of the recital have been made (see the recording policy manual available in the School of Music office).

After the recital program has been approved and the recital date has been set, a preliminary performance of all of the works to be presented at the Senior Composition Recital must be held no less than four weeks prior to the recital date for approval by the composition advisor, and the composition committee. Any works not performed at the preliminary or not ready for performance at that time, as deemed by the composition advisor and committee, will not be permitted on the recital and may cause a cancellation of the recital. In some cases, a recital may be rescheduled with permission of the advisor and the composition committee.

The Program for the Recital with notes, acknowledgments, etc., must be approved 2 weeks prior to the recital. Approval should come from the composition advisor. Programs should include performer names, dates of works, a composer bio, and notes about each work explaining when the work was written and providing some insight into each composition for those attending the recital. The program must include the wording "in partial fulfillment of the BM in composition". A flyer announcing the recital should be posted on the composition bulletin board and must include the wording "in partial fulfillment of the BM in composition".

In addition to the Senior Composition Recital, composition students must present a 30 minute Applied Recital on their instrument and/or voice. Guidelines for the Applied Recital can be obtained from the respective vocal and instrumental applied areas.

### **Final Oral Exam**

In addition, a final oral exam testing the student's compositional and aesthetic knowledge, conducted by the composition faculty will be administered after the students Senior Composition Recital.

### Composition Faculty Contact Information

Orlando Jacinto García, composer, director Music Composition  
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Fredrick Kaufman, composer, Emeritus faculty  
See Dr. Garcia for contact information or visit Professor Kaufman's web page at  
<http://www.fredrickkaufman.com>

### **About the Composition Faculty**

Through more than one hundred and forty works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others.

Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and lecturer nationally and internationally, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the including the New Ariel, Noise International, Matiz Rangel, Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, and Bloch International Competitions, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI /New World (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, and BHE.

He is the founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University New Music Ensemble. Garcia is Professor of Music and director of the Composition Program for the School of Music at Florida International University in Miami (USA).

For more information visit <http://www.orlandojacintogarcia.com>

## About the Composition Faculty Continued

**Paula Matthusen** is a composer, currently based in Brooklyn. She writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as run-on sentence of the pavement for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being "entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Ballett Frankfurt, noranewdanceco, Kathryn Woodard, Diesel Lounge Boys, and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including Merkin Concert Hall, WAX, Judson Dance, Joyce SoHo, the Construction Company, Das TAT, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, Aural Tick Festival, the Gaudeamus New Music Week, SEAMUS, NWEAMO, and the Florida Electroacoustic Music Festival. She performs frequently with the electroacoustic duo ouisaudei, Groundwave New Music Collective, Object Collection, and recently winter company. Awards include a Fulbright Grant, ASCAP Morton Gould Young Composers' Award, First Prize in the Young Composers' Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship. Matthusen has also held residencies at create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen recently completed her Ph.D. at New York University - Graduate School of Arts and Science, and is now teaching music technology at FIU.

Composer and author **Kristine H. Burns** is Associate Dean of Cultural Affairs for the College of Architecture + The Arts at Florida International University in Miami. She has previously served on the faculties of both Dartmouth College and the Oberlin College Conservatory of Music. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers.

Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries." because "no other source so comprehensively covers American women and music simultaneously" (*Library Journal*). The encyclopedia has won numerous awards, including the *Library Journal* Best Reference Source, 2003; *CHOICE: Current Reviews for Academic Libraries*, Outstanding Academic Titles, 2003; and Association of Research Colleges and Libraries, "Most Essential Work," 2002-2003.

She is a member of the College Music Society (CMS), International Computer Music Association (ICMA), the International Alliance for Women in Music (IAWM), for which she served as President from 2001-2003, and the Society of Electro-Acoustic Music in the United States (SEAMUS), where she served as Editor of the *Journal SEAMUS* (2004-2008) and was recently elected President (2008-).

## About the Composition Faculty Continued

Her music has been described as "offbeat," "humorous," and "striking." Often integrating digital audio and video in her compositions, Burns considers herself an intermedia artist. Her compositions have been performed throughout North and South America, Europe, and Asia, including the 2003 International Festival of Women in Music (Seoul), the Third Practice Festival (Richmond, VA), the Florida Electro-Acoustic Music Festival (Gainesville), the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music (Vienna), the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences. Burns lives in Homestead, Florida with her husband, composer and author [Colby Leider](#), their children, and the family pets including a horse, a cat, two goats, twelve chickens, two dogs, and two red-eared slider turtles.

**Fredrick Kaufman** is the composer of over one hundred and thirty published compositions that have been performed worldwide by orchestras such as the Warsaw Philharmonic, the Moscow Chamber Orchestra, the Moscow Symphony Orchestra, the Czech Radio Orchestra, the St. Petersburg Philharmonic, the Lithuanian Philharmonic and Chamber Orchestra, the Israel Philharmonic, the Jerusalem Symphony, the Instrumental Ensemble of Grenoble, the London Sinfonietta, Orchestra Novi Musici (Naples Italy), the Dominican Republic National Orchestra, the National Orchestra of Brazil, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the New World Symphony and the Pittsburgh Symphony orchestras.

Kaufman is a former Fulbright Scholar, who is the recipient of the Darius Milhaud Award in Composition from the Aspen Music Festival, and honors and fellowships from the National Endowment for the Arts, the Rockefeller, Guggenheim and Ford Foundations, the California, Montana and Pennsylvania Arts Councils as well as the Norwegian and Israeli Governments. Kaufman has been a BMI fellow since 1977.

His works have received prizes at international competitions and have been selected for performances at festivals such as the Aspen Music Festival, the Telluride Chamber Music Festival, the Music Festival of the Hamptons, the Sarasota Music Festival, the Israel Festival, the Darmstadt Festival for New Music, the International Arts Festival in Vilnius, Lithuania, and the St. Cyprien International Festival of the Arts in France.

Kaufman's latest multi-cultural works have received overwhelming praise in the press. His *Kaminarimon* (for Taiko drums and Flamenco dance) has been called "remarkable" and "stunning" and was voted as "the number one classical composition of 2002" and "the most imaginative new work of the year" by *The Miami Herald*. Critic of *The South Hampton Press* (2004) called *Kaminarimon* "one of the most amazing mixes of multiculturalism I've ever encountered, a work [that] will stay with me forever." *Yin & Yang: A Dialogue for Two Grand Pianos*, was lauded by critics in New York and Miami, where it received its world premiere. *String Quartet #6, "The Urban"* was called "stunning" by *The Fort Lauderdale Sun Sentinel* and its New York city premiere "wild and wonderful" by *New Yorker Magazine*.