

# FLORIDA INTERNATIONAL UNIVERSITY

## SCHOOL OF MUSIC

### Masters of Music

### Composition

**The Florida International University MM in Music Composition Program Philosophy and Mission Statement.** The MM in Composition at Florida International University is designed to assist students with the development of their own individual voices as composers while helping them to continue to develop their craft. Numerous performance opportunities of students' works by excellent performers and ensembles as well as hands on experience in the use of new technologies including 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 and have been the recipients of ASCAP and BMI Student Composition awards. The two-year MM in composition prepares composers for either continued graduate studies or as skillful composers continuing in a variety of other related occupations.

For more information regarding the program contact:

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School of Music web page: <http://www.fiu.edu/~music>

Rev 8/09

**ADMISSION AND GENERAL REQUIREMENTS**  
**(Effective fall 2009)**

Admission into the composition program is contingent upon the approval of the composition faculty and is dependent upon the applicant's portfolio and previous undergraduate course work. A minimum 3.0 GPA in the student's last 60 credits of undergraduate work is also required for admittance. Students should have a BM degree in music composition or the equivalent. After initial admission to the program, students will be required to pass history and theory placement tests and if necessary do remedial work in these areas. The requirements for the MM in composition include, in addition to the courses listed below the presentation of a Masters Composition Recital, the successful completion of a Masters Thesis project (including a research/analytical paper as well as a composition), and the passing of a final oral exam (thesis defense).

**MM IN MUSIC COMPOSITION COURSE REQUIREMENTS**

Graduate Music Composition (3 sem. @ 3 cr. ea.)	9
Composers Forum/Workshop (4 sem. @ 1 cr. ea.)	4
Electronic Music (2 sem @ 2 cr. ea. from MIDI, Emus I, II, III, etc)	4
Analytical Techniques	3
Electives (To be selected in consultation with the composition area director)	3
Graduate Music Electives	2
Special Topics in Music History	3
Bibliography	2
Thesis/Recital (includes private lessons and 45-minute recital of student's compositions during last semester)	6
Total	<hr/> 36

## MM THEORY/COMP SUGGESTED 2 YEAR SCHEDULE

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
MUC 6305 Electronic Music Lab I	2
MUS 5711 Bibliography	2
Grad Music Electives	1
Total	9

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
MUC 6306 Electronic Music Lab II*	2
MUC 5629 Analytical Techniques	3
Total	9

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
MUT Elective	3
MUS 5990 Thesis	2
Total	9

MUC 5932 Comp Forum	1
MUS 5990 Thesis	4
MUH 6937 Special Topics	3
Grad Music Elective	1
Total	9

\*Other combinations of electronic music classes beyond those listed are possible depending upon the students background and placement test results.

## FIU MM IN MUSIC COMPOSITION COURSE DESCRIPTIONS

**Graduate Music Composition:** Graduate level advanced composition courses designed to further the development of students' compositional abilities through the writing of evolved works. Compositions written at this level are developed in conjunction with the instructor taking into account each student's strengths, weaknesses, and aesthetics. The format for these courses consists of private instruction, one hour per week (prerequisite understanding of the variety of aesthetics utilized by composers in the 20th Century and admission into the Composition Program).

**Composition Forum/Workshop:** A forum designed for discussions, lectures, performances, and demonstrations of issues and concerns of interest to composers. Guest composers and performers are presented from time to time. Guests have included George Lewis, Steve Reich, Jonathan Kramer, Earle Brown, Joan LaBarbara, Tania Leon, Bernard Rands, Mario Lavista, Phillip Glass, Larry Polansky, James Tenney, Christian Wolff, Anthony de Mare, Drew Krause, Robert Dick, Lukas Foss, Robert Craft, Jin Hi Kim, Donald Erb, George Crumb, Lukas Foss, Chinary Ung, Kathleen Supove, among many others. Number of meetings may vary from semester to semester.

**Analytical Techniques:** An analysis course designed to give graduate music students an overview of Common Practice as well as 20th Century analytical techniques. Course includes the analysis of Baroque through late Romantic works as well as the analysis of music from the 20th Century (required of all graduate music students).

**Comprehensive Theory:** A course focusing on the exploration of a variety of Comprehensive theoretical approaches to music. Includes an examination of the theories of Kramer, Pozi/Escot, Meyer, Rahn, Tenney. etc., with respect to the experience, perception, analysis, and subsequent understanding of music.

**Experimental Arts:** A course that allows students from music, dance, visual arts, theater, and other related areas to work together to collaborate and create multi-disciplinary work. The course includes an overview of performance art and other experimental Art works/forms that have evolved in the 20th century.

**Special Topics Seminar:** A course designed to focus on composer(s) or compositional schools. Includes the analysis of works and aesthetics of a group or given composer. Possible seminars include the music of Stravinsky, the music of Cage, Brown, Wolff, and Feldman, the music of the second Viennese School, etc.

**12 Tone/Set Theory:** A course designed to explore classical 12 tone technique as well as its evolution to total serialization. In addition, set theory and its applications as an analytical and compositional tool will be explored. Texts may include the works of Rahn, Forte, Babbitt, etc.

**Schenkerian Analysis:** A course designed to give students practical experience using reduction analysis. The writings of Schenker as well as subsequent scholars including Forte, Narmour, and others will be also be examined.

**Advanced Orchestration:** The exploration of orchestration techniques utilized by composers from the Classical era through today. Includes the analysis of works and the writing and orchestrating of works in the style of the composers being studied.

**Thesis:** Credits are given for work done by the student toward the completion of a major work as well as analytical/research paper, both of which are required for graduation. Thesis credits are taken in consultation with the student's composition area advisor.

**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 new center includes two state-of-the-art 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 to learn about music analysis and to practice 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. This 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.

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.

## The New Music Miami Festival (continued)

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 and in 2008 video and electrics were featured. 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.

## THESIS INFORMATION

### BASIC THESIS REQUIREMENTS

The student with the area advisor's input is responsible for organizing a thesis committee. The committee must consist of at least 3 members (one of which is the major professor or head of the committee) and must include the director of the composition area and the student's principal teacher. The committee should be organized during the second semester of the student's coursework at FIU.

The thesis has the following basic components: (1) the presentation of a recital of the student's works by the student to be approved by the major professor and the committee; (2) the creation of a substantial musical work; (3) a written analysis of that work (size and scope, to be determined by the composition faculty at the end of the 1st year of the student's coursework); (4) and a final oral defense to take place after everything has been completed. The four components of the thesis must be approved by the thesis committee. In addition, the major professor and at least 2/3 of the committee must be present in order for the recital to be valid. All committee members must be present at the oral defense (teleconferencing is possible pending availability).

**Please be sure to review the SOM Graduate Handbook for other information regarding forms required for graduation, enrollment requirements for graduation, important deadlines and forms required by the University Graduate Studies Office (UGS), and the application for graduation. In addition, all students should consult the UGS web page located at <http://www.fiu.edu/ugs> since their requirements and forms supercede all others.**

## FORMATTING THE SCORE

The use of notation software is required. Oversized scores need not be on notation software. However, students must make sure that oversized scores are approved by the thesis committee at the time that the work is proposed. The preferred format for scores is 8 1/2 x 11, 8 1/2 x 14, or 11 x 17. The score should not be bound, since it will be bound by the library after the defense is complete and all materials are approved and submitted to the University Graduate Studies Office. Please make sure to follow the guidelines regarding margins as set out by the University Graduate Studies Office (visit <http://www.fiu.edu/ugs>). Lastly, the cover page after the title must include the following language, " completed in partial fulfillment of the requirements for the Master of Music Degree in composition."

## THE ANALYTICAL PAPER

The analytical paper will be bound with the score by the library. As with the score, the layout for the paper (with bibliography, footnotes, etc.) must be done in compliance with the requirements set forth by the Graduate Studies Office for the university (visit <http://www.fiu.edu/ugs>). The paper should be an analysis of the thesis composition and must be at least 30 pages in length.

## RECITAL GUIDELINES

All composition majors are required to present a Composition Recital before graduation. The recital must include 45 minutes of music written by the student and approved by the students thesis committee. 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 committee, in order to insure the availability of the faculty.

The student is also responsible for obtaining the performers and preparing the works for the recital as well as enlisting any ushers, stage managers, etc., which may be required. Arrangements for the recording of the recital must be made through the School of Music (see recital recording below). 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 Composition Recital must be held no less than four weeks prior to the recital date, for approval by the thesis committee. The preliminary date must be approved by the composition committee, in order to insure the availability of the faculty. Any works not performed at the preliminary or not ready for performance at that time, as deemed by the 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 thesis committee.

The Program for the Recital with notes, acknowledgments, etc., must be approved 2 weeks prior to the recital. Approval should come from the director of the thesis committee. Programs should include performer names, dates of works, composer bio, and notes about each work providing some insight into each composition for those attending the recital. The program must include the wording "in partial fulfillment of the MM in composition".

## RECITAL RECORDING

In accordance with the School of Music policy, students are required to pay a \$100 fee the semester prior to their recital. The fee will cover an archival recording on CD of the recital, and 3 copies of the CD; one for the student and two to be turned with the other thesis materials. Please see the Recording Policy available in the School of Music Graduate Handbook or from the Music Technology Center.

## FINAL ORAL DEFENSE

A final oral exam testing the students musical knowledge, and including questions about the thesis will be conducted by the committee after the students Composition Recital, Thesis Composition, and Thesis Paper are completed. The student is responsible for ensuring the availability of the committee for the defense before the defense. The student must pass the oral defense in order to complete the requirements of the MM.

## THESIS MATERIALS TO BE TURNED IN

When the thesis is complete and the oral defense has successfully been defended, students must turn in (along with form M5) 2 copies of the CD from the recital, 2 copies of the program from the recital, 2 copies of the thesis paper unbound, and two copies of the composition unbound to the University Graduate Studies Office. See the School of Music Graduate Handbook and the UGS web page <http://www.fiu.edu/ugs> for more information about deadlines and the forms required by the UGS.

### Composition Faculty Contact Information

Orlando Jacinto García, composer, director Music Composition  
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Paula Matthusen, composer, director Music Technology  
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Office: WPAC 169; web <http://www.paulamatthusen.com>

Kristine Burns, composer, associate Dean College of Architecture and the Arts  
Office telephone: (305) 348-2219; email address: [burnsk@fiu.edu](mailto:burnsk@fiu.edu)  
Office: PCA 283B; web <http://www.fiu.edu/~burnsk>

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>

**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

## About the Composition Faculty Continued

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-).

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.

## About the Composition Faculty Continued

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*.