

Festival salutes Prokofiev

By JAMES ROOS
Herald Music Critic

Festival Miami moves into its final stretch of concerts this weekend with some provocative programs, saluting Sergei Prokofiev and Dimitri Shostakovich, plus the centenary of Heitor Villa-Lobos.

Tonight at the University of Miami's Gusman Hall, three comparatively rare works will be revived by the University of Miami Chamber Players, a faculty ensemble: Prokofiev's Quintet for Violin, Viola, Double Bass, Oboe and Clarinet, Op. 39; Shostakovich's *Romances on English Verse*, Op. 62, and his Quintet for Piano and Strings. Scenes from Prokofiev's film cantata *Alexander Nevsky* (featuring David Gray conducting the UM Symphony, Singers and Concert Choir, with Carolyn Stanford as soloist) are also billed.

Saturday night, the Fort Worth Chamber Orchestra, returning for its second consecutive season under John Giordano's baton, opens its program with Villa-Lobos' *Bachianas Brasileiras No. 9* for string orchestra, adds Prokofiev's Second Violin Concerto, with Robert Davidovici as soloist, and rounds out with Beethoven's Symphony No. 2 in D major. At midnight, Fred Wickstrom's UM Percussion and Marimba Ensembles take the stage for their annual Halloween bash, including Saint-Saens' ghoulish *Danse Macabre* plus the premiere of Lucas Drew's *Zodiac Suite*.

Sunday, at downtown Miami's Gusman Center for the Performing Arts, Lina Prokofiev, wife of the composer, will narrate her husband's *Peter and the Wolf* on a program including the Florida premiere of festival artistic director Jose Serebrier's *Fantasia for Strings* and a performance of Beethoven's Third Piano Concerto with the UM's J. Robert Floyd as soloist. Finally, at 10:30 a.m. Monday, the UM Symphony and the Fort Worth Chamber Orchestra will join in performances of Beethoven's Fifth, Sixth and Seventh Symphonies at Gusman Center downtown.

This final program of the festival is free, courtesy in part of Miami-Dade Community College's Lunchtime Lively Arts Series.

New Music

Festival Miami's Wednesday night program, dubbed *Sounds of Tomorrow*, was primarily

Sunday night, Lina Prokofiev, wife of the composer, will narrate her husband's 'Peter and the Wolf.'

case for University of Miami students and hardly the stuff of a major festival. Though the concert was free and positive in that it encouraged some fledgling composers, few if any of them were ready for festival exposure. The program was really a regular UM student composition recital.

A notable exception was Dennis Miller, a Boston teacher, whose *Capriccio* for piano trio riveted attention in the thrusting syncopation of its opening section. This

gave way to mildly dissonant, jagged musings in relatively easy-on-the-ear harmonies. In fact, Miller's accessible idiom was reminiscent of George Perle's, a Schoenbergian about whom he recently published an article.

Dorothy Hindman, a UM senior, contributed a ruminative *Soliloquy* for solo viola, played with commitment but coarse-grained tone by Deborah Spring. The piece was that of a gifted youngster still finding her way. Despite occasional intensity, it needed a blue pencil and more focus in developing its long, desultory line.

Daniel Adams, a UM doctoral graduate, was represented by his *Archipelago* for flute, clarinet, bassoon, trumpet, trombone and cello, but it was pretty static and boring with its interminable alternation of instruments in short bursts of uncombined tone.