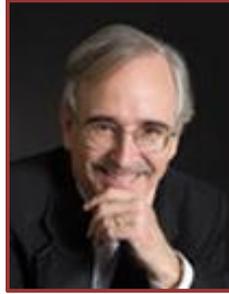


Franklin Kenneth DeWald Jr. (6/14/50 – present)¹



“The thing I like most about teaching is seeing the improvement a student makes from the time they are a Freshman until they are a Senior.”

A Short Bio

Born in Bethesda, Maryland, **Frank K. DeWald** eventually moved to Lansing, Michigan, where he attended elementary school at St. Mary’s. On completing bachelor’s and master’s degrees in music education at Michigan State University, he pursued a career teaching vocal music (choir). DeWald began and ended his teaching career working in Okemos Public Schools in Michigan from 1973 to 2010.

“The thing I like most about teaching is seeing the improvement a student makes from the time they are a Freshman until they are a Senior.”

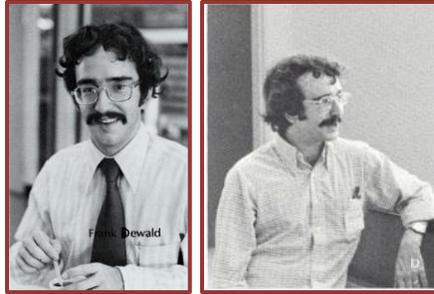
As the choral instructor at Okemos High School and Kinawa Middle School, **Frank DeWald** has the privilege of working not only with all grade levels in high school but with sixth graders as well. Included in his job are the responsibilities of organizing the spring musical, teaching music theory, choir and Someko, and arranging all choral concerts. Mr. DeWald is also Area Coordinator for the Fine Arts department which covers music classes such as choir, band and orchestra; drama classes; and art classes such as A.P. art and photography.

Although Mr. DeWald runs a first-rate choral department, he doesn’t want students to feel intimidated because they don’t have a musical background; his major goal, he says, is “to get students to enjoy music as much as I do.”

Darby Barrett worked part of this year with Mr. DeWald and the students.

1980 Okemos High *Tomahawk* Yearbook

¹ This bio on Frank DeWald was prepared by Kerry J. Byrnes (Okemos High Class of ’63) and submitted to the Okemos Alumni Association in February of 2019.

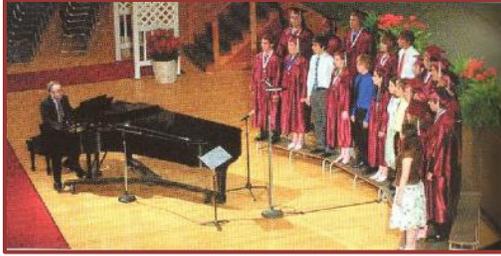


Frank DeWald (Tomahawk – L: 1974 / R: 1976)

From 1974 to 1986, DeWald’s extracurricular activities included directing the Okemos Community Church Chancel Choir and, in 1987, 1993, 1997, and 2004, directing the Michigan School Vocal Association Honors Choir. Other choirs directed by DeWald have included the Greater Lansing Opera Company Chorus and the MSU Youth Music Choir and Summer Chorale. At MSU he has taught middle school vocal music methods and materials. In July 2000 DeWald was composer-in-residence for the Summer Arts Institute in Ann Arbor. DeWald has acted as a clinician and adjudicator throughout Michigan. Since retirement, he has enjoyed being a member of the MSU Choral Union.



In 1994 DeWald conducted the Louisiana Music Educators All-State Choir, and in 1995 he directed the Montana AA Choral Festival in Helena. He also has contributed to *The Listener's Companion: A Comparative Guide to Classical Recordings* (Miller Freeman, Inc., 2002). DeWald has composed numerous choral works for church and school, many published by Boosey & Hawkes and Walton Music, as well as incidental music for plays and six full-length children's musicals. In January 2007 the MSVMA Junior High SA Honors Choir premiered his composition “The Music Makers” at the State Music Education Conference.



Someko-owned

Someko Singers, led by Mr. Frank DeWald, dazzle the graduating seniors and guests with their performance of "For Good" from the Broadway musical "Wicked." "I didn't know where the song was originally from, but after listening to the Someko Singers, seeing 'Wicked' became a priority on my list of things to do," said senior parent and attendance office manager Elene Peck. Some may have called the performance the highlight of the ceremony.

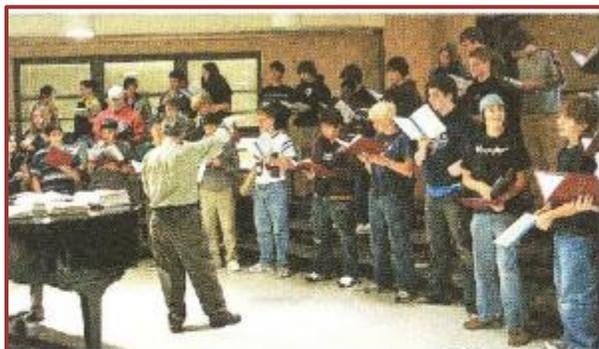
2006 Tomahawk

Dewald and the Chamber of Singers

Invited to the Chamber Choir festival, Mr. Frank DeWald shows his group of highly trained musicians. Most singers take personal voice lessons. "Even though we take singing seriously, we still have fun on all the gigs," said Junior Emily Roberts.



2007 Tomahawk



Our Fearless Leader

Mr. DeWald works with the choir to ensure that their pieces are the best they can be. OHS musicians are known for being some of the best in the area and our Concert Choir members are no exception.

2009 Tomahawk

While director of the Okemos High School (OHS) Choirs (Concert Choir, Treble Ensemble, and Someko Singers), DeWald presented around 30 concerts each year in service to Okemos High and the Okemos community. These choirs performed in Washington, D.C. and New York City (at both Carnegie Hall and Lincoln Center), and at invitational choral festivals throughout Michigan. They also performed at the Midwestern Music Conference in Ann Arbor as well as at state and Regional ACDA conventions. Many of the program's graduates pursued careers in vocal performance and music education.

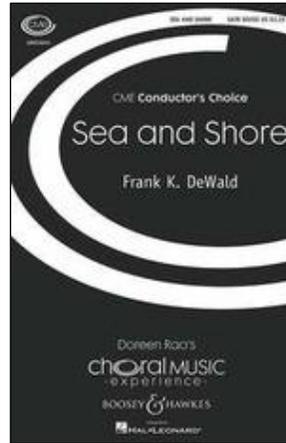
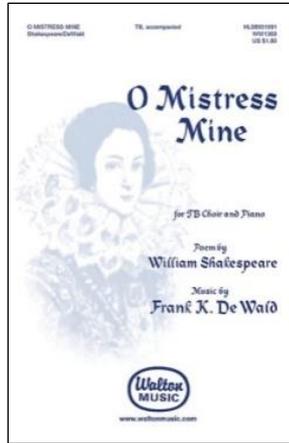
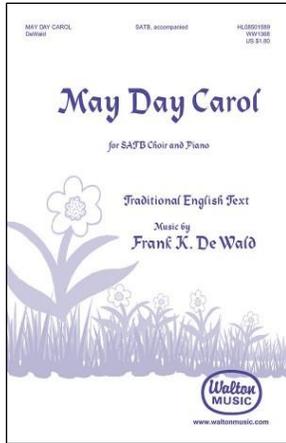


Frank DeWald – Hard At Work Night & Day (1988 *Tomahawk*)

DeWald’s Choral Compositions

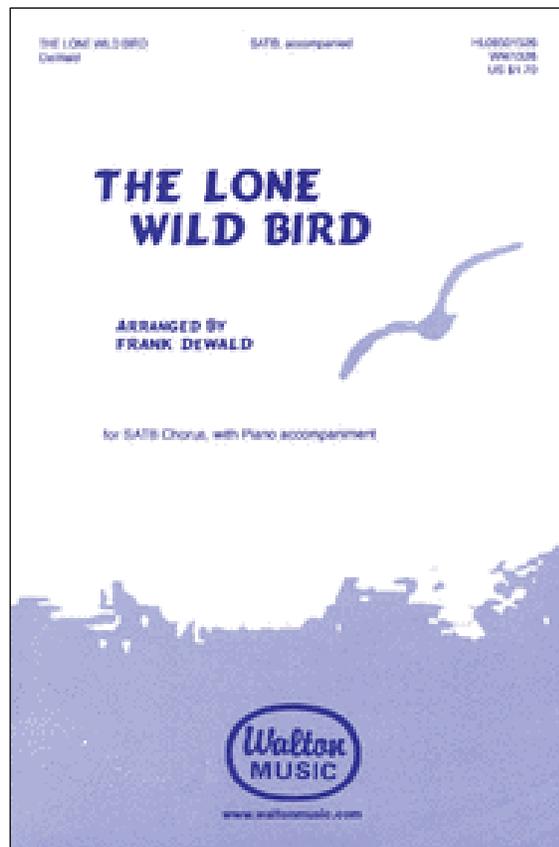
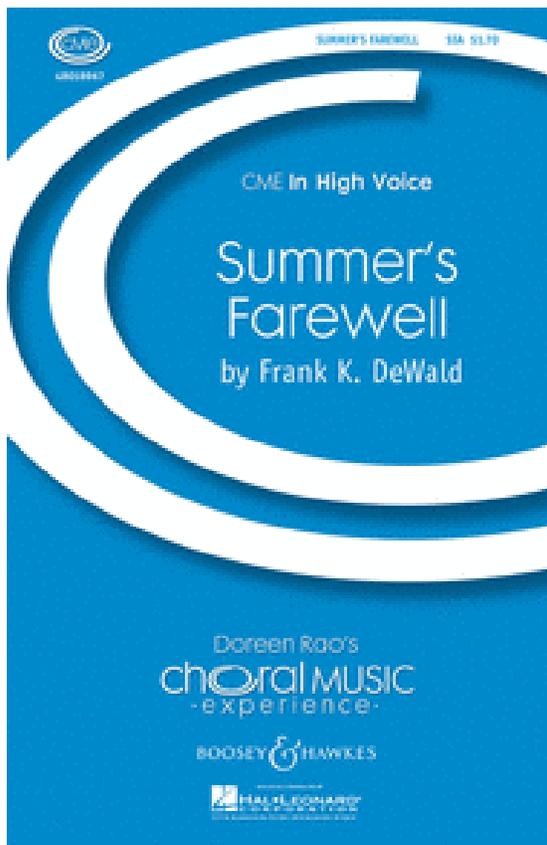
Numerous DeWald choral compositions have been published (see images below), notably “Sea and Shore” and “O Mistress Mine” (words by William Shakespeare).





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Samples of Cover Sheets of Music Composed by Frank K. DeWald

DeWald & The Someko Singers

DeWald is known throughout Michigan and the national choral community for his elite choral group, the Someko Singers.



Frank K. DeWald Conducting Someko Singers at Fall Concert (10/14/04)



Frank K. DeWald Directing Okemos High School Concert Choir (12/16/04)



Video of Someko Singers - Okemos High School Graduation Class of 2006

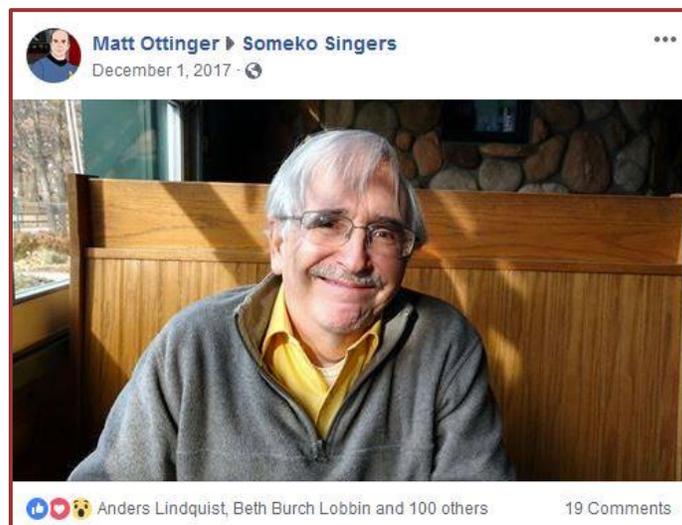
Frank K. DeWald, Ensemble Director

Mr. D - Loved By His Students

When DeWald was interviewed for this biography and asked to share names of some of his former students who pursued a career in music, he replied that he understood “the desire to mention alumni by name, but I’m almost afraid to give you a list for fear of forgetting someone or leaving someone off simply because I’m not aware of what they are doing. Suffice it to say that I have several alumni who are performers (Broadway, classical, folk), music teachers, composers, etc.” (Frank K. DeWald, personal communication).

Left to our own devices we discovered that a December 1, 2017 posting of Frank’s photo on the [Facebook Someko Singers page](#) had already garnered a shower of affection (likes and love) from dozens of his former students:





Mr. D Trying To Hold Back the Tears

Digging further we were able to contact several of Frank’s former students who kindly shared their memories of him. The following pages share “**Memories of Mr. DeWald**” from seven of his students—two who didn’t pursue a professional career in music (**Beth Burch** and **Jennifer Moore**) and five who did pursue a professional career in music (**Jennifer Little**, **Stephen Carrasco**, **Scott MacLeod**, **Christopher Mitchell**, and **Evan L. Snyder**).

Beth Burch Lobbin (Okemos High Class of '93)



Beth Burch (1992) - Beth Burch Lobbin (Today)

At OHS – Beth graduated early with the class of '93, but grew up with the class of '94. Enjoyed singing in the choir and later as a member of the Someko Singers (1993 – middle photo above, front row, second from right). She also performed in *Bye Bye Birdie* (1991 – middle photo below, second row, front of left post, wearing a white headband.) and *West Side Story* (1992).



Mr. D Conducting (1991) - Bye Bye Birdie cast (1991) - Mr. D Directing Choir (1992)

After OHS – Went to Michigan State University and earned a degree in Animal Science “after 5 years, because I changed my major so many times!” Until recently was out of the work force for twelve years to focus on being a stay-at-home mom to her two daughters.

Currently – In January of 2018 returned to the work force as Executive Assistant to the CEO of a Northern Virginia technology company.

Memories of Mr. DeWald – “Mr. DeWald was part of my life for as long as I can remember, as he was also the director of our church choir at Okemos Community Church for several years. I started singing in choir in middle school, and enjoyed performing in two musicals that Mr. DeWald and Frank Williams wrote and directed: *Happy Haunting* (1988) and *Circus* (1989). Mr. DeWald also wrote several pieces of music that we performed in high school as well! I consider myself unbelievably fortunate to have had Mr. D as a choir teacher, director and mentor growing up. He is not only incredibly talented, passionate, creative, dedicated, kind, funny and genuine, but he is also an amazing role model and example of someone who truly loves music and has made a HUGE impact in his lifetime, and continues to do so! Mr. D is a gentle soul adored by all of his students, but he is also witty and REAL, not afraid to tell it like it is! It is hard to put into words how special he is.”

Jennifer Moore (Okemos High Class of '93)



At OHS – Member of Choir “first period and the only choir offering other than Someko while I was there” (Freshman, Sophomore and Junior). Member of Someko Singers (Sophomore, Junior, and Senior). OHS Play: *Noises Off* (Fall 1990). OHS Musicals: *Singin' in the Rain* (1990) and *Bye, Bye, Birdie* (1991).

After OHS – Associate of Arts degree (Theatre) (Lansing Community College); Bachelor of Theatre Arts – Performance (University of Michigan). Following college graduation moved to Houston, Texas where she has lived. Employed by the Houston Independent School District for 19 years as a first grade teacher and campus instructional coordinator. Prior to starting a family sang in two different church choirs.

Currently – Gifted and Talented Specialist for the Houston Independent School District. “I am a huge supporter of fine arts education and always included the arts in my classroom. As a mother, nothing is sweeter than watching our son learn and play a musical instrument (piano) and hear him singing throughout the house. He has been in the Houston Boychoir for the past three years.”

Memories of Mr. DeWald – “Mr. D knows me better than any teacher I ever had as I was in his classes from 6th – 12th grades. (My brother - Jason Moore, OHS Class of '95 - was also in Mr. D's classes for seven years, 6th – 12th grades!) I loved 6th grade choir and the 6th grade electives. I sang the role of a Modern Major General in 6th grade and can still remember (almost) all the words. Mr. DeWald was also writing musicals with Mr. Frank Williams while I was at Kinawa Middle School and I participated in those for all three years. Particularly memorable was *Circus*, their first original storyline for a musical, my 8th grade year. Mr. DeWald was absolutely passionate about music and equally passionate about providing young adults with musical opportunities. He was so dedicated and yet so kind and understanding. And patient! One of the best things about Mr. DeWald was his belief in everyone. All students were welcome in his classroom. He had this incredible gift to pull talent out of students you might not expect to see in a choir classroom. He pushed us individually and collectively to be better, to do more than we thought we could.

Here is a little excerpt from an email I sent to Mr. DeWald earlier this year, reaching out after many many years. Looking back, I think I did a pretty good job of describing his impact on my life, much more concise than I am being here: *I hope this email finds you smiling today. I am forever grateful for the tremendous impact you played on my life, my teacher for 7 years!! I think of you OFTEN, whether when listening to music or working with children. Your dedication to and compassion for your students and music program helped shape me into the adult I am today. Music is a part of my soul and always will be.*”

Jennifer A. Little (OHS Class of '79)



Senior Photo (1979) / Early Days / Yearbook / Recent

At OHS – Jennifer was in choir, musical theatre, and drama club. Performed in *Someko Singers*, *Carousel*, and *The Sound is Music*

After OHS – Little spent over 15 years as a professional actress, performing on Broadway with such luminaries as Harold Prince and in film (with Ron Howard and Penny Marshall) and television. More recently, she began working with at-risk students, doing Literacy through the Arts, Guest Artist programs, and creating arts programs for inner city schools. In 2005, she began teaching fulltime, working on bringing applied theatre to standard curriculum programs within public schools in the U.S. and integrating Social Studies and English into the Arts. She has created a critically acclaimed program that focuses on theatre's role in society and actors' responsibility to the world, and traveled to Bangladesh on an Association of Performers and Presenters (APAP) grant to study Bangladeshi theatre and present workshops on American theatre at the University of Dhaka and Bangladesh Institute of Theatre Arts. Published a book, *Changing The Way We Think*. Since 2005 has focused on directing, producing and teaching social justice theatre.

Currently – Adjunct Professor at the [College of New Jersey](#) and Naugatuck Valley Community College. Artistic Director and Co-Founder of Strength Out of Shadows, focusing since 2005 on directing, producing and teaching social justice theatre (now working on a new piece around immigrants), and has been directing a musical which opened in November 2018.

Memories of Mr. DeWald – “Frankie D was an incredibly important teacher and mentor to me all throughout high school. He believed in me long before I ever believed in myself, casting me in a lead in “*Carousel*”, bringing an incredulous WHAT?!? from my family (and me). But he saw not just me (a young women who needed music and theatre as a home and safe space) but a talent waiting to be encouraged and brought out. I don’t think I ever would have had the courage to travel the world, perform on Broadway and work in film and television without Frankie D seeing something in me all those years ago. He put up with my senior year shenanigans (boy, was I obnoxious!!) and still helped and guided me. I will always be grateful for his humor, his self-deprecation, his compassion, his inclusivity, his time for everyone, his joy in his work and his love for his students. We were all lucky to have him in our high school years.”

Stephen Carrasco (OHS Class of 2002)



At OHS – Stephen originally displayed a talent and love of the theater as a student in the Okemos Public Schools, initially getting involved in productions at Kinawa Middle School. Was active at OHS in the choir, played cello, and performed in various theater productions from 1999-2002, including *Crazy for You*, *The Great All American Musical Disaster*, *Hello Dolly*, *Fiddler on the Roof*, *Our Town* and *State Fair*. He was honored to receive the Holly Tarr Award for both choir and drama during his senior year.

After OHS – Accepted to the University of Michigan where he could have pursued a more traditional career, he chose at 18 to do what he loved the most and as a result, feels that he ““has never worked a day in his life!” Entering the musical theater program at Syracuse University, earned a BFA in Musical Theater and graduated Summa Cum Laude in 2006. While there he performed in *Chicago*, *Floyd Collins*, *Kiss Me Kate*, and *The Wild Party*.

After graduating from Syracuse, moved to New York City where he established himself as a successful full-time theatrical performing artist in various Broadway shows, including *White Christmas* (2009), *Billy Elliot* (2011), *Ghost* (2012), *Kinky Boots* (2013), *Fiddler on the Roof* (2016), and *Charlie & the Chocolate Factory* (2017). Beyond other New York credits, has appeared in national tour and regional theater productions as well as on various TV shows.

Currently – Performing on Broadway in *Wicked* (2018) recently nominated to the [Okemos Alumni Hall of Fame](#)

Memories of Mr. DeWald – “It’s hard to put into only one paragraph the profound impact Mr. DeWald had on me as both an artist and a human. I first met Frank while performing in middle school theater productions. My first musical ever was one he co-wrote himself. It was called *Circus*. I blame that show singlehandedly for biting me with the theater bug. As I entered OHS in the fall of 1998, he became my choral teacher and theatrical music director for the next four years. From Mr. D I learned an unbelievable amount about choral singing. The importance of musicianship, diction, dynamics, discipline, and even musical intent are all lessons he imparted. I use them daily on Broadway. Though my knowledge has grown, my passion remains the same, and that started with Mr. D and my time at OHS. I’m eternally in his debt.”

Scott MacLeod (OHS Class of 1996)



At OHS – Concert Choir; Someko Singers (junior and senior years); and participation in several musicals and plays.

After OHS – *Northwestern University* (M. Vocal Performance, 2000 & Musical Theatre Certificate). *Florida State University* (M. M. Opera Production, 2004). *University of North Carolina at Greensboro* (D.M.A. Vocal Performance (Choral Conducting Cognate) - Dissertation: “Creating the Southern Voice in American Opera Composition” (2012)

Currently – As [Assistant Professor of Music](#), High Point University in North Carolina, Scott provides individual voice training, teaches opera and musical theatre techniques, and serves as music director for opera and musical theatre productions. Scott was co-nominated for a Kennedy Center American College Theatre Festival Direction Award for *Into the Woods* in 2013. As voice instructor, he oversees annual recitals, facilitates admittance into graduate schools, and helps students gain internships and performing opportunities with professional opera companies and music festivals. He has led several student performance tours in Costa Rica with the “Promising Artists of the 21st Century” program, and was faculty leader for the Prague Institute in spring 2015. He spent two summers as a guest artist/lecturer in China and was awarded an honorary faculty post at Shaoguan University (Guangdong, China) in 2017.

Scott’s research and creative activity agenda is directed toward an active professional musical career as a singer, conductor, and director. He has performed over 100 professional solo engagements regionally, nationally, and internationally: e.g., Piedmont Opera, Greensboro Opera, North Carolina Opera, North Carolina Master Chorale, Eastern Music Festival, Center for Contemporary Opera (New York), Winston-Salem Symphony, North Carolina Symphony, Municipal House (in Prague), National Symphony of Costa Rica, and the Lansing Symphony Orchestra’s 2018 Holiday Pops Concert at the Wharton Center for Performing Arts. Scott was appointed chorus master for North Carolina Opera in 2013 and manages all chorus preparation, hiring, and administration, garnering numerous positive critical reviews as a performer and chorus master and continuing to forge new relationships and repeat contracts with highly reputable performing arts organizations.

Memories of Mr. DeWald – “Mr. DeWald was the single most formative teacher in my musical training. He taught me, and all of his students, invaluable lessons about musicianship, vocal technique, arts appreciation, and personal integrity. He had a profound impact on my ability to excel in my musical studies, my decision to study music in college, and my preparation for a career in music. I am indebted to Mr. DeWald for his involvement in my career and life, and proud to include him among my most influential mentors.”

Christopher Mitchell (OHS Class of 1991)



At OHS – Trumpeter in Marching Band, Concert Band, Jazz Band, Symphony Orchestra; Someko Singers (senior year only); played in the pit orchestra for *Carousel*, *Singin' In The Rain*, and *Bye, Bye Birdie*.

After OHS – BM (Vocal Music Education), Michigan State University; MM and DM (Vocal Performance), Florida State University

Currently – [Dr. Chris Mitchell](#), Associate Professor of Music, Murray State University. [Chris](#) teaches voice lessons and directs Racer Men's Chorus and EQ Blu A Cappella. Known for his engaging, expressive performances and commanding stage presence, Mitchell's diverse career includes opera, oratorio, recital, chamber music, and musical theatre. Chris has performed as baritone soloist in *Mass of the Children* with the Paducah Symphony Orchestra, Schubert's *Winterreise*, and *Bad Pets* for the Generazione Festival at Murray State University. Operatic roles performed: Nick Shadow (*The Rake's Progress*), Zuniga (*Carmen*), Leperello (*Don Giovanni*), Guglielmo (*Così fan tutte*), Frank (*Die Fledermaus*), Melchior (*Amahl and the Night Visitors*), and Lorenzo (*I Capuleti e i Montecchi*). Musical theater roles: Mr. Linquist (*A Little Night Music*) and Anthony (*Sweeney Todd*). Oratorio repertoire: Bach's *St. John Passion* and *Magnificat*, Handel's *Messiah* and *Israel in Egypt*, Haydn's *Paukenmesse*, Mendelssohn's *Elijah*, and Mozart's *Requiem*. He was featured soloist with Paducah Symphony, South Dakota Symphony, and Sioux City Symphony. International credits: Barber's *Dover Beach* at the Casalmaggiore (Italy) International Music Festival, Schubert's *Mass in A-flat* in Graz, Austria, and numerous performances with the International Performing Arts Institute in Kiefersfelden, Germany. Chris has won numerous awards including winner of the Mid-South NATS Artist Award, a regional finalist in the Metropolitan Opera National Council Auditions, and a semi-finalist in both the Opera Birmingham and Mobile Opera competitions. In 2015 he was the Musical Director for [Curtains](#) (A "Whodunit" Musical Comedy) student production.

Memories of Mr. DeWald – "I can honestly say that working with Mr. D my senior year of high school changed my life. I had only been involved in instrumental music throughout school (although had two sisters who had sung in choir with Mr. D). Some friends of mine in Someko convinced me to audition at the end of my junior year because I had a very low bass voice. I sang for Mr. D and he agreed to put me in Someko, provided I take some voice lessons and learn to read bass clef. I immediately fell in love with singing – I have my experience in Someko during that last year of high school for setting the path to being a professional singer and music educator."

Evan L. Snyder (OHS Class of 2010)



Evan L. Snyder: Composer – Librettist – Tenor

At OHS – Concert Choir (4 years), Someko Singers (2 years), and Independent Study Music Theory (7 credits out of 24!). The OHS Treble Ensemble premiered Evan’s first performed piece! “I think [Evan] probably took more classes from me than anyone in history” (Frank DeWald).

After OHS – Michigan State University (2010-14 – Vocal Performance), Royal Welsh College of Music & Drama (2014-15 – Vocal Performance – Cardiff); and Michigan State University (2016-19 Masters – Composition & Music Theory)

Currently – Graduate student of the College of Music at Michigan State University and graduate assistant to MSU’s composition area. Snyder is best known for his work composing for the operatic stage. A singer himself, Evan is drawn to lush melodic and harmonic writing, but most importantly, to the story-telling aspect of music. His first full-length opera, [A Capacity for Evil](#), premiered with Detroit’s Opera MODO and was the winner of Fort Worth Opera’s 2017 Frontiers Competition. Evan recently made forays into the world of chamber music first as a 2018 participant in Fifth House Ensemble’s Fresh Inc Festival, followed by commissions from the Fifth House Ensemble and ConTempus Initiative. These collaborations have allowed Evan to explore the narrative potentials of chamber music and the ways story can be perceived by the audience in that medium ([Source](#)). *Disappearing Landscapes*, Evan’s composition for narrator, flute, clarinet, percussion, and bass, was performed on December 9, 2018, as part of the “[Lansing Symphony Orchestra’s Family Series at the Library](#).” Click for: [Works](#) - [Tenor](#) - [Upcoming Events](#) - [Soundcloud](#) - [New Music USA](#) - [Facebook](#)

Memories of Mr. DeWald – “It would be hard to imagine my high school experience without Mr. DeWald. There are certainly a lot of obvious things — he coached my earliest explorations in composition and theory, he introduced me to the voice teacher that trained me through high school and my undergraduate studies, and he frankly (pun-intended) guided me through all my high school music-making and learning. But there was an awful lot more. He led the Okemos High School Choirs to a superb level of musicianship, leading by example. He exposed the choirs to his extremely high level of music-making, and was able to get that same kind of musicianship back out of them. He always created opportunities for students to go above and beyond. Mr. DeWald said above that I took more choir classes than anyone else but I was only able to do that because he never created a barrier to student exploration; if you wanted to go further, he was always more than happy to take the time to make sure you knew how to do so. Lastly, it was through his honest and open way of teaching and talking about music, that music became a real tangible thing to me (and my fellow students). In Mr. DeWald’s classroom music was a powerful and well-respected thing, not something indescribable or conceptual, but real and human - and something for which all are responsible.”

In Memoriam

Several of De Wald's students, no longer with us, died all too young to fully live out their dreams and achieve their potential.

Ruth Edith Rome (Class of 1980)



1980 Okemos Tomahawk

At OHS: Ruth studied drama, dance, and singing; [president of OHS International Thespian Society](#); member of Honor Society, Someko Singers, and cast of [Frankenstein](#) and [South Pacific](#). Also studied piano, was in the Shaarey Zedek Congregation youth group, and was the song leader at youth services.

After OHS: A 1984 Northwestern University graduate in theater, Ruth moved to Manhattan with dreams of starring in a Broadway musical. As of March 1990, she had been living in Manhattan for four years. Near the end of that period, MCL Productions hired her to sing Broadway reviews and solo numbers in Hawaii on American Hawaiian Cruise Lines. After returning to New York, MCL booked her to go to Norway with a group for a one-month singing job on the Scandinavian Star ferry. She arrived in Oslo, Norway one week before the vessel went to sea. Rome hoped the job would be the break into show business she had been waiting for and spring her into stardom. "She hadn't had her big break," Ruth's mother (Winifred) said. "She was always hoping. She was the eternal optimist." "She had a beautiful voice. Over the years her confidence increased, as did her sage presence and her voice," Winifred said (*Lansing State Journal, Lansing, Michigan – April 9, 1990*). Tragically, on Saturday, April 7, 1990, Rome (27 years old) was among 161 people who died in a fire aboard the Scandinavian Star ferry en route from Norway to Denmark, a fire that broke out below deck, trapping and killing Ruth. Only 345 passengers escaped. Ruth's body was flown home on Thursday, April 19 and interred in the Hebrew Memorial Park Cemetery in Detroit, Michigan. (See [UPI](#) and [OAA](#))

Holly Suzanne Tarr (Class of 1990)



1987 Okemos Tomahawk (L) & 1990 Okemos Tomahawk

Holly was an aspiring actress active on the stages of local theaters. As a freshman, she was a cast member of [Guys and Dolls](#); as a junior, a member of the [orchestra](#), the [Someko Singers](#), and cast member of [While the lights were Out](#); and as a senior, [member of the Honor Society](#) and "[outstanding senior](#)." While visiting her brother in southern California, Holly was stabbed to death by a serial killer. Subsequently, in her honor, the Holly Tarr Award for Musical Involvement was established. (See [Los Angeles Times](#) and [OAA](#))

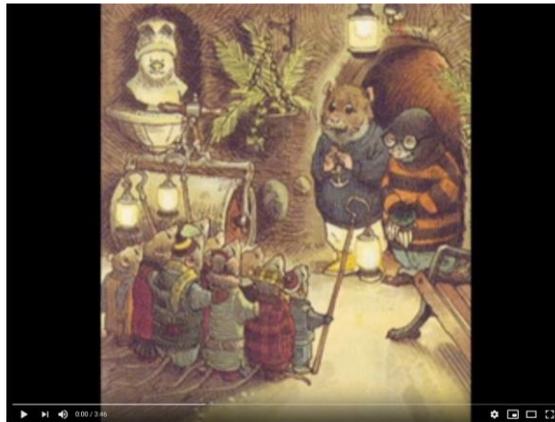
In Memoriam (continued)

Dustin Ells Howes (Class of 1991)



At OHS Dustin studied theater and music, member of the Someko Singers. He died of ALS or amyotrophic lateral sclerosis. Click [here](#) for a detailed bio on Dustin.

Videos of Music Composed by DeWald



"Carol" – Music by Frank DeWald, from The Wind in the Willows, Lyrics by Kenneth Grahame from "The Wind in the Willows." Performed by the Laurel Manning Labbe & Ohio MEA 2010 Orrville HS Symphonic Choir



"Ashore At Last" by Frank DeWald - Roscommon Middle School Honors Choir - MSVMA State Choral Festival 2014



"Ashore At Last" by Frank DeWald Performed by the Rockford Women's Chorus, Mandy Mikita Scott, Director Filmed at the RHS Choirs Fall Concert, Oct. 7, 2014



"Ashore At Last" by Frank K. DeWald, The Avalon Singers, (arranged by Doreen Rao's), 2018



GMS Lady Wolves sing "Ashore at Last" by Frank K. DeWald at the 2017 MSVMA State Choral Festival. Directed by Ryan C. Dawley, accompanied by Diane Mehringer (April 24, 2017)



"Barter" by Frank K. DeWald, MPHS Concert Choir Fall Concert 2012



Barter By Frank DeWald (Choir Festival 2013-Western Middle School 8th Grade)



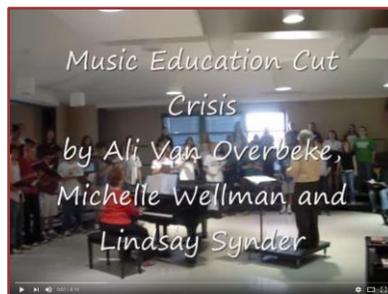
Barter- Frank DeWald SSCC choir Fall 2013



The Lone Wild Bird (Arranged by Frank K. DeWald)

Advocate for Music Education in School Budgets

Throughout his career DeWald has been advocate for protecting music education in school budgets.



Frank DeWald and Music Education School Budget Cuts Awareness Project

Honors

In 1995 DeWald was named “Teacher of the Year” by the Michigan School Vocal Music Association. In 2008 DeWald received the Okemos Education Foundation “Commitment to Excellence” award. On May 21st, 2010, DeWald announced his retirement from the Okemos Public Schools, effective at the end of the 2010 school year.

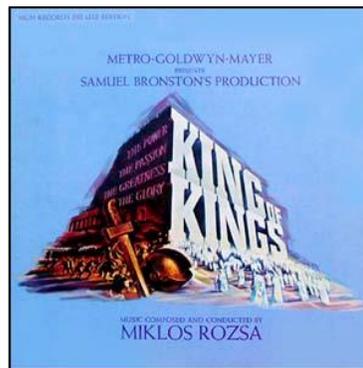


DeWald's Second Musical Passion – Film Music

Since retiring, DeWald has dedicated more time listening to film music, writing about film music (e.g., soundtrack CD liner notes), and even helping to co-produce an occasional soundtrack CD. DeWald has authored many articles on film music, some cited in *American Film* (June 2007) as “worthy of inclusion in any anthology on the topic.” Further, beyond writing choral CD reviews for *The Choral Journal* published by the American Choral Directors Association, DeWald has written liner notes not only for albums released on Naxos Records (world’s best-selling classical label) but also for film soundtrack CDs released by various specialty labels focused on original recordings and/or re-recordings of classic film scores.

Asked what sparked his interest in film music, DeWald recalled:

For me, it’s easy. 1962. Seventh grade. Went to see KING OF KINGS. On the way home, my dad asked me what I thought. “The music was really beautiful.” That could have been the end of it if, a few weeks later, I hadn’t come across a record album of that very music. I quickly saved up two bucks (my mother paid the other two) and brought home that beautiful blue-box album. Played it over and over and over. Started noticing other scores by this guy [Miklós Rózsa] with the funny name, then scores by other composers. It snowballed from there (Frank DeWald, personal communication).



King of Kings (1961)



Miklós Rózsa (4/18/07 – 7/27/95)

Over the years, DeWald had several opportunities to meet with Rózsa. Frank recalls that he had his own memorable encounters with Rózsa although these:

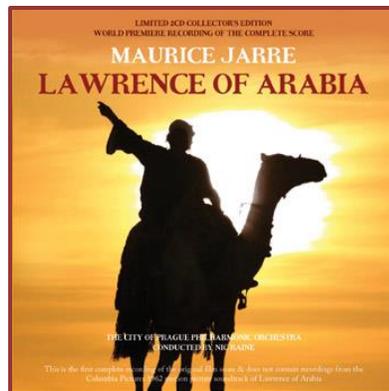
were few and far between. The most extensive was the first – in Bloomington, Indiana, ca. 1977. Spent several hours in his company, but I was with a group of fellow fans and felt very intimidated by their seemingly greater knowledge of films. I was also virtually speechless in front of my “god.” Also saw him conduct in Detroit several years later. When I went backstage I stood in line with many others seeking autographs. When it got to be my turn, I introduced myself. His face lit up with a big smile and he said, “Well, I guess you won’t need an autograph.” By this time, he and I had corresponded often – mostly about PRO MUSICA SANA [a newsletter dedicated to Rózsa and his music] and various performances I had given of some of his choral music with my students – and I had prepared the concert music discography for his memoir, DOUBLE LIFE. To be recognized by, well, “god” brought tears to my eyes – but then I had to move on so others could meet him. I attended a press conference he gave the following morning at his hotel but was still too shy to try to make any further personal contact.... And no pictures with him – a great regret (Frank DeWald, personal communication).

For a number of years DeWald was an associate editor of *Pro Music Sana* (a publication of the Miklós Rózsa Society)

| PRO MUSICA SANA | | |
|---|--|--------|
| A PUBLICATION OF | | |
| The Miklós Rózsa Society | | |
| —Since 1972— | | |
| SERIES 2: Vol. 6, No. 2 | Spring 2008 | PMS 64 |
| PRELUDE AND FIRST HUNGARIAN SKETCH | The journey to Budapest . . . The centenary concert . . . Travels around the old city . . . Gilad Karni . . . Also: <i>Sinfonia concertante</i> in London and a Rózsa-Korngold festival in East Anglia. By Alan Hamer. | 2 |
| SECOND HUNGARIAN SKETCH | Jill Arbetter and Gilad Karni and how it came to pass . . . More travels in search of MR. By John Fitzpatrick. | 9 |
| SENSATIONAL CENTENNIAL | Preston Jones reports on the Academy's Hollywood tribute, with remarks by Bruce Broughton. | 14 |
| THE WASHINGTON TRIBUTE | Anastasia Khitruk and János Starker at the Hungarian Embassy. By Steve Vertlieb | 19 |
| RÓZSA AUF NAXOS | Frank DeWald on two important new recordings. | 21 |
| NEWS AND NOTES | Belgrade 2008 . . . SHERLOCK HOLMES and SPELLBOUND albums. | 27 |
| John Fitzpatrick <i>Editor</i> | | |
| Frank K. DeWald, Alan Hamer <i>Associate Editors</i> | | |
| © 2008 The Miklós Rózsa Society ISSN 0361-9559 | | |

Just as a composer's film score brings to a film's viewer an experience beyond what the film's visual images and dialogue convey, DeWald's liner notes for film score CDs provide those listening to the score with a fuller appreciation of what the film score's composer sought to convey through the score he or she composed for a film. To illustrate, DeWald wrote that the thematic material for Maurice Jarre's "majestic and groundbreaking score" for *Lawrence of Arabia* included:

both "Western" and "Eastern" melodic ideas, and his sweeping theme for the desert proved highly memorable (exceeded only by "Lara's Theme" from *Dr. Zhivago* a few years later). His handling of those ideas was dramatically apt, and he proved fully up to the challenge of the many moments in the film when music alone (or, rather, music in partnership with the breathtaking cinematography) needed to carry the full emotional weight of a scene (Frank DeWald liner notes for *Lawrence of Arabia*, Tadlow 012).



To date DeWald has provided liner notes for nearly 100 soundtrack CDs (and counting) with new projects underway, working with more than a half dozen record labels. Currently he is providing proofreading and editing services on most La-La Land titles; production assistance, proofreading, and ad copy writing on select titles for Quartet Records; and copy editing and proofreading on all Intrada titles, where his official title is "Editorial Coordinator."

Sample Liner Note Writing by Frank DeWald

DeWald wrote the [liner notes](#) for *Film Score Monthly's* CD reissue of the **Ben-Hur Complete Soundtrack Collection**, samples of which are presented below.



Click on Above Image for More Detailed Liner Notes by Frank DeWald

Ben-Hur

Miklós Rózsa's music for *Ben-Hur* appeared only partially—and sporadically—on discs over the last 52 years. Its history on record began with [three LPs](#) recorded in conjunction with the film's original release. (The first of these LPs has rarely been out of print, seeing numerous vinyl, tape and CD reissues.) The composer himself revisited the score in the recording studio on two occasions: in 1967, when he recorded a four-movement suite with the (uncredited) Nuremberg Symphony Orchestra for Capitol Records, and in 1977, when Decca Records (U.K.) recorded a full disc of highlights with the National Philharmonic Orchestra and Chorus. Sony Music reissued two of the MGM LPs (along with a few selections from the actual soundtrack) as a 2CD set in 1991, but the “complete” Culver City and Rome recordings had to wait until 1996, when Rhino Records released a stunning 2CD package. Rhino's presentation finally gave Rózsa's music the treatment it deserves, with then–state-of-the-art audio mastering by Doug Schwartz and a gorgeous oversized booklet containing essays by producer Marilee Bradford and Rózsa's associate (and close personal friend) Tony Thomas. The extraordinary quality of that Rhino release ensures it will remain a necessary acquisition for any Rózsa “completist.”

This comprehensive 5CD set may be Wagnerian in size but is not intended as a beginning-to-end listening experience like *Götterdämmerung* or *Die Meistersinger*. FSM has organized over six hours of music into six separate “programs”: the complete film score on [discs I and II](#), a sequence of [alternate versions](#) presented in film order (split between discs III and IV), [additional alternates and bonus tracks](#) (also in film order but, of necessity, containing a great deal of repetition) on disc V, and the contents of the [three MGM LPs](#) on discs III, IV and V. Of course, purchasers are free to create their own “playlists” from this material.

The booklet that accompanies the CDs contains essays on the film production and the musical score. For additional information—including a track-by-track listening guide to each of the programs and a “cue assembly” providing recording dates and exact cue titles for each track—follow the links in upper right corner. These supplemental notes are also available in [convenient PDF form](#) for easier printing.

A Personal Production Note

For me, this 2012 FSM release celebrates a Golden Anniversary. In the spring of 1962, sitting in a theater watching [King of Kings](#) with a sixth-grade classmate, I fell under the spell of Miklós Rózsa's music for the first time. Being able to work on this release with Lukas Kendall, Mike Matessino, Joe Sikoryak, Doug Schwartz, Jeff Eldridge and Jeff Bond has been a privilege beyond my wildest dreams. FSM's commitment to Rózsa's legacy is unprecedented and peerless. If all FSM Rózsa releases were issued together they would constitute a boxed set of 39 discs with a lavishly illustrated book featuring hundreds of pages of text. Surely, no single label has ever done so much for the cause of any Golden Age composer. I will be forever grateful to Lukas Kendall for this, and for the extraordinary opportunity he has given me to come along for (some of) the ride. —Frank K. DeWald

A sample of DeWald’s indepth track-by-track analysis of Rózsa original score to **Ben-Hur** is presented below for the “Overture” track heard at the beginning of the film.

Ben-Hur The Film Score (Part One)

The following track-by-track analysis provides a general overview of *Ben-Hur*’s story and score. More detailed analyses and additional information can be found in other sources—particularly Ralph Erkelenz’s exhaustive study, “*Ben-Hur—A Tale of the Score*,” published in *Pro Musica Sana* and available (in part) on the [Miklós Rózsa Society Web site](#). All references to the “score” in this analysis (and the description of alternates and album versions) refer to the conductor’s short score, in a studio copyist’s hand, housed in the Library of Congress.

DISC I

1. Overture Rózsa raises the curtain with a medley of four principal themes from the picture. After the sonorous and commanding “Anno Domini” motive, the composer introduces his yearning theme for Judea in a unique setting quite unlike its treatment in the film proper. Woodwinds intone the melody against a background of pizzicato strings (simulating a large lyre). When the melody repeats, it moves to the string section, with violins playing on their lowest string to impart an especially warm color to the sound. Rózsa adds a woodwind countermelody built from stacked fourths (thus relating it to the “Anno Domini” motive) with arpeggios from harps and piano driving the music forward. The love theme follows, beginning in middle-register strings soon overtaken by full-throated, high-lying violins. This in turn yields to the theme for Miriam, with its countermelody (derived from the opening phrase of the principal tune) in violas and cello. The last theme the composer introduces here is the “Friendship” motive, its warm parallel triads leading to a hushed reprise (*molto tranquillo*) of “Anno Domini.”

DeWald’s post-retirement career writing soundtrack CD liner notes and providing production assistance began to a large extent taking on assignments for Lukas Kendall’s *Film Score Monthly* (FSM) label. Frank wrote liner notes for 14 FSM CDs and became a production assistant on all FSM titles from Vol. 13 No. 2 onward until the label ceased issuing CDs with its 250th and final release. Kendall shared the following appreciation of the quality of Frank’s work:

I am the founder and publisher of Film Score Monthly, a magazine about movie and television music. I don't recall exactly when we started working with Frank DeWald—he was a reader and customer before he became a colleague—but he became an indispensable member of our production team for a series of CD releases of classic film music. Frank wrote numerous albums' worth of liner notes for us, making sure that they were detailed, well-researched, and well-written. And he acted as a proofreader, copyeditor and invaluable production associate for pretty much all of our albums. For Frank, it was never about the paltry sums of money we could offer, it was about doing good work and paying tribute to the film scores and their composers that we cherish so much. That he was musically literate as well as cinematically knowledgeable and a fine writer and editor of prose made him the perfect colleague. He was always available, willing and in good humor, no matter what task came up. I so enjoyed working with him and hope he can get the recognition that he deserves.

— Lukas Kendall ( - <https://filmscoremonthly.com>)

Over time, DeWald's work with *Film Score Monthly*, led to assignments for other labels, one being Intrada headed by Doug Fake who shared the following about DeWald:

Frank came on board at Intrada courtesy of our long relationship with Joe Sikoryak, our graphic designer, who had already worked with Frank in the past. Frank's abilities as proofreader and copyeditor were the best I had ever encountered, be it grammar, punctuation or factual content. Our work together encompasses several years and dozens and dozens of compact disc releases. It was especially rewarding to engage Frank in actually authoring the liner notes for several important Intrada releases, and our collaboration in Cheyenne Autumn was an especially memorable event. Frank's research is impeccable and his writing both compelling and authoritative. After years of working with him "long distance", I finally had the joy of meeting with him in person at our 30th Anniversary Celebration held at the Disney Concert Hall In 2015. I found him every bit as sociable in the flesh as on the phone, which remains our favored "old fashion" method of communicating. He and I share a love of film and film music, and his enthusiasm for both have yielded many hours of rewarding conversation which continues to this day. It has been uniquely helpful to work together as Frank is extremely knowledgeable about the structure and analysis of music and is a certified teacher of same. As such, it has been great fun to confer with him on the musicality of scores we are producing and how they function in their respective films. Frank remains an indispensable tool in our production loop and - even better - he remains a personal friend.

— Doug Fake ( - <http://store.intrada.com>)

José M. Benitez, head of Quartet Records in Spain, shared the following about Frank:

*My first contact with Frank was almost ten years ago. Lukas Kendall introduced us via email when I was about to release the first Quartet CD licensed from a Hollywood studio: *The Happy Ending*, composed by Michel Legrand. This title had previously been released by Lukas on his own label, FSM, so when we planned a reissue, I asked his permission to reuse the liner notes he had written himself. Lukas kindly gave us permission, and recommended Frank for his abilities as a proofreader and copyeditor to review the package and avoid mistakes before we sent it to the studio for approval.*

Frank was extremely kind and professional (and patient with my bad English). From that moment a great feeling arose between us, considering the long distance between us (from Michigan to Madrid, Spain), and the fact that we communicated only by email.

Frank has become a key piece for Quartet Records and its development over these ten years. He has reviewed and proofread with extreme care many of the liner notes of our catalog. Some of these have been real challenges: imagine a Spanish, French or Czech writer writing liner notes in his own language, which are then translated into English, and finally made readable thanks to Frank's knowledge, patience, his inexhaustible love for film music and for music in general.

We have also worked and (fortunately) continue to work together on a lot of projects for which he has written the liner notes himself—notes that I always impatiently anticipate reading and enjoying. Frank's writing reflects his love for cinema and film music, but above all for music. His liner notes

are not just a carefully ordered compilation of anecdotes about the film and the composer; his notes are, at least for me, always a lesson, an educational experience.

The first such project on which Frank and I collaborated was Shanks, one of the hidden gems of Alex North that we managed to preserve and release thanks to the help of Lukas Kendall and Paramount Pictures. Others came later, and include some of the best memories I have of these years of work, in part because they are also some of my favorite scores: Murder on the Orient Express, A Passage to India, The Private Life of Sherlock Holmes, Stavisky, The Leopard....

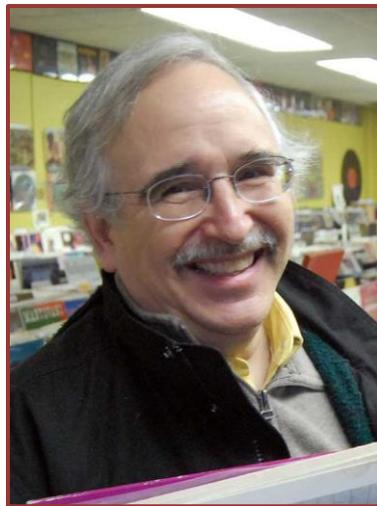
Our most recent collaboration was Quartet's new recording of Bernard Herrmann's The Bride Wore Black. The music was recorded in Spain, but Frank, from Michigan, having both Herrmann's manuscript and the transcription for orchestra with which we worked, was able to supervise the mixes and the mastering as well as writing the extensive liner notes and a track-by-track analysis that, once again, was a lesson.

We have not yet met in person, although we have had some talks on Skype, and innumerable messages and emails. Above all things, the greatest privilege for our label is to have him always on board, and for me, as a person, to consider him my friend.

— José M. Benítez (



- <http://www.quartetrecords.com>)



“I mostly have Lukas Kendall [of Film Score Monthly] to thank for all this – it was he who introduced me to all the other labels (except for Tadow: James Fitzpatrick had already given me the opportunity to write the notes for EL CID before I started at FSM) with TIME AFTER TIME.

I consider myself very fortunate to have been able to fill my retirement from teaching with such fascinating and rewarding work.” (Frank DeWald, personal communication)

A gallery of the covers of the film score CDs for which DeWald has provided liner notes is presented on the following pages.

Gallery of Soundtrack CDs with Liner Notes Written by Frank K. DeWald Jr.

"I must stress that my work with the [film score specialty] labels has been, for the most part, behind the scenes. I am not a "producer" in the same sense as Doug Fake, Lukas Kendall, Jose M. Benitez or Mike Matessino. They are the true "movers and shakers."

COUNTERPOINT



FILM SCORE MONTHLY



Click on Each of Above Four Images to Read Full Liner Notes by Frank DeWald



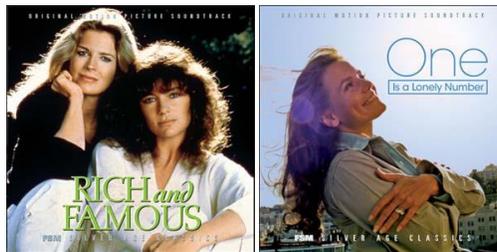
DeWald also wrote Liner Notes for asterisked films on the following four FSM CDs:



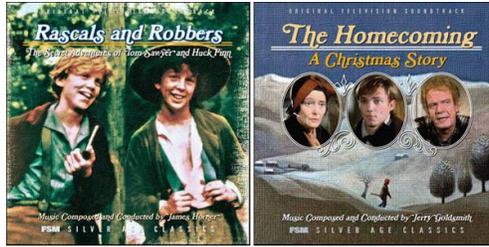
**Hide In Plain Sight* (on FSM CD: *Telfon*)



**Killer By Night* (on FSM CD: *Nightwatch*)

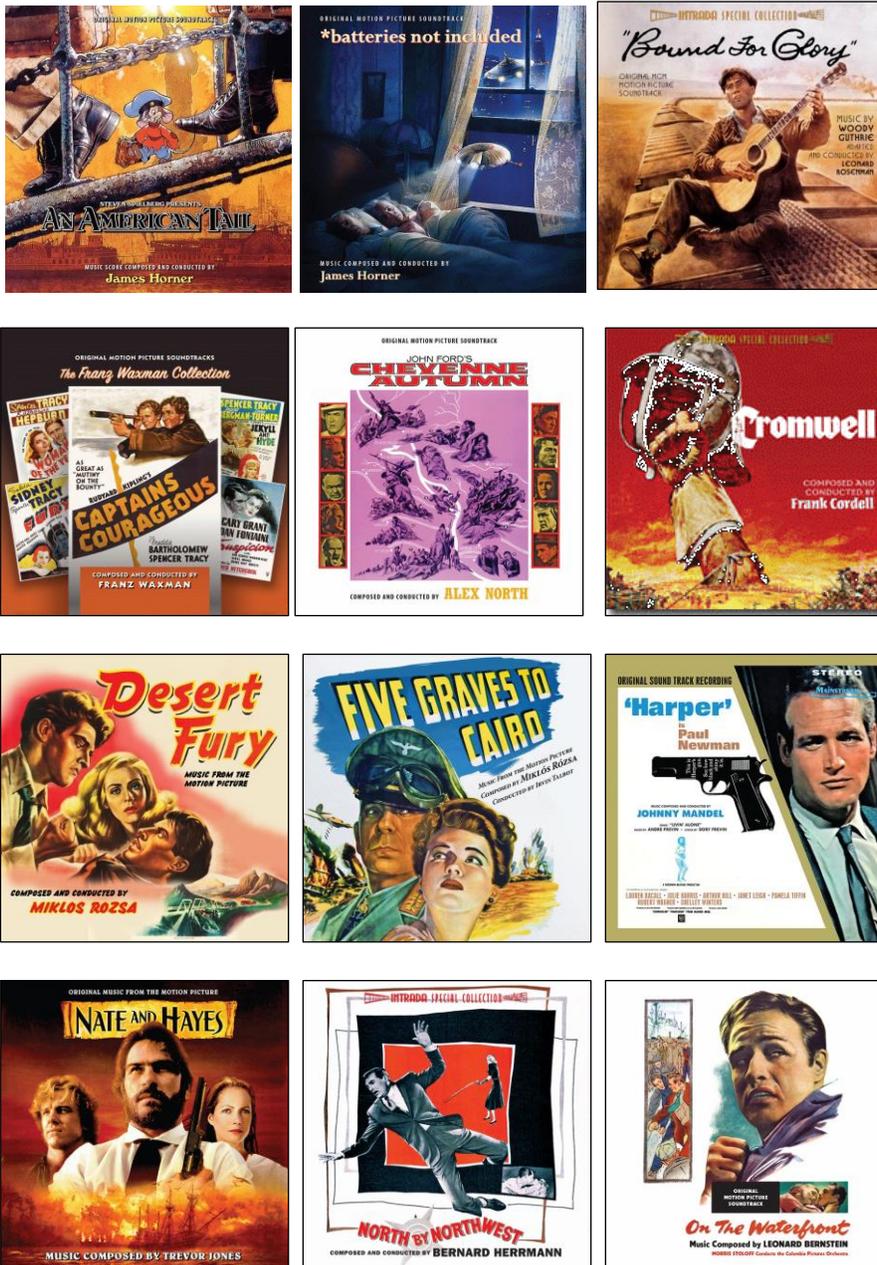


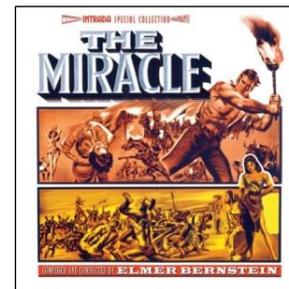
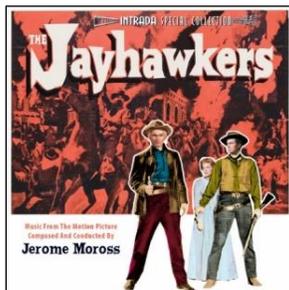
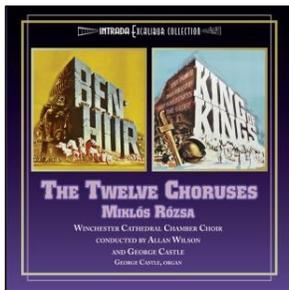
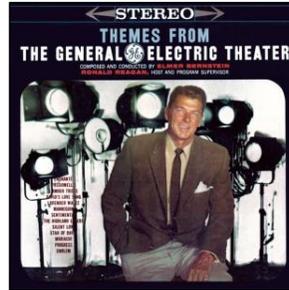
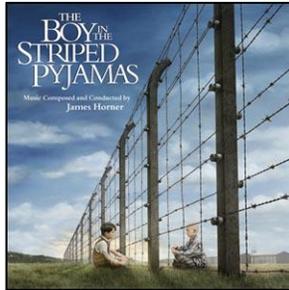
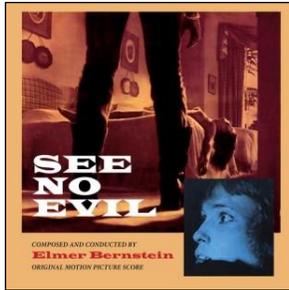
**One Is A Lonely Number* (on FSM CD: *Rich and Famous*)

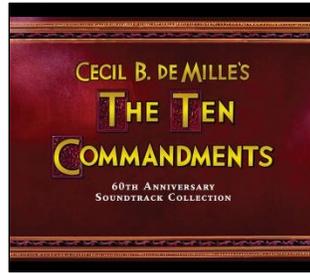


*Rascals and Robbers (on FSM CD: The Homecoming: A Christmas Story)

INTRADA







LA-LA LAND

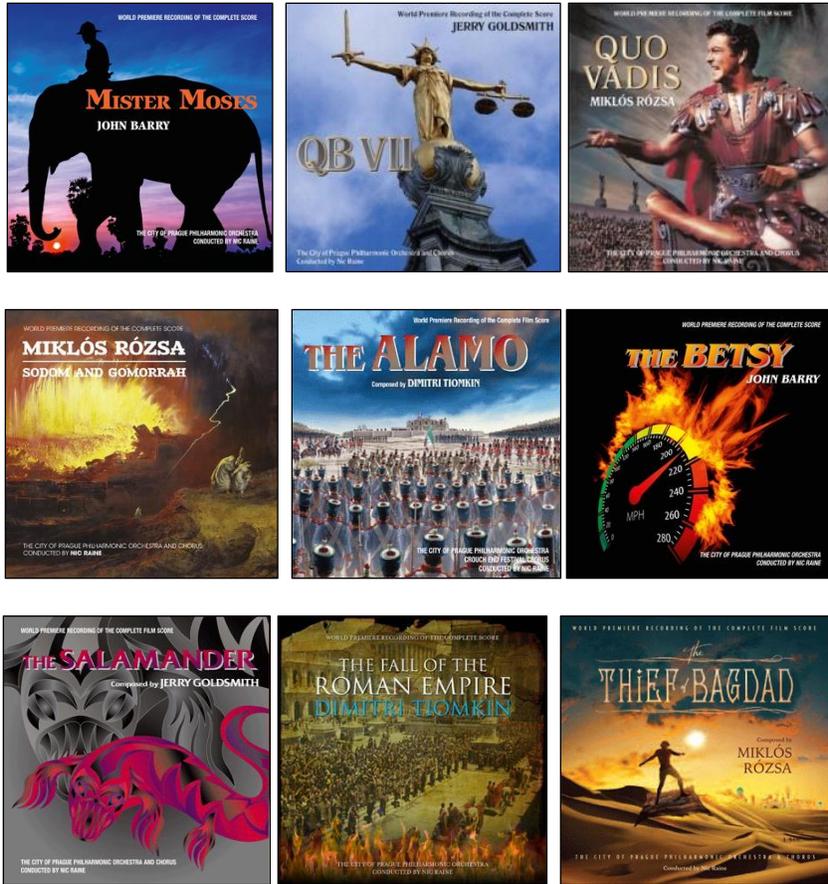


REAL GONE MUSIC

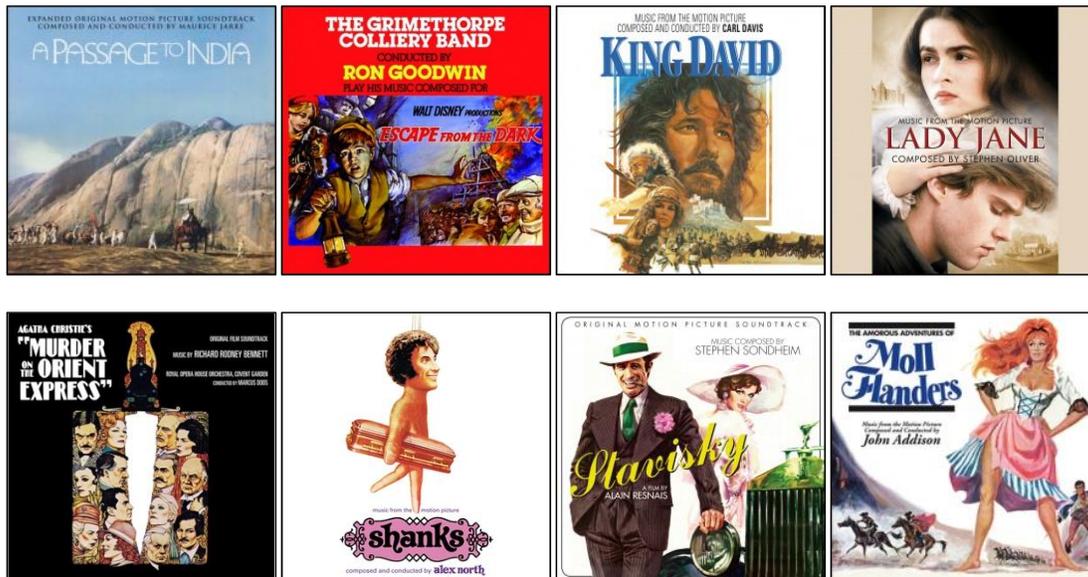


PROMETHEUS





QUARTET RECORDS





TADLOW



Classical & Film Score Album Liner Notes by Frank K. DeWald

as of September 10, 2018

CLASSICAL MUSIC (BY RECORD LABEL)

BLUE GRIFFIN

- Beethoven: Cello Sonatas BGR171
- Brahms/Schumann: Works for Cello and Piano BGR243

GRAND PIANO

- Glass: Complete Music for Piano, Vol. 1 (Wrote composer bio, copyedited notes by pianist Nicolas Horvath) GP677
- Glass: Complete Music for Piano, Vol. 2 GP690; Vol. 3 GP691; Vol. 4 GP 692; Vol. 5 GP745 (ditto)
- Glass: Glass Essentials – An 80th Anniversary Tribute GP752LP (ditto)

NAXOS

- Rózsa: Violin Concerto etc. 8.570350
- Rózsa: Works for Violin and Piano 8.570190
- Rózsa: Viola Concerto etc. 8.570925
- Rózsa: Hungarian Sketches 8.572285
- Zador: Orchestral Works, Vol. 1 8.572548
- Zador: Orchestral Works, Vol. 2 8.572549
- Zador: Orchestral Works, Vol. 3 8.573274
- Bloch: Works for Viola and Orchestra 8.570829
- Paine: Symphony No. 1 etc. 8.559747
- Rózsa: String Quartets Nos. 1-2; String Trio 8.572903
- Bacewicz: Works for Chamber Orchestra 8.573229
- Paine: Symphony No. 2 etc. 8.559748
- Bernstein: Works for Piano 8.559756
- Bacewicz: String Quartets Nos. 1, 3, 6 & 7 8.572806
- Bacewicz: String Quartets Nos. 2,4 & 5 8.572807
- Bernstein: Symphony No. 3 8.559742
- Various: Polish Violin Concertos 8.573496
- Zador: Orchestral Works. Vol. 4
- Bernstein: Symphonies Nos. 1 and 2 8.559790
- Herrmann and del Tradici: Clarinet Quintets 8.559896
- Bernstein: Mambo, etc. 8.559813
- Bernstein: Overture to Candide, etc. 8.559814
- Zador: Orchestral Works Vol. 5 8.573800
- Kertsman: Works for Orchestra 8.573987
- Twardowski: Works for Violin and Strings 8.579031 (not yet released)

FILM MUSIC (BY RECORD LABEL)

COUNTERPOINT

- Tiomkin: Last Train From Gun Hill CPT-1003
- Kaplan: Way of a Gaucho CPT-1006

FILM SCORE MONTHLY

- Rózsa: Time After Time FSM Vol. 12 No. 3
- Rózsa: Miklós Rózsa Treasury (1949-1968) FSM BOX04 (also Associate Producer)
- Kaper: Butterfield 8 – Bronislau Kaper at M-G-M FSM Vol. 13 No. 9
- Stothart: Dragon Seed FSM Vol. 13 No. 10
- Various: Lassie Come Home – The Canine Cinema Collection FSM Vol. 13 No. 20
- Legrand: One Is a Lonely Number FSM Vol. 14 No. 2
- Rosenman: Hide in Plain Sight FSM Vol. 14 No. 4
- Horner: Rascals and Robbers FSM Vol. 14 No. 6
- Horner: Testament FSM Vol. 14 No. 8
- Warren: The Belle of New York FSM Vol. 14 No. 10
- Bernstein: The Great Santini FSM Vol. 14 No. 13
- Jones: Killer by Night FSM Vol. 14 No. 16
- Herrmann: It's Alive FSM Vol. 15 No. 2
- Rózsa: Ben-Hur FSM Col. 15 No. 1 (also co-producer)

Also: Production assistant for all titles from Vol. 13 No. 2 onward.

INTRADA

- Barry: The Quiller Memorandum (intro only – uncredited) ISC 201
- Herrmann: North by Northwest ISC 207
- Moross: The Jayhawkers ISC 211
- Rosenman: Bound for Glory ISC 216
- Rózsa: The Red House MAF 7122
- Cordell: Cromwell ISC 228
- Steiner: Those Calloways ISC 238
- Bernstein: The Miracle ISC 243
- Rózsa: The Man in Half Moon Street MAF 7132
- Rózsa: Ben-Hur / King of Kings: The Twelve Choruses MAF 7134
- Bernstein: Themes From General Electric Theatre ISC 292
- Bernstein: See No Evil ISC 293
- L. Bernstein: On the Waterfront INT 7141
- Tiomkin: Rio Bravo ISC 300
- Rózsa: The Lost Weekend ISC 321
- Rózsa: Desert Fury ISC 329
- Bernstein: The Ten Commandments INT 7147
- Rózsa: The Golden Voyage of Sinbad ISC 349
- Rózsa: Five Graves to Cairo ISC 355 (also co-producer)
- North: Cheyenne Autumn ISC 362

- Waxman: Captains Courageous – The Franz Waxman Collection ISC 374
- Perkins: Palms Springs Weekend ISC 376 (uncredited)
- Steiner: The Caine Mutiny ISC 382
- Kamen: Robin Hood: Prince of Thieves ISC 395
- Horner: The Boy in the Striped Pyjamas ISC 400
- Mandel: Harper ISC 406
- Jones: Nate and Hayes ISC 417
- Horner: Batteries Not Included ISC 412

Also: Editorial assistant (copyediting and proofreading) on all Intrada titles.

KRITZERLAND

- Providing production assistance and proof-reading/editing services for select Paramount titles

LA-LA LAND

- Tiomkin: 55 Days at Peking LLLCD1184
- Tiomkin: The Old Man and the Sea (project aborted due to rights issue)
- Tiomkin: Gunfight at the O.K. Corral LLLD1280
- Tiomkin: Wild Is the Wind LLLCD1315
- Tiomkin: Giant LLLCD1333
- North: The Bad Seed LLLCD1437

Also: Proofreading/Editing services on most titles

PROMETHEUS

- Tiomkin: The Alamo XPCD168
- Poledouris: Conan the Barbarian XPCD169
- Tiomkin: The Fall of the Roman Empire XPCD170
- Poledouris: Conan the Destroyer XPCD171
- Rózsa: Quo Vadis XPCD172
- Goldsmith: Hour of the Gun/The Red Pony XPCD173
- Goldsmith: Salamander XPCD174
- Goldsmith: QB VII XPCD175
- Barry: Mister Moses XPCD176
- Barry: The Betsy XPCD177
- Rózsa: Sodom and Gomorrah XPDCD178
- Rózsa: The Thief of Bagdad XPCD179
- Tiomkin: Duel in the Sun XPCD180

QUARTET RECORDS

- Rózsa: The Private Life of Sherlock Holmes QR074
- North: Shanks SCE048
- Rodney Bennett: Murder on the Orient Express SCE053

- Addison: The Adventures of Moll Flanders SCE063
- Goodwin: Escape From The Dark SCE072
- Jarre: A Passage to India QR075
- Davis: King David QR159
- Oliver: Lady Jane (co-author with James Fitzpatrick)
- Sondheim: Stavisky QR271
- Rota: The Leopard QR327

Also: Production assistance, proofreading and ad copy writing on select titles

REAL GONE MUSIC

- Newman: The Diary of Anne Frank RGM-0130
- Mancini: "10"

TADLOW

- Rózsa: El Cid TADLOWCD005
- Gold: Exodus TADLOW007
- Jarre: Lawrence of Arabia TADLOW012
- Waxman: Taras Bulba TADLOW013
- Jarre: Villa Rides TADLOW014
- Lucie Svehlova: The Lark Ascending TADLOW015
- Jarre: Notre Dame de Paris TADLOW017
- Goldsmith: The Blue Max TADLOW020
- Rózsa: Epic Hollywood TADLOW021
- Jarre: Is Paris Burning? TADLOW022
- Rózsa: Ben-Hur TADLOW026

Also: Booklet Editor for all Tadlow releases