

University of Miami · Spring 2011

SCORE

FROST SCHOOL OF MUSIC

INSIDE:

Passing the Baton

Winds of Change

Mancini on the Marquee

Catch *the* Crescendo

Through genre-blending performance
and creative innovation,
Frost musicians are raising the bar
on the experience of music.



Message from the Dean

Dear Alumni and Friends of the Frost School of Music,

Can you feel it? A musical crescendo is welling up at the Frost School of Music. Whether you graduated recently or decades ago—or you are a current student, faculty, or fan—all of us are bound together by our common love of music and our dedication to performing, composing, and researching at the highest levels.

Be proud! Frost alumni are performing on concert stages worldwide, starring on Broadway, recording in Hollywood, working in orchestra pits of major opera companies, managing festivals and performing arts venues, teaching musicians of tomorrow, and spearheading discoveries in their fields.

On a curricular level, this was a year of amazing transformation at the Frost School. We implemented two new graduate degrees, hired faculty members from the most distinguished ranks of the music profession, and piloted the Frost Experiential Music Curriculum. We also reached out even more to our community with several initiatives, including Frost MusicReach, detailed further in this issue of *Score* magazine.

All of this tells me one thing—the Frost School of Music is setting the bar for the future of music education. We owe much of our success to the support we received this year from wonderful alumni and friends who choose to give back so others may receive the opportunities their talent deserves.

As a result, I am proud to report that the Frost School has significantly increased its merit-based undergraduate scholarship pool and graduate fellowships, enabling us to attract the brightest and most talented musicians in the country. In the last three years the average SAT score for incoming Frost freshmen has risen by 90 points!

Published annually, *Score* magazine updates you on all the Frost School activities while also serving as a global music forum of shared knowledge and passion. I encourage you to reach out and tell us about the many ways you are shaping the music profession. My email address is sberg@miami.edu, and I look forward to hearing from you.

So, say it with pride and tell the world—“I’m a Frost musician!” Be sure to include your Frost degree information in your professional biography, link the Frost homepage www.music.miami.edu to your website, and help us build the reputation of the Frost School by recommending it to all young people you meet who are aspiring to make their lives in music.

I am proud to be your dean and proud to be a Frost musician.

Warmly,

Shelton G. Berg
Dean, Frost School of Music
Patricia L. Frost Professor of Music

Frost School of Music

Frost School of Music Dean
Shelton G. Berg

Associate Dean, Administration
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Art and Design Director
Scott Fricker

Senior Graphic Designer
Sau Ping Choi

Production Supervisor
Angie Villanueva

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FEATURES

18 **Passing the Baton**

African-American maestros reflect on the paths they took to get from the Frost School to the professional podium.

22 **Winds of Change**

The Frost Wind Ensemble and Director Gary Green are breathing new life into the literary canon for wind band by commissioning new works from today's greatest composers.

26 **Mancini on the Marquee**

From HBO specials to JazzRoots concerts and more, the Henry Mancini Institute Orchestra is turning up the tempo at premier performance spaces.



DEPARTMENTS

2 **FROST NEWS**

Innovative curriculum experience * Celebrating live music in Miami * Stamps Jazz Quintet debuts a CD * Students mentor teens through MusicReach * J.D./M.M. program launches * Festival Miami at a glance * The making of a musical * New Horizons nurtures musical adults * and much more!

12 **GUEST ARTISTS**

Renée Fleming * The Cleveland Orchestra * Mark O'Connor * Jimmy Buffett * Dave Holland

16 **STUDENT STARS**

Corey Klein markets chamber music * Andrew Zweibel tweets about teaching * Alessandra Levy makes all kinds of music

30 **FACULTY UPDATES**

New faculty * Visiting professors * New lecturers * Announcements and accomplishments

40 **FACULTY PROFILE**

Acclaimed pianist Santiago Rodriguez dedicates passion to both teaching and performance.

42 **CLASS NOTES**

Alumni tell us why they're proud to be a Frost musician! *Plus* 2010 Distinguish Alumna Sandra Lopez masters many roles.

Experiential Music Curriculum Shapes Versatile Musicians



Experiential Music Curriculum in Session: From left, Assistant Professor Juan Chattah, Visiting Professor John Stewart, and Lecturer Raina Murnak.

OVERHAULING THE UNDERGRADUATE music curriculum to be more relevant for today's music world is a top priority of the National Association of Schools of Music (NASM), an organization of more than 600 schools, conservatories, colleges, and universities that establishes national standards for undergraduate and graduate degrees and other credentials. To date, the Frost School of Music is the first accredited member to significantly revise its

undergraduate curriculum to address NASM concerns.

The Experiential Music Curriculum (EMC) is a fresh approach created by the Frost School of Music faculty that develops "internal musicians" through a carefully planned and tested program that fully integrates performance, music history, ear training, music theory, and composition in four to six hours of weekly chamber music and small group hands-on

sessions. All freshman music students at the Frost School of Music are now enrolled in the Experiential Music Curriculum from day one, regardless of major.

"We are not following traditional—and often dated—pedagogical methods," says Juan Chattah,

assistant professor in the Department of Music Theory and Composition at the Frost School, who has played a pivotal role in implementing the EMC in the classroom. "The most rewarding part about teaching this curriculum is being able to see tremendous progress in students' abilities in all facets of music."

Instead of relying on rote learning, the curriculum trains students to readily hear, perform, and understand music of varying styles in historical and contemporary contexts; read musical scores and hear the music in their minds; perform in ensembles of all sizes and genres with an understanding of both theory and performance; and learn to collaborate and compose in varying styles. These internalized musical skills are then applied and amplified when students participate in larger ensembles; rehearsals are more productive, and performances are even more informed and inspired.

"Fostering our students' ability to transfer knowledge from theory to performance, from aural training to music history, even from math or linguistics to music is key in developing their ability to function musically in a complex musical world," Chattah says. "We want our students to be versatile. We know the music industry is extremely volatile, so we want them to easily adapt in this constantly changing environment."

The EMC also requires every student to take a full year of music technology classes, where they learn advanced music notation, music sequencing, and hard-disk recording techniques on their own laptops. In addition, they take a year of music business classes, where they learn how to negotiate contracts, set up a business, and market their musical skills in a new-media environment. ||

"The most rewarding part about teaching this curriculum is being able to see tremendous progress in students' abilities in all facets of music."

Music Business Faculty Serona Elton Spearheads Miami Live Music Month

THE AIRWAVES OVER Greater Miami swelled in the month of November as Miami Live Music Month brought Miami's live music scene to the forefront of South Florida's cultural landscape. Coinciding with the annual Miami Music Festival, this month-long promotion showcased local artists, live music venues, and upcoming performances.

A partnership of the Greater Miami Convention & Visitors Bureau (GMCVB) and the Miami-Dade Office of Film & Entertainment's Advisory Board, Miami Live is the only month-long festival of its kind in the world dedicated solely to the promotion of live music within the community. It follows the same model as Miami Spice Restaurant Month, Miami Spa Month, Miami Attractions Month, and other successful GMCVB programs.

Serona Elton, M.M. '95, assistant professor in the Frost School's Music Business and Entertainment Industries program, was instrumental in the Miami Live program's inception. Elton, who is responsible for overseeing music-related activities on the Miami-Dade Office of Film & Entertainment's Advisory Board, describes the benefits of the program as circular.

"Increased awareness through Miami Live leads to more patronage of live music venues and may encourage the opening of additional venues," she explains. "The more live music venues we have, the more opportunities there are for musicians to perform, and the more attractive the live music scene in Miami looks to visitors and residents alike."



As a champion for the music business, Elton is a strong mentor to aspiring students, even bringing them to the GMCVB for insight on the bureau and its role in community development.

"Serona Elton is a very dynamic individual with energy, spunk, passion and a great bevy of knowledge that makes her an amazing advocate for the music and entertainment industries," says Rolando Aedo, M.B.A. '06, senior vice president of marketing and tourism for the GMCVB.

Events and performances were held in many of Miami's well-known spaces—Transit Lounge, Churchill's, and Tobacco Road—as well as off-the-beaten-path businesses.

Aedo added that one of Miami Live's goals is to increase artist retention in Miami by showcasing the city as a place where musicians can build their careers.

For more information and updates about Miami Live Music Month, visit www.MiamiLiveMusicMonth.com. ||

The new Miami Live festival conceptualized by Assistant Professor Serona Elton, M.M. '95, promotes live music attendance with a "Rock the Bus Tour" and other creative marketing strategies.

Redesigned Website Offers New Bells and Whistles

After an extensive development and testing phase, the University of Miami's Frost School of Music launched its redesigned website in July 2010, which now features a variety of new and enhanced features, such as complete listings of concerts, master classes, and recitals at all of the school's performance venues; expanded faculty profiles; and videos of students sharing their academic and musical experiences.

The site, viewed at www.music.miami.edu, is also searchable. In addition, each of the school's 12 musical programs is featured on the homepage in its own accordion section that includes a short video of faculty members describing the program. The design concept was created by

the Frost faculty website committee and the University of Miami Information Technology Web Design and Development Group; the Frost Communications office implemented their vision.



Dean Shelly Berg, right, with Brian Kershner and Christina Delphus from UM Information Technology, reveal the new Frost website.

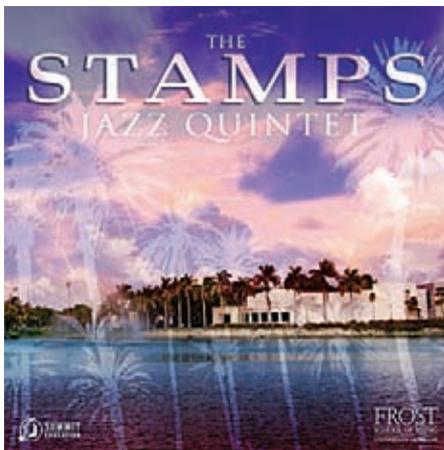
Two forthcoming phases of development on the site will provide expanded coverage for the Instrumental Performance (strings, brass, woodwinds, and percussion) department, Band of the Hour, Choral Studies, Graduate Studies, and more. ||

Stamps Jazz Quintet Records CD of Original Compositions

Members of the Stamps Jazz Quintet won two out of three Outstanding Soloist awards at the Monterey Next Generation Festival, earned four *DownBeat* student awards, and released their first CD.

IN 2009, A GROUP OF FIVE gifted jazz students began their studies together at the Frost School of Music as the Stamps Jazz Quintet, and the combination has proved to be electric. This year the group released its first CD, a collection of original compositions on Summit Records.

The Stamps Jazz Quintet made its debut in a grand performance at Festival Miami 2009 with vibraphonist Gary Burton, continuing with a host of concert performances and audio and video recordings throughout the school year. In February 2010 the group traveled to Denver to do a series of clinics and master classes, including a performance at the University of Denver, a live radio broadcast on KUVO, and a night at jazz club Dazzle. They also performed last year at the prestigious Monterey Next Generation Festival in California, where they won two out of three



Outstanding Soloist awards. Members of the 2010-2011 quintet are Daniel Andrews (saxophone), James Suter (bass), Michael Piolet (drums/percussion), Stephen Szabadi (trombone), and Nick Hetko (piano). Chuck Bergeron is the faculty mentor.

The Stamps Jazz Quintet is supported by the Stamps Family Charitable Foundation, which established a generous scholarship program to help attract the most heavily recruited high school musicians to the Frost School of Music in the areas of strings, woodwinds, brass, and jazz. “Stamps” students are grouped into small ensembles that perform together for all four years of their

undergraduate studies, and they each receive a scholarship for full tuition, room, and board. Unique touring and performing opportunities at festivals and venues of distinction are also funded. ||

Jazz Students Rack Up More *DownBeat* Awards

Sixteen *DownBeat* collegiate music awards went to Frost School of Music students in 2011—a record for the Department of Studio Music and Jazz. José Valentino Ruiz, pictured right, is the winner of five individual awards for performances on the flute and bass guitar. Ensemble awards went to Emmet Cohen Trio (Martin Bejerano, director), Stamps Jazz Quintet (Chuck Bergeron, director), and Frost Studio Jazz Band (Stephen Guerra, director). Individual undergraduate awards went to Emmet Cohen, piano; Gabe Medd, trumpet; Alex Weitz, tenor saxophone; and Dan Andrews, alto saxophone. Graduate awards went to Timothy Buchholz for jazz voice and Kathleen Hollingsworth for jazz arrangement. Original composition awards went to Sam Yulsman and Gary Allen Thomas.

Twelve *DownBeat* collegiate awards were awarded in 2010 to the Frost JV1 Jazz Vocal Ensemble (Larry Lapin, director);

Frost Concert Jazz Band, pictured far right (Dante Luciani, director); Frost Studio Jazz Band (Steve Guerra, director); Frost Salsa Orchestra (Alberto De la Reguera, director); Funk/Fusion Ensemble (Steve Rucker, director); and “bridget & blue” ensemble featuring Bridget Davis and Luke Moellman (Gary Lindsay, director); as well as individual awards to Troy Roberts and Steve Brickman and multiple awards to Timothy Buchholtz and Luke Moellman. ||



Frost Students Mentor At-Risk Teens through MusicReach

RECOGNIZING THAT A SUSTAINED RELATIONSHIP with a caring adult greatly increases a child's chances of attending college, Frost MusicReach pairs Frost School student mentors with at-risk junior high and high school students. Developed in partnership with Arts for Learning, Miami-Dade Public Schools, Communities in Schools, and the Greater Miami Youth Symphony, the program pairs musically inclined at-risk seventh graders with the best and brightest Frost freshmen, who "adopt" them for four years. The program is quickly becoming a national role model, using music as a bridge to help teens stay in school and on a positive course for the future.

MusicReach mentors provide weekly semi-private and group music lessons to their younger cohorts, as well as assist with schoolwork and provide life guidance. They also provide side-by-side and sectional coaching at Greater Miami Youth Symphony rehearsals and participate in larger group and community events, concerts, and team-building activities. The program is conducted on Sundays, primarily at the University of Miami Coral Gables campus. MusicReach mentors are trained and assessed by experts from Arts for Learning with su-



pervision by Ken Moses, assistant dean of undergraduate studies, and Steve Guerra, Frost outreach coordinator. The executive director of the Greater Miami Youth Symphony is Frost alumna Melissa Lesniak, Ph.D.'05.

The Frost School is also partnering with ASPIRA North Youth Leadership Charter School in North Miami for a second outreach program with similar mentoring by Frost students. Coordinated by a dedicated graduate student, Chris Klaxton, the ASPIRA Project reaches an ethnically diverse population at the middle school on Friday afternoons and Saturday mornings.

"From the first note I blow on the horn or the first chord I strum on the guitar, there are instantly smiles in the room," Klaxton says. "Each day at ASPIRA, despite any set of challenges that day brings, I leave feeling confident I have helped a student. We put our best foot forward in trying to be positive adult role models, and the changes I see in these students over such a short period of time assure me that we are making a difference."

A \$5,000 donation matches a Frost School mentor with two teen students for an entire year. To help, please contact Alana Hardan at 305-284-2238 or ahardan@miami.edu. Both programs truly make a difference for our mentors and the teens they serve. ||

Frost MusicReach mentors meet weekly with their mentees to review newly learned music concepts and provide semi-private lessons.



String Quartets Celebrate Korn Family Gift



Donors Robyn Altman, above left, and Jacqueline Banchik, above right, attended a dedication concert in honor of their late father, Bernard J. Korn, M.D., who donated an extensive string music library to the Frost School. They are pictured with two students from the Stamps String Quartet.



HUNDREDS OF MINT-CONDITION printed music pieces and rare editions of mostly string quartet repertoire, as well as high-quality CD recordings by a wide spectrum of professional string quartets, are all part of a precious collection carefully indexed by the late Bernard J. Korn, M.D. In addition to a successful medical career in Los Angeles, Korn was an amateur violinist who enjoyed performing string quartet music throughout his life.

Now the music that brought so much joy to Korn's life is enriching the lives of Frost School of Music faculty and students. Korn's daughters, Jacqueline Banchik and Robyn Altman, recently donated the Korn Family String Music Collection to the Frost School in his honor. In recognition

of this extraordinary gift, the Frost School presented a String Quartet Celebration on January 28, 2011 at Maurice Gusman Concert Hall featuring works from the collection, including selected movements from string quartets by Felix Mendelssohn, Ludwig van Beethoven, Bedrich Smetana, Dmitri Shostakovitch, Anton Rubenstein, and Franz Xaver Richter, plus works by Fritz Kreisler, Carlos Gardel, Stephen Foster, and Scott Joplin.

Organized by professor and strings program director Ross Harbaugh, the String Quartet Celebration highlighted the talents of the Stamps String Quartet (Arianne Urban, Victor Colmenares, Amanda Diaz, Christopher Young), New Land String Quartet (Beatriz Vera, Hector Hernandez-Perez, Rafael Ramirez, Chia-Li Yu), and Fernandez String Quartet (Luis Fernandez, Jennifer Shea, Joshua Shepherd, Monica Godbee).

Robyn and Michael Altman and Jacqueline and Howard Banchik are avid music fans and generous supporters of nonprofit music organizations, including The Harmony Project. The Banchiks have known Frost School Dean Shelly Berg for over 15 years. Through this association, they identified the University of Miami's Marta and Austin Weeks Music Library as the ideal permanent home for the Korn Family String Music Collection, where it will be used extensively by faculty and students for performance and research. ||

Frost School Presents Two Panels at 2011 Global Business Forum

Margaret Martin, founder of the award-winning Harmony Project, was a panelist at the University of Miami Global Business Forum 2011.

THE FROST SCHOOL of Music hosted two panels at the University of Miami's 2011 Global Business Forum in January 2011. The first panel, Neurologic Music Therapy: A Bridge between Art and Science in Global Healthcare, was moderated by Shannon K. de l'Etoile, associate professor and director of the Music Therapy program at the Frost School. Panelists included Michael Thaut, professor of music and neuroscience at Colorado State University, and Teresa Lesiuk, assistant professor of music therapy at the Frost School.

Margaret Martin, founder of The Harmony Project

in Los Angeles, and Nina Kraus, director of the Auditory Neuroscience



Lab at Northwestern University, presented the second panel, Achieving Social Change through Music, which explored how music training and mentoring of at-risk youth provide a cost-effective means of addressing a wide range of public health problems. ||

Dean Berg on the Move

IT WAS A BUSY YEAR for Dean Shelly Berg, who traveled around the country to perform, meet with alumni, and attend industry conferences, including the 2010 National Association of Schools of Music (NASM) conference in Boston.

While attending alumni receptions in Los Angeles, Chicago, New York, and Washington, D.C., Berg received highly valuable input from hundreds of UM alumni who attended. He also hosted alumni receptions at select music education conferences, including the Florida Music Educators Association (FMEA) and Texas Music Educators Association (TMEA). He conducted all-state ensembles for the FMEA and TMEA and the Music for All/Bands of America jazz ensemble, which auditions all-star students from across the country. Five students from that ensemble have auditioned and enrolled at the Frost School.

Berg continues to concertize selectively as a piano soloist and with his jazz trio at such venues as the Kennedy Center Jazz Club (April 2010) and the Hollywood Bowl (August 2010). He performed, arranged, and orchestrated for Arturo Sandoval's three-time Latin Grammy-winning CD, *A Time for Love*, which was first premiered by Arturo Sandoval and the Henry Mancini Institute Orchestra in a live concert at Festival Miami 2009 in Gusman Concert Hall, conducted by co-arranger and orchestrator Jorge Calandrelli. Berg is scheduled to perform a concert and record with the Royal Philharmonic in London this September.

Berg is an advisor to the Jazz Education Network (JEN) as well as the board of the Quincy Jones Music Consortium, a national network of leaders from the music industry and music education who share resources, networks, and their passion to make music an ongoing part of the lives of children in the United States. A voting member of the National Association of Recording Arts and Sciences (NARAS), Berg was selected to serve on screening committees for the 53rd annual Grammy Awards. In addition to his busy administrative and fundraising schedule, he also teaches private piano students and interacts with students in forums and master classes.

"As I travel for performances and to meet with alumni and generous supporters around the country, I am proud to spread the message of the life-changing education that musicians receive at the Frost School of Music," says Berg. "The Frost School has a long-standing



reputation for leading the way in higher education music. Now we are poised to make another giant leap forward with a critical mass of outstanding new alumni who are moving rapidly up the ranks in professional orchestras and industry positions. I am honored to work with our wonderful faculty artists, and excited to be attracting brilliant new professors to the most dynamic music school in the country. Look out Music World, here come the great musicians of the Frost School of Music!" ||

The late pianist Billy Taylor, left, is pictured with Frost student Natalie York and her father Mike York, following Dean Berg's performance at the Kennedy Center.

Musicology Program Expands

The Musicology Program welcomed its largest incoming class of musicologists to date, with interests ranging from Haitian popular music and French musical identity to the relationships between musicology and medicine. Musicology students are conducting research abroad through fellowships they have received, and program graduates presented papers at national meetings of the Society for Ethnomusicology and the College Music Society. ||



New Dual Program Ideal for Aspiring Music Industry Attorneys



THE UNIVERSITY OF MIAMI School of Law and the Frost School of Music offer the first-ever joint degree program that trains students in the essentials of law as well as in the dynamic practices of the music business—critical skills for becoming a successful attorney in the music industry.

Through this program, students can complete both a Juris Doctor degree from the School of Law and a Master of Music in Music Business and Entertainment Industries degree from the Frost School at an accelerated pace (three to four years). Both schools are among the top in the country. And, as one of the four major music

cities in the United States and the music center for the Latin American divisions of all major music companies, Miami offers exceptional internship and work opportunities.

The J.D./M.M. program was introduced on the heels of another innovative Frost School

launch, the Master of Arts in Arts Presenting and Live Entertainment. Led by Chris Palmer, a former Warner Bros. music executive who is still the artist manager for Take 6, the program is geared for music industry professionals who want to quickly expand their career options by learning how to present and promote live entertainment in the for-profit world of performing arts venues, live touring shows, festival production, event marketing, and more.

For more information about these graduate programs or to apply, please call Frost Graduate Admissions at 305-284-2241 or email gradStudies.music@miami.edu. ||

Frost Hosts Hundreds of High Schoolers

Joshua Habermann,
associate professor
and program
director for Choral
Studies, conducts at
the UM Honor Choir
Festival.

Each year the Frost School of Music hosts several events that invite high school students to campus for master classes with Frost faculty and lectures about careers in music.

In May 2010, more than 400 Miami-Dade public high school students attended Grammy Career Day, presented by the Gibson Foundation with support from the Ford Motor Company Fund and in partnership with The Recording Academy Florida Chapter and the Grammy Foundation. The outreach program provided insight on preparing for careers in music. Dean Shelly Berg was a “super panelist” along with producer Dan Warner, ’92. Faculty Shannon de l’Etoile and Rey Sanchez were panelists on the session “Music Teaching Careers.”

For the 29th consecutive year, the Music Education and Band programs jointly hosted the Frost School’s annual Honor Band Festival for over 150 high school students, and the Choral program hosted its annual UM Honor Choir Festival for



over 500 student performers. The instrumental students were selected from more than 600 applications and traveled from all parts of Florida. Choral groups and their teachers participated in a full day of rehearsals and workshops, culminating in a grand finale evening concert. The festivals were coordinated by Nicholas DeCarbo and Joshua Habermann, respectively. ||

Festival Miami Features Award-Winning Frost Talent



THE FROST SCHOOL OF MUSIC serves as an important cultural focal point for the South Florida community, and Festival Miami is one of the premier manifestations of that commitment. The 27th Festival Miami, which ran October 8-30, 2010, delivered more than 20 concerts and six master classes in a dynamic array of styles and genres.

Sandra Lopez, B.M. '96, soprano and Frost School of Music 2010 Distinguished Alumna, opened the festival with the Frost Symphony Orchestra and Frost Chorale in a stunning performance of Poulenc's *Gloria* and Strauss's *Four Last Songs*. The Frost Wind Ensemble performed spine-tingling works by Mason Bates and John Corigliano; the Frost Vocal Jazz Ensemble JV1 performed with vivacious vocalist Sunny Wilkinson; and the Henry Mancini Institute Orchestra, conducted by Scott Flavin, performed a stylistically eclectic program with flutist Nestor Torres, as well as a tribute to the Cuban big bands with Tiempo Libre.

Other notable guest artists included violinist Mark O'Connor and his Hot Swing Trio, the tropical dance music duo Hansel and Raul, and Motown songwriter Lamont Dozier, who wrote more than 50 No. 1 hits for artists like The Supremes, The Four Tops, and Marvin Gaye. He performed several of them in front of a packed house in Gusman Concert Hall while also sharing details of the personal adventures that inspired his lyrics.



Song on piano, several tributes to Dozier's genius caused the legend to smile from ear to ear.

In addition, Frost faculty member Santiago Rodriguez presented a masterful solo piano recital, and a beautiful chamber music concert showcased distinguished Frost faculty artists Craig Morris (trumpet), Richard Todd (horn), Robert Weiner (oboe), Margaret Donaghue (clarinet), Luciani Magnanini (bassoon), Shelton Berg (piano), and the faculty Bergonzi String Quartet (Glenn Basham, Scott Flavin, Pamela McConnell, Ross Harbaugh). Frost faculty and student composers also presented concerts of their contemporary works. The Frost Concert Jazz Band closed the festival with an exciting concert featuring trombonist Wycliff Gordon.

Frost director of events Marianne Mijares organized Festival Miami, with programming input from Frost School faculty and Dean Shelly Berg. William Dillon, director of music operations, and Paul Griffith, director of recording services, supervised event production and recording. ||

Students from the Bruce Hornsby Creative American Music program took the stage with Dozier, performing both with him and for him. From the students' mandolin-based bluegrass version of *You Keep Me Hangin' On* to Bruce Hornsby's own interpretation of *Same Old*

The Frost Concert Jazz Band and the Henry Mancini Institute Orchestra are two perennial favorites at Festival Miami. Above right is Scott Flavin, HMI resident conductor. Lamont Dozier, bottom photo on right, conducts a master class with Associate Professor Rey Sanchez.

Students Experience the Making of a Musical with Phil Ramone



Vocal student Ferenando Murga, left, and Angelo Marchese, B.M. '96, right, sing the lead roles of Enrico Caruso and Mario Lanza in a concert reading of *Lanza!*

A FEW YEARS AGO, Phil Ramone began noticing that operatic performers like Andrea Bocelli and Josh Groban were gaining popularity among American youth. So the Grammy- and Emmy-winning producer and music industry pioneer (his production of Billy Joel's *52nd Street* was the first CD ever pressed) decided the time was right for a show about Mario Lanza, the legendary tenor and Hollywood actor whose struggles with alcohol, weight, women, and fame led him to an early death. Ramone and TV producer Sonny Grosso commissioned Richard Vetere to write the book, hired Charles Messina as director, then pitched the idea of a musical to Frost School Dean Shelly Berg.

The result is the Phil Ramone Project, an endeavor that joined Ramone with students and faculty throughout the University to write, produce, perform, and market *Lanza!*

The Frost School presented a concert reading of the new musical on November 8 and 9, 2010 in Gusman Concert Hall, transporting audiences back to the 1950s and into the life of Mario Lanza. The rich, booming voices of the performers, the depth of the lyrics they sang, and the flawless synchronicity between the cast and the on-stage Henry Mancini Institute Orchestra made it seem more like a full performance rather than a concert reading.

"There may not be another music school in the country that can pull together a project of this scope," Berg says.

Lanza! included over a dozen original songs written and orchestrated by Frost School students.

"In basically three hours, they gave us the script and said, 'Go write something, and we'll hear what you come up with,'" recalls Tori Tullier, a senior media writing and production student who wrote two of the songs selected for the musical. "Almost half of the songs written by students came out of that first session."

Musical theatre major Heath Saunders was so enthusiastic about the project that he volunteered to be a "script doctor," studying the script line by line, reviewing all songs with Berg and Ramone, and converting dialogue into song. He then became assistant director, working closely with Charles Messina to coach the actors during rehearsal, develop extensive choreography to streamline stage entrances and exits, and add elements that move action forward and intensify mood.

While the directors and songwriters were hard at work, students in the Master of Arts in Arts Presenting program were coordinating ticketing, marketing, and other aspects of production; School of Communication students were creating a behind-the-scenes documentary; and students from the College of Arts and Sciences' Department of Theatre Arts were auditioning alongside Frost School musical theatre and opera students for the cast.

Then Ramone told Hollywood actor and longtime Lanza fan Robert Davi about the project, and Davi signed on for the cameo role of mobster Lucky Luciano.

Those fortunate enough to warp through time at the *Lanza!* concert reading experienced several goose-bump moments, including a dramatic duet between Mario Lanza, played by Angelo Marchese, B.M. '96, and the ghost of Enrico Caruso, played by Frost School graduate student Ferenando Murga. Their voices meshed in a crescendo of passion and power that invoked the living, breathing legacies of Lanza and Caruso.

"It's a real pro performance," says Ramone, who expresses interest in bringing *Lanza!* to New York City. "And the cast performs it to the top of the line."

A highlights video will be posted soon on the Frost website at www.music.miami.edu. ||

Senior Adults Broaden Their Horizons at Frost



The ensemble is unique because no experience is necessary to join.

Administered through the Department of Music Education, the University of Miami's New Horizons Music chapter came to fruition in October 2009 and continues to expand. News of the program spreads primarily through personal referral by the participants. Although some were hesitant about learning to play an instrument later on in life, the Frost School of Music is providing them with an opportunity they simply cannot pass up.

PLAYING A MUSICAL INSTRUMENT can help seniors sharpen their mental acuity while adding joy and a sense of purpose to their lives. Through the New Horizons Music Program, the Frost School of Music offers senior adults in the greater Miami area an opportunity to learn or relearn to play a musical instrument.

“The adults were so excited to learn to play their instrument that they really brought the spirit and joy of making music to a new level,” says Miami's New Horizons band director and Frost School graduate student Susana M. Lalama, shown left. ||

“The adults were so excited to learn to play their instrument that they really brought the spirit and joy of making music to a new level,” says Miami's New Horizons band director and Frost School graduate student Susana M. Lalama, shown left. ||

Peter and the Wolf Delights 5,000 Second-Graders

The Frost Symphony Orchestra performed a free outreach concert for more than 5,000 Miami-Dade County Public Schools second-graders at the BankUnited Center on the University of Miami Coral Gables campus on April 7, 2010. The program began with the orchestra accompanying the young crowd as they sang a rousing performance of *The Star-Spangled Banner*, followed by an engaging instrumental arrangement of Fauré's *Pavane*, featuring Shelly Berg as piano soloist. The young audience was then treated to a full performance of the beloved children's story *Peter and the Wolf*, authored and composed by Sergei Prokofiev for narrator and orchestra. Martin Greenspan was the narrator, with conductors Thomas Sleeper and Zoe Zenodi. The children delighted in identifying the instruments represented by Peter (strings), the bird (flute), duck (oboe), cat (clarinet), grandfather (bassoon), wolf (French horns), hunters (woodwinds), and special effects by the percussion section. ||



Renée Fleming's Master Class Is a Frost High Note

WORLD-RENOWNED SOPRANO Renée Fleming chose the Frost School of Music to give her first-ever master class in Florida. Fleming worked with four talented Frost vocal students—Anna Hersey, Jeffrey Wienand, Maria Fenty Denison, and David Tayloe—in a rare master class that kicked off a Frost Opera Theater Benefit Festival in March 2010. Festivities continued with a meet-the-artist reception and a Frost Opera

Theater benefit concert featuring student and faculty performances.

Fleming is one of the most beloved musical ambassadors of our time. She has performed for the United States Supreme Court and HRH The Prince of Wales at Buckingham Palace, and she celebrated the 20th anniversary of Czechoslovakia's Velvet Revolution at the invitation of Václav Havel. She recently received her 12th Grammy

nomination for her latest album, *Verismo*. According to *Opera News*, "Renée Fleming is among the select group of artists who qualify as true master teachers....Fleming understands that if the art form she has served so well is to survive, the next generation needs to be nourished."

The Frost Opera Theater began its 2009-2010 season in October with a standing-room-only, premiere



performance of *Six Operas in Sixty Minutes*, performed by students and the chamber orchestra. The second annual Wall to Wall Opera for All Festival, a full-day affair for parents and children in the Piano Preparatory Division, took place in November. Following the March benefit concert, the Frost Opera Theater, together with the Frost Symphony Orchestra, presented two one-act operas in April: *Strawberry Fields*, by Michael Torke and A.R. Gurney; and *Ballymore, Part One: Winners*, by Richard Wargo. Both composers were in residence for rehearsals and performances. ||

"Fleming understands that if the art form she has served so well is to survive, the next generation needs to be nourished."



Studio Music and Jazz Gets Guest Artist Boost

The Frost School of Music received an anonymous donation to bring outstanding jazz artists to campus to present master classes and forums for students in the Department of Studio Music and Jazz. Recent artists include Jeff Hirshfield, Jamie Baum, John Fedchock, Joshua Breakstone, Victor Wooten, Steve Bailey, Larry Goldings, and Pat Metheny, shown left, as well as two multi-day residencies with Ignacio Berroa and Chris Potter. ||

The Cleveland Orchestra Helps Student Composers and Performers Shine

FOR THE PAST FOUR YEARS, The Cleveland Orchestra has paired its annual Miami residency with wonderful opportunities for students at the Frost School of Music. During its 2010 residency, The Cleveland Orchestra treated students to a workshop on auditioning and performed two new student compositions at a first-of-its-kind concert.

At the workshop, Professor Tim Conner welcomed Cleveland Orchestra musicians Jeffrey Rathbun (oboe), Shachar Israel (trumpet), and Saeran St. Christopher (flute) to hear eight Frost School students practice several audition excerpts at the Victor Clarke Recital Hall. The adjudicating musicians gave comments, criticisms, and helpful hints on auditioning, including information about intonation, color, phrasing, emphasis, versatility, rhythm, and more.

Participating students were Stan Spinola (French horn), Leslie Scarpino (trumpet), Jim Drayton (oboe), Brett Cornwall (clarinet), Rachel Branzler (clarinet), Eduardo Martinez (flute), and Jose Leon (bass trombone). As a general comment for low brass, the adjudicators advised, "Don't think of 'big sound' as 'low.' Think 'focus' and 'clean' instead. Sing, take your time, and play out, like a solo."

Following other performances, Shachar Israel offered general advice on vibrato: "Think of vibrato as an ornament, not part of your sound. Control vibrato at different dynamic levels and also on long tones." In terms of overall stage presence and musicianship, Cleveland Orchestra musicians advised the students to exaggerate more and suggested visualizing an actor's stage makeup. "It feels crazy up close, but it makes sense to the audience," they said.

To wrap up, the orchestra musicians shared some tips from their own experiences in landing auditions: "Make sure every detail is in place. Perform with personality. Have something to say, and have total command of your instrument."

A March 2010 performance by members of The



Musicians from The Cleveland Orchestra—including oboist Jeff Rathbun, above left, and violinist Eli Matthews, above right—conduct master classes and host mock auditions and composition reading sessions annually at Frost. Student Jose Leon, bottom photo, participates in an audition workshop.

Cleveland Orchestra and fellows from the New World Symphony premiered two chamber works by Frost School student composers Liza Seigido and Valentin Bogdin. The Miami Museum of Contemporary Art hosted the performance. Composition professor Lansing McLoskey coordinated the effort, which was the first collaboration between the four organizations.

Musicians from The Cleveland Orchestra returned again in 2011 for new residency programming and to conduct a variety of instrumental master classes. A reading session of new compositions by Frost School students in March determined a group of finalists whose works were performed by Cleveland Orchestra musicians in a special concert on April 9, 2011.

Also this April, the Society of Composers at Frost hosted a residency by the acclaimed Borup-Ernst Duo, who gave a lecture and demonstration, worked with student composers, and presented two exciting concerts that culminated in the world premieres of several works written expressly for them by Frost student composers. ||

Violinist Mark O'Connor Returns as Artist-in-Residence

GRAMMY-WINNING violinist and composer Mark O'Connor returned to the Frost School for a second year as artist-in-residence for four separate weeks in January, March, and April 2011. He worked with several program areas of the school, privately mentoring Frost students in

the Violin Studio Class, Stamps String Quartet, Bluegrass Ensemble, American Pop Ensemble, Frost Salsa Orchestra, and various Experiential Music Ensembles. He also conducted a Friday Forum on chamber music with a Q&A about creating and maintaining chamber music programs in today's musical landscape.

"Mark O'Connor is a unique fit for the Frost School of Music, where our vision is to equip students for vibrant careers in the 21st century," says Professor Ross

Harbaugh, director of the string program.

O'Connor was previously on campus in November 2009 and in January and March of 2010, where his activities included chamber music coaching, improvisation



sessions with string students, and lecture-demonstrations for students in the fields of music business, theory and composition, musicology, and song writing. Additionally, the Frost School hosted an O'Connor Violin Method Teacher Training Seminar that provided 15 hours of professional development credits for 18 participants, mostly local string teachers and Frost students. ||

"Mark O'Connor is a unique fit for the Frost School of Music, where our vision is to equip students for vibrant careers in the 21st century."

BMI Exec Talks Shop with Composition Classes



A SEPTEMBER 2010 student forum hosted by Frost School Composition faculty featured New York-based music business impresario Ralph Jackson as a guest

speaker. Jackson is BMI assistant vice president, Classical Music Relations; president of the BMI Foundation; and director of the BMI Student Composer Awards.

Broadcast Music, Inc. (BMI) collects license fees from businesses that use music, which it distributes as royalties to songwriters, composers, and music publishers. At his workshop, Jackson shed new light on the function of a performing rights organization for composers and authors, focusing on his specialty area of classical music. Students asked far-reaching questions ranging from international rights management, blanket licenses, and registering copyrights to practical matters of how rights organizations collect and distribute royalties to their members. ||

Singer-Songwriter Jimmy Buffett Gives Sage Advice

AS PART OF THE STAMPS FAMILY Charitable Foundation Distinguished Visitors Series, Jimmy Buffett was on campus last April to offer advice and performance pearls, including his own formula: "Take ten deep breaths before you walk up on any stage, never forget to duck, and never forget it can go to hell at any time."

Buffett, who has turned his notoriety and laid-back style into a solid brand in everything from music to beer to restaurants, explained that he became a branding pioneer by taking ownership of his persona and talent.

"If you don't do it yourself, they will steal it from you," he said.

After the Q&A session, Buffett strapped on his guitar and launched into his 1970s-era tune "Migration" before concluding with a rousing rendition of "Volcano" that had an audience of more than 600 singing along. Before leaving the stage to sign autographs, Buffett was presented with a No. 80 Hurricanes football jersey by series sponsor Penny Stamps and UM Provost Thomas J. LeBlanc.

"I'll think about retiring when I hit that number," quipped Buffett, who tours extensively. Buffett noted that Miami—a great "microcosm of culture expressed in music and art"—has played an important role in his



creativity and success. He counseled the many Frost School students in the audience to venture into the city and explore the "world out there at your doorstep."

Philanthropists Roe and Penny Stamps established the Stamps Family Charitable Foundation Distinguished Visitors Series in 2003 to enrich educational and artistic experiences for students at the Frost School of Music. Go to www.music.miami.edu to read spotlight stories on the 2011 Stamps Distinguished Visitors: Matt Wilson, Lamont Dozier, Libby Larsen, and Daniel Levitin. ||



Jimmy Buffett, left, composer Libby Larsen, and neuroscientist Daniel Levitin, above, lecture on campus in conjunction with the Stamps Distinguished Visitors Series.

Jazz Icon Dave Holland Arrives This Fall

FROST will welcome legendary jazz bassist, composer, and bandleader Dave Holland in fall 2011 for his first annual weeklong artist residency, sponsored by the Department of Studio Music and Jazz.

The Dave Holland 2011 Residency will include master classes and workshops with students focusing on improvisation, composition, and performance. The culmination of the residency will be a concert featuring the music of Dave Holland performed by two top student jazz

groups from the Frost School.

Dave Holland received early critical acclaim when he began performing with Miles Davis in 1968 and has been featured on hundreds of landmark jazz recordings during his five-decade career with such notable artists as Anthony Braxton, Stan Getz, Cassandra Wilson, Jack DeJohnette, Chick Corea, Joe Henderson, Thelonious Monk, Betty Carter, Pat Metheny, Kenny Wheeler, Bill Frisell, Roy Haynes, and Herbie Hancock. ||



Chamber Music Entrepreneurs

Master's student Corey Klein, horn, performs with Frost students and faculty in a new chamber music series at Fairchild Tropical Botanic Garden, which he coordinates.



AUDIENCE DEVELOPMENT is a hot topic in classical music circles these days. Frost Master of Music student Corey Klein notes that while “young artist concerts” are cropping up at chamber music festivals with the idea of attracting younger audiences, established musicians often get booked, making it hard for younger groups to get off the ground. So Klein devised a three-pronged strategy to address the issue, and as a result, the Frost School of Music placed him in charge of chamber music outreach.

“Corey Klein has creative ideas about how to attract new audiences to chamber music that go beyond old-school thinking,” says Berg. “His strategies will be a win-win for participating Frost students and the community.”

A graduate of the Curtis Institute, Klein came to the Frost School to study French horn with Associate Professor Richard Todd after organizing a summer music festival in California, where he recorded the first 3-D Blu-ray of chamber music. The first prong of his plan is a chamber music series at Fairchild Tropical Botanic Garden. Klein contracts student groups and student-faculty ensembles to perform at “Sunday Sounds at Fairchild.” Attendance has more than doubled in just a few months.

“There is a group of Frost students called FridaMusiq who perform experimental improvisatory classical music that’s very edgy and cerebral,” Klein says. “We had them play at Sunday Sounds, and kids were running up to hear them!”

Student performers address the audience and talk about their backgrounds, their instruments, and the repertoire. It teaches them how to take a proactive role in being hired as a musician. Klein’s own horn quartet, Occhi Verdi, performed in April.



“We want to show classical musicians that you can make a living without only getting an orchestra job or being a soloist,” Klein says.

The second part of Klein’s plan aligns with the Frost School’s grant-funded HMI: Outbound program. He is organizing a crash course with guest speakers from schools, hospitals, and community centers who will share what they want in an outreach program—and Frost chamber groups will determine how to best deliver it.

From classical music to bluegrass, rock bands to jazz combos, any interested group can audition to be a part of the course and subsequent tour, but only four or five will be accepted. They’ll perform regularly in community and commercial venues, earn income, network in the community, and learn important business skills. Each group will be encouraged to develop a website and press kit to send to major festivals for concert bookings, with information on the repertoire and concerts they’ve performed and the outreach they’ve done.

The third prong of the plan involves opening a new music venue near Village at Merrick Park in Coral Gables. Developed by a Frost School donor, the venue will have a club atmosphere with very low overhead. Klein hopes it will become a hub of contemporary music in Miami, much like Le Poisson Rouge in Greenwich Village, New York.

“In addition to rock and jazz, we’ll have our own classical music series featuring classical music of today,” says Klein. He points to an indie rock group from Sweden called Little Dragon that was performing in the Wynwood Arts District recently as an example of how musical genres are blending. “They played with sounds and colors and tones that were extremely similar to contemporary classical music,” he says enthusiastically.

Klein has shown that he is the perfect person to synergize energy, enthusiasm, and an entrepreneurial spirit with the need to broaden chamber music outreach among audiences of all ages. ■

Student Connects Music Educators through Twitter



TALENTED AND TECH-SAVVY, music education major Andrew Zweibel started checking out a new fad called Twitter back in August 2008.

“For a while I didn’t get it,” he remembers. “Then I started following EdChat and posted a few music questions. Music teachers in the field answered, and a cool little online network developed.”



Zweibel found EdChat a bit sprawling, so in March 2010 he returned to Twitter and started his own chat called MusEdChat. (The full link is musedcmajor.net/musedchat.)

“The basic impetus for it was that I realized that music teachers are isolated,” says Zweibel, now a senior and finishing up his student teaching. “English teachers can go into the break room and ask other English teachers for advice, and so on. Music teachers are often just one in a school; a band director and choral director can’t compare notes in the same way. So, now I connect music teachers through Twitter, and they can get instant

feedback from all over the country.”

Here’s how MusEdChat works. Participants submit discussion topics via a Discussion Form. Then a poll is taken midweek to decide the winning discussion topic for the weekly chat.

“Every Monday at 8 p.m. EST we all sit down and send Twitter updates related to the discussion topic using the #MusEdChat hashtag (keyword). Everyone searches for the hashtag to view each other’s tweets, and an hour-long discussion begins,” explains Zweibel, who has presented sessions on social media in the music classroom at two music educator conferences. “There are discussion prompts, questions, thoughts, and a very interesting discourse on a range of topics such as fundraising, PR, and teaching concepts and techniques. Questions get matched with responses.”

Especially rewarding, he says, are participants who tweet something like, “I’m totally new, where do I start?”

“A flurry of replies comes in. It’s a welcome party!” ||

Multi-Talented Music Maker

It was clear from a young age that Alessandra Levy was not only destined to make music, she was destined to make it in as many different ways as possible.

“My mom’s a music teacher, and both of my parents are musicians,” says Levy, a jazz vocal performance senior at the Frost School. “I was always in the orchestra and the choir, I liked to participate in theater, and of course I took piano lessons. I always wanted to be involved in different things.”

At the Frost School, she’s taken full advantage of all that’s available. She plays the double bass in the Frost Symphony Orchestra. She sings in the jazz vocal ensembles JV1 and Extensions. She plays the piano and composes. She performs in songwriting, bluegrass, and R&B ensembles and gigs with fellow students. Stepping out of her jazz comfort zone came first. When she approached music director Thomas Sleeper about joining the Frost Symphony Orchestra, he assured her she’d be fine.

“I had to take that music—Mahler symphonies, Brahms, and so on—and practice for hours and hours,” Levy admits. But now I am a lot better at reading orchestra music and a much better

bass player, so opportunities like that helped me become a better musician.”

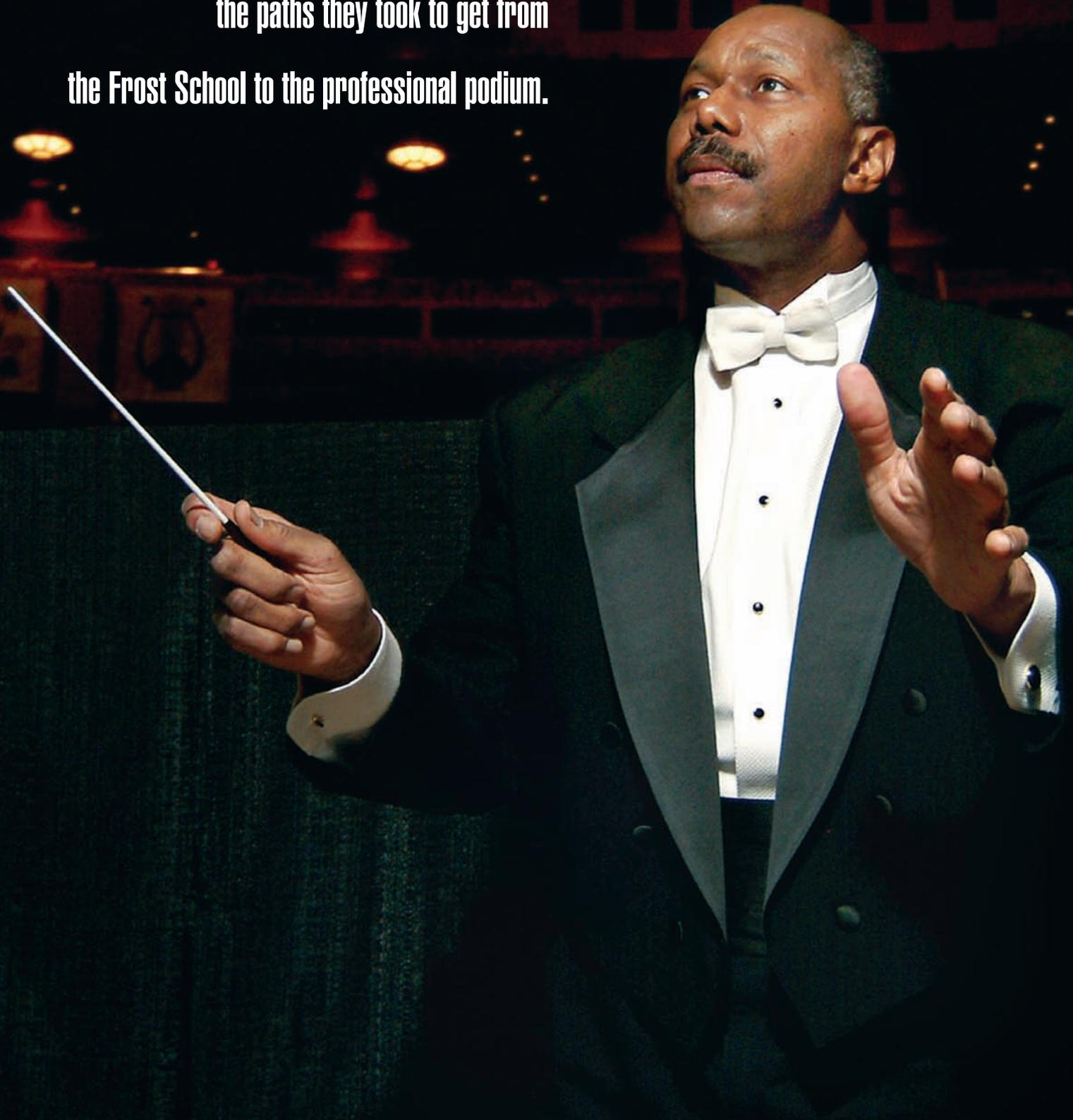
Levy notes that in addition to supportive faculty, her fellow students have fostered her musical growth. “The students I’ve met here—whether it’s jamming with them in Foster until midnight or asking them, ‘Hey, will you run through this with me?’—is the thing that has changed my life the most.”

Originally from New York City, Levy plans to return there upon graduation, tapping into the vast alumni network that has sprung up in recent decades. She is confident that the Frost School completely prepared her for a successful career.

“I think this school is really about professionalism, showing up on time and being prepared—and showing respect for whoever hires you to do the gig,” she says. “That was instilled in us, so how can I not feel prepared if I’ve been given the ways to be responsible and professional in the music world?” ||



**African-American maestros reflect on
the paths they took to get from
the Frost School to the professional podium.**



Passing the Baton

By
David
Menconi

MORE THAN 40 YEARS LATER, WILLIE WATERS, B.M. '73, STILL REMEMBERS THE ROAD-TO-DAMASCUS MOMENT THAT LAUNCHED HIM TOWARD BECOMING AN OPERA CONDUCTOR. IT WAS HIS SOPHOMORE YEAR OF HIGH SCHOOL, AND WATERS WAS PLAYING TRUMPET IN THE MARCHING BAND, TRYING TO MASTER THE "TRIUMPHAL MARCH" FROM VERDI'S *AIDA*. THE TEACHER ANNOUNCED THAT HE WANTED HIS CHARGES TO HEAR THE PIECE "THE WAY IT SHOULD BE HEARD," RENDERED BY A FULL ORCHESTRA. SO HE CUED UP A RECORDING, PRESSED "PLAY"—AND THAT WAS IT.

"Something about that just really clicked with me," says Waters, who has conducted opera companies from San Francisco to South Africa. "It was something I'd never really heard before, and I just decided I had to hear more of it. Very simply, it was the voice. I was just captivated by the sound of the human voice; there's no instrument like it. That's what resonated."

Before long, Waters was spending his Saturday afternoons tuning into the Metropolitan Opera on his radio. During the week, he'd visit the library to listen and read further. Even after he entered the University of Miami's Frost School of Music to study piano, Waters kept his operatic focus—not to sing, but to conduct. As an African-American, he was a rarity in the field.

"I decided that classical was where I wanted to focus because I knew there weren't many African-Americans in classical music," Waters says. "And there were even fewer conductors and administrators. Almost none, in fact. That seemed crazy. So why not do it?"

Talk to anyone in classical music, and they'll tell you it's almost impossible to break into because of simple supply and demand. There aren't many jobs in the field out there, and more artists are coming out of music schools every year. Competition is fierce. For an African-American maestro like Waters, and for André Raphel, B.M. '84, who is music director of the Wheel-

ing Symphony Orchestra in West Virginia, it's even harder than for their non-minority counterparts.

"There is a challenge of perception," says Raphel. "I would say there is not a general comfort level with selecting an African-American as leader of an organization, especially an arts organization, which is one of the first challenges I faced. Also, I do think the American classical music scene is infatuated with Europe. I think there have been positions for which I haven't been considered, given that I'm African-American."

Waters's earliest musical training was at church in Goulds, Florida, where his piano-teacher grandmother taught him to play. The classical genre piqued his interest when his older siblings were studying classical voice. By 11th grade, Waters was participating in the University of Miami's Upward Bound, a federally sponsored program for minority youth. He came to Frost on a full scholarship. And since his parents were of the "old school" and preached the virtues of having something to fall back on, Waters got a music-education degree (a skill he still uses as a vocal coach).

After graduating from Frost, Waters went on to Memphis State University and was just shy of earning his master's degree in conducting when the San Francisco Opera called. The company offered him an administrative job, but he'd have to leave school.

“I was interested in the behind-the-scenes workings and got a lot of encouragement to take the job,” Waters



says. “The dean was the first person I went to talk to, and even he said, ‘You absolutely have to do this.’ So I never got my master’s. Yes, it would be nice to have the paper. But I’ve got 30 years of experience and an honorary doctorate from the University of Hartford.” Waters worked in San Francisco for five years, learning the ins and outs of a major-league opera company. Then Florida beckoned him to return for a conducting job with the Greater Miami Opera (later renamed the Florida Grand Opera). The plan was for Waters to become artistic director after five years. But he did it in three, becoming the first African-American to hold that title for a major opera company anywhere in America. For 14 years Water conducted and worked as artistic director for the opera company, tending to logistical matters as well as artistic direction.

to conduct *Porgy and Bess*. Two years ago, they took it to Berlin for 27 performances. There was, however, one disappointment about his South African sojourn: Nelson Mandela did not attend any of the performances.

“We got together and sent a personal letter asking Mandela to attend, and he did respond,” Waters says. “But Mandela said his goal was to introduce indigenous South African music to the public. So he did not want to get involved in anything perceived as a white Eurocentric art form. But the minister of culture attended and was knocked off her feet.”

Like Waters, André Raphel benefited from early exposure to a college music program. He grew up in Durham, North Carolina, where he began playing trombone in the seventh grade—selected, he says, because it was “the instrument no one else wanted to play.” By high school, Raphel was playing in the Duke University Youth Symphony.

Watching broadcasts of the *Previn and the Pittsburgh* series (featuring pianist Andre Previn with the Pittsburgh Symphony Orchestra) hooked Raphel further. Attending Frost brought Raphel into contact with jazz musicians and fostered his broadly eclectic musical outlook.

“The better I can articulate what I do, who I am as an artist, and what makes me different—somehow the issue of race becomes less of a factor.”

It was a fairly crushing workload, especially since Waters had a thriving freelance career conducting operas and symphonies all over the world.

Wanting to conduct more and administrate less, Waters gave up the artistic director job in Miami in 1992 to focus on conducting. The move paid big dividends three years later, when he had the opportunity to go to South Africa and conduct *Porgy and Bess*. It was the first time the Gershwin classic was ever staged there.

“Artistically, socially, and politically, that was a very big thing,” Waters says. “Apartheid had just been disbanded about a year and a half before that, so it wouldn’t even have been possible until then. It used to be that blacks had to sit in the back of the balcony if they could go to the theater at all. All of a sudden, not only were they able to be a regular part of the audience, but also perform onstage and work backstage. It was very amazing and emotional for all of us.”

Waters has maintained relations with the South African Opera Company, going back another six times

After Frost, Raphel did graduate work at Yale University, where he met the conducting teacher Otto Werner Mueller. He continued working with Mueller at Yale and later the Curtis Institute and Juilliard.

“All that school was ten years of my life,” Raphel says. “But orchestras anticipate and expect a level of leadership that doesn’t allow for error. As a conductor you must be fully prepared musically before you step on the podium.”

Prior to taking up professional residence with the Wheeling Symphony Orchestra, Raphel did stints as an assistant with the New York Philharmonic, Philadelphia Orchestra, and St. Louis Symphony. He has a splashy list of credits, too, including a Carnegie Hall debut in 1997 and guest-conducting spots with major orchestras across America and beyond. If moving ahead required more salesmanship than should have been necessary, he has more than met the challenge.

“The good part is that I’ve had to learn to think about and articulate what I do and who I am as an artist in a concise way that helps others understand what makes me

different," he says. "The better I can do that, somehow the issue of race becomes less of a factor."

That has also been helpful in terms of promoting audience outreach, a specialty of Raphael's over the years. While he was with the St. Louis Symphony, Raphael helped launch its In Unison program, a partnership with local churches to establish a closer relationship between the orchestra and African-American community.

In Wheeling, Raphael oversees a new College Series that tries to reach younger audiences in imaginative ways. One recent offering was a pops program featuring the music of classic-rock band Led Zeppelin. Another combined *The American Seasons* by polyglot folk violinist (and Frost artist-in-residence) Mark O'Connor with Beethoven's *Symphony No. 6 (Pastoral)*.

"I've been very fortunate to feel comfortable with cross-collaborations going back to Frost, where I developed friendships with players from the jazz discipline," Raphael says. "That way of thinking needs to become standard for orchestras to be successful in the 21st century."

Raphael believes that such interdisciplinary collaborations will be the next wave for the music world in general, not just the classical world.

"I would tell younger musicians to embrace the world globally and seek collaborators from other disciplines," he says. "We used to be so concerned about putting everything into categories, but it's all coming so much closer together now. The key for the next generation will be to embrace that and find new ways to approach programming while not losing the integrity of what the music's about."

Frost alumnus Michael Caldwell, B.M. '71, M.M. '73, had his share of challenges breaking in as a classical pianist. "I grew up in a segregated society, but I had other advantages. I had educated parents who understood what it meant to support the arts, which was certainly unusual for Fayetteville, North Carolina."

One of the earliest African-American classical pianists to gain an international reputation, Caldwell traveled the globe in 1984, 1988, and 1992 as a U.S. Artistic Ambassador, a position created by President Ronald Reagan. Now director of the performing and visual arts at the Farquhar College of Arts and Sciences at Nova Southeastern University in Fort Lauderdale, Florida,



Caldwell coaches students from a variety of ethnic and cultural backgrounds.

"Has it been tough? Of course. I've had markets I've been closed out of. But that's showbiz, as they say," muses Caldwell, who continues with sage advice for others who may have been dissuaded from pursuing their interests.

"What's important for people, especially young artists, is to ignore that and forge ahead. To succeed, artists need to determine what they want to add to the vast world of knowledge, and to keep that vision in front of them."

Caldwell admits that success is now harder than ever for younger artists trying to break into classical music.

"The biggest problem for young people is that the economic climate has changed entirely," Caldwell says. "My generation had the ability to explore and make mistakes. That's essential to any profession, but especially the arts. And nobody can afford to make mistakes anymore. That said, there are always solutions to challenges, and each generation must define and find their own answers."

If there's one person who can attest to the vulnerability of classical music in today's faltering economy, it's Waters. He had a career setback in 2008 when the Connecticut Opera (where he'd been general and artistic director since 1999) folded. But he has continued to work, teaching opera at the University of Connecticut while also conducting productions all over the world.

"It's always been difficult," Waters says. "Unfortunately, our attention to the arts is not what it should be because the arts are still looked at as 'elitist' in America. If you want to have a career in music, you have to immerse yourself in life as well as music. Life will inform what you do as a musician and a performer." ||

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**DAVID MENCONI** is a freelance writer and the music critic at the News & Observer in Raleigh, North Carolina.

**André Raphael, B.M. '84, shown above conducting an outdoor summer concert, is the music director for the Wheeling Symphony Orchestra.**



By Susan G. Lichtman  
Photo by Ed Freedman

# Winds of Change

**When** the Frost Wind Ensemble, under the direction of Gary Green, took the stage in Seattle's Benaroya Hall on March 25, 2011 to perform *Lost Vegas* by three-time Grammy-winning composer Michael Daugherty, it was not the first time they premiered an original commissioned work. Green, who has been professor of music and director of bands at the Frost School of Music for 18 years, has developed an impressive reputation for expanding the literature for wind bands.

"The commissioning of new works by important composers is critical in the development of music of our time," Green says.

From the Frost Wind Ensemble's first commission—*Urban Requiem* by Michael Colgrass in 1996, made possible through the Abraham Frost Commission

Series—to its latest works by Daugherty and others, Green's dedication to commissioning works for wind band has been nothing short of exemplary. In 15 years he has commissioned more than 30 works, some of which have become standards in the repertoire for wind ensemble.

"Gary Green and the Frost Wind Ensemble have long been committed to commissioning the world's greatest composers to write for the wind band, and they are known for their premieres of this century's greatest new wind band compositions," observes Tom Duffy, director of bands at Yale University and president of the College Band Directors National Association (CBDNA), which recently held its national conference in Seattle.

As one of just seven ensembles chosen to perform at

Frost Wind Ensemble performs at Benaroya Hall in Seattle.



## The Frost Wind Ensemble and Director Gary Green are breathing new life into the literary canon for wind band by commissioning works from today's greatest composers.

the CBDNA conference—and the only one to perform in the world-class Benaroya Hall, home of the Seattle Symphony—the Frost Wind Ensemble's exciting program included Frank Ticheli's *Symphony No. 1*, which Green himself took two years to transcribe for wind ensemble; *The Shadow of Sirius* by Joel Puckett, featuring Associate Professor Trudy Kane as flute soloist; and two Frost School commissions: Daugherty's *Lost Vegas* and *Sea-Blue Circuitry* by Mason Bates.

Green notes that although concert bands have existed for roughly 200 years, there has been a shortage of literature written especially for this grouping of musicians.

"There was a time when the only music for bands was transcriptions of orchestral pieces," he says. "Sure, John Phillip Sousa, Herbert Clarke, and others were writing

marches and novelty pieces for bands, but there still was a lack of music written for the ensemble."

As early bands like the Great Goldman Band, the Sousa Band, and the Marine Band began to commission composers to write for band, the body of literature began to grow and has continued to this day. Green expresses a sense of urgency and responsibility toward adding to the body of band literature that some say is unique among college band directors.

"If we don't commission and encourage new work, there's no opportunity for growth," Green comments.

"The commissioning of new works by important composers is critical in the development of music of our time."





“Commissioning new works, bringing in composers to work and rehearse with students, and premiering their pieces are among the things that have made the Frost School’s Instrumental Performance program so strong.”

Commissioning new works, bringing in composers to work with students, and premiering their pieces are among the things that have made the Frost School’s

Instrumental Performance program so strong, says Daugherty, one of today’s most frequently commissioned, programmed, and recorded American composers. His

Superman-inspired Metropolis Symphony recording, performed by the Nashville Symphony, landed three Grammy Awards: Best Orchestral Performance, Best Classical Contemporary Composition, and Best Engineering Classical Album.

“There are just a handful of schools that have the means and the players to do this in a significant way, and the Frost School of Music is one of those schools,” Daugherty says.

Composer Joel Puckett adds, “It’s always humbling when someone believes in a piece enough to commit the students’ lives for the better part of a few months to your music. It’s even better when it’s someone you really trust, someone you know will deliver your thoughts and vision. I trust Gary [Green]. He is a person who makes music with his entire be-

ing, with his heart and his soul.”

For Frost Wind Ensemble trumpet player Paul Piazza, participating in this process and working with the composers has been extraordinary.

“A large number of other college wind ensemble programs play transcriptions of literature from the past,” Piazza remarks. “You rarely get an opportunity to see something fresh and new like this, and bring it to an audience.”

Frost French horn player Najjah Thompson agrees: “Mr. Green is just an awesome conductor who is known worldwide. A lot of composers want to write for his ensemble, and to be part of that is just a dream come true.”

Not every composer is comfortable with or even interested in writing specifically for wind ensemble. Green takes this and other factors into account when selecting a composer for a commissioned piece.

“The composer has to be comfortable with the medium because there are many things to consider. Not being a composer, I would imagine there is a limited amount of color potential without strings or the larger group of an orchestra,” Green suggests. “But the really good composers find a way to discover that multitude of color and sound that’s possible in any group of instruments. Then they’re on their own to explore that palette of color.”

Part of the process also involves having the composer come to campus to work and rehearse with

the ensemble. At times, this has presented some interesting challenges.

Green recalls when Michael Colgrass, the composer of the ensemble’s first commission, *Urban Requiem*, came to campus and even continued working with the students after rehearsal just to go through things.

“I remember one day I started the rehearsal and began conducting, but nothing they were playing was on my page,” Green says. “So I said to the group, ‘Are we lost? What exactly is going on here?’ Michael responded, ‘Oh, we got together last night and changed all that.’”

For composer Michael Daugherty, interacting with students is a great part of the commissioning process because “it is like a workshop. The students get to see how a piece is put together, so it’s a great educational experience.” He also observes that student performers tend to bring a focus and passion to the project that he finds refreshing.

“Although I like working with professional musicians, sometimes they lack the enthusiasm of college students. Certainly I think that comes across to any composer who works in a college environment; it’s inevitably a positive experience.”

Above all, Green looks for a composer whose music speaks to us, best reflects humanity, and is an expression of life. Green recalled how he once asked Frank Ticheli, “What is it you look for in a conductor?” He replied, “I look for someone to find



Left to right: Composers Joel Puckett and Michael Daugherty relax with Frost Wind Ensemble director Gary Green after world premieres in Gusman Hall; Michael Daugherty interacts with Frost students; Composer Mason Bates introduces the Frost Wind Ensemble at Festival Miami; Green conducting the ensemble.

something in my music that I don't know is there."

"How can I find something in there that you don't know?" was Green's response before realizing that the answer is humanity. "Ticheli heard a perfect performance of his music once, yet stated he could find no evidence of humanity in the room. The performance was so technically perfect that there was no feeling behind the notes."

From where do composers draw their vision and their inspiration? When Joel Puckett and his wife suffered a tragic loss, he had difficulty dealing with it until he found some poetry that uplifted him and ultimately helped him to heal. The collection of poetry, *The Shadow of Sirius* by Poet Laureate W. S. Merwin, filled him with "a profound sadness that was, at the same time, brimming with hope." His resulting work by the same name has already been performed 20 times by wind ensembles around the country.

Daugherty has composed a series of works dedicated to popular places in America, including *Niagara Falls* for band (1997), *Route 66* for orchestra (1998), *Sunset Strip* for chamber orchestra (1999), his symphony in three movements, *Motorcity Triptych* (2000), and now *Lost Vegas* for band (2011), commissioned by the UM Frost Wind Ensemble and the University of Michigan Symphony Band,

with the help of wind band enthusiast Howard Gourwitz.

Daugherty once said his ideas for compositions could come from browsing through secondhand book stores, antique shops, and small towns he would pass through while driving on the back roads of America.

Commenting on *Lost Vegas*, which he calls "a real show piece for the ensemble," Daugherty says, "It pays homage to the Las Vegas of the past that doesn't exist anymore—you know, of the days when the Rat Pack and Frank Sinatra performed edgy material, when the casinos were ruled by the underworld, and where gigantic neon signs trumpeted the great performers of all time. With the Vegas of now, all that has been torn down. My composition for symphony band is a trip down memory lane."

Green, a French horn player, remembers his high school band director and many of his college professors with great fondness. But he also remembers being taught to perform music a certain way. "It was pretty sterile actually," he says. "The kinds of things we're doing now were never, ever in their books."

Approaching the process as a creative partnership between the composer, the conductor, the students, and even the donor, Green is grateful for the unique environment

fostered by the Frost School.

"We have really inspired leadership right now," he remarks. "What you do in life depends on whether you are open- or closed-minded to the opportunities presented to you. Life can be just 'ho-hum,' or it can be unbelievably wonderful."

Green distinguishes between literature, which he defines as "written for a group," and repertoire, which he describes as "what we continually perform." He keeps commissioning new pieces, even if they never become part of the repertoire.

"Some pieces will be played often, others will be worthy of being

played but played less, and still others won't be played at all," he explains. "That's the risk you take when you commission a work."

Motivated by the idea of creating a legacy

for future generations, Green adds, "There are composers on Earth right now who are as talented as the great Mahler, Beethoven, or Shostakovich. We won't know their genius in our lifetime because it takes years to be recognized. But we can't miss the opportunity to commission them. At the Frost School, we are doing our best to promote their work." ||

"Mr. Green's ability to program original music and music by living composers is an incredible part of this program."

SUSAN G. LICHTMAN is a freelance writer and editor in Miami, Florida.

# Mancini

## on the Marqu

By Julia Berg and Meredith Danton  
Photo by Daniel Azoulay



Film composer Dave Grusin leads the Henry Mancini Institute Orchestra  
from the piano at the Adrienne Arsht Center.

# inee

From HBO specials to JazzRoots concerts and more, the Henry Mancini Institute Orchestra is turning up the tempo at premier performance spaces.

Stan Spinola, a Henry Mancini Institute Fellow and first-year D.M.A. student, can finesse any Schumann or Mahler piece from his French horn with relative ease. Crooning a jazzed-up interpretation of the *West Side Story* score by Grammy- and Academy Award-winning composer/arranger Dave Grusin is another story. • Yet Spinola found himself on stage at Miami's Adrienne Arsht Center for the Performing Arts, playing first horn directly behind first trumpet Arturo Sandoval in *JazzRoots: An Evening with Dave Grusin*. The December 2009 performance, now available on CD, DVD, and iPad app, featured Grusin and guest artists Sandoval, Patti Austin, Jon Secada, Monica Mancini, Gary Burton, Nestor Torres, and Sammy Figueroa—all backed

by the 75-piece Mancini Institute Orchestra. The show not only fused Broadway with Latin and jazz music, it also featured some of Grusin's best-known cinematic themes from films such as *On Golden Pond*, *The Fabulous Baker Boys*, and *The Firm*. • "This was the most difficult music I've ever had to play," says Spinola, who stresses that the orchestra had only three days to learn the music and rehearse before the performance. "And playing in front of a packed house during a busy time of the semester added to the challenge. Ultimately it came down to sight-reading and focus, trying to listen and count." • Real world, genre-blending performances like this are the hallmark of the Henry Mancini Institute (HMI). The HMI Orchestra is comprised of a full orchestra (strings, woodwinds, brass, percussion), plus an additional complement of jazz instruments (saxophones, trombones, trumpets) and world percussion and rhythm section instruments (piano, bass, drums, guitar). As previously reported in *Score*, attracting and incorporating the Henry Mancini Institute into the Frost School of Music was a primary goal for the faculty and Dean Shelly Berg upon his arrival. In three short years it has become a shining example of a new paradigm in music higher education.





“We’re losing string players because classical music isn’t relevant to today’s kids,” says Ashley Liberty, M.M. ’08, a violin instructor at Carrollton School of the Sacred Heart in Miami and concertmaster for several HMI Orchestra performances. “How do we keep our music programs from being axed? You have to infuse Latin, jazz, and rock along with classical. With the Mancini Institute, you get all the elements appealing to an audience coming from today’s world of stimulation.”

Liberty’s credits with the HMI Orchestra include a 2010 Festival Miami show with Latin band Tiempo Libre; the *Unfair and Unbalanced*

HBO special with comedian Robert Klein, filmed at the Broward Center and aired last summer; and the premiere of *Lanza!*, featuring the full HMI Orchestra and UM vocalists in a stage reading produced by the legendary Phil Ramone (see story on page 10). As a Frost alumna, Liberty says the Mancini Institute is increasing the value of her degree.

“The HMI Orchestra trains musicians to be super adaptable,” Liberty says. “In a classical orchestra, the emphasis is on perfect re-creation. In the Mancini Orchestra, by adding elements of improvisation, the emphasis is on moment-to-moment creation. You’re no longer in an

orchestra pit, so you’re dealing with the on-stage production and aesthetic elements such as lighting and stage direction. It’s the musician as actor.”

The inaugural performance of the Henry Mancini Institute at the Frost School of Music happened in the fall of 2007 at a UM BankUnited Center concert called “Bruce Hornsby and Friends,” which combined talented students from the Bruce Hornsby Creative American Music program with the Henry Mancini Institute Orchestra. They performed on a large stadium stage to a crowd of 3,000, with such musical greats as Bruce Hornsby, B.M. ’77, Steve Miller, and Will Lee, ’87, who all donated their artist fees toward music scholarships.

Since then, the Henry Mancini Institute has flourished. Dean Berg has raised significant private donations to fund annual stipends for 40 Mancini Fellows, matched with free graduate tuition by the University of Miami. The goal by the end of 2012 is to have 65 graduate fellows whose focus is on learning and performing a wide spectrum of styles and genres. Particularly interested in recruiting more string players, Berg notes, “The arrival of the Henry Mancini Institute has helped us to increase the size, depth, and quality of the Frost Symphony Orchestra and provided additional instrumentation



## About Terence Blanchard

Born in New Orleans, where he still resides, Terence Blanchard is a legendary jazz trumpeter who recently joined the Henry Mancini Institute as artistic director. Blanchard has more than 29 albums to his credit, earning a “Best Jazz Instrumental Solo” Grammy for his performance on Jeff “Tain” Watts’s project, *Watts*, a Grammy for his solo “Be-Bop” on *Live At The 2007 Monterey Jazz Festival* and a Grammy for his CD, *A Tale of God’s Will (A Requiem for Katrina)*.

Blanchard also is a prolific film composer with more than 50 film and television credits, including Spike Lee’s *25th Hour*, for which he earned a Golden Globe nomination. He completed the score for Lee’s *Miracle at St. Anna*, and the soundtrack for Darnell Martin’s *Cadillac Records*. He is currently working on two Broadway plays, *The Mother \*#@ with the Hat* and *A Streetcar Named Desire*; George Lucas’s film about the Tuskegee Airmen, *Red Tails*; and a commission for Opera Theatre of St. Louis.



Dave Grusin

to support the Frost Opera Theater and new chamber music initiatives.”

Another recent big step forward for the HMI is the arrival of five-time Grammy Award-winning trumpeter and film composer Terence Blanchard as artistic director. “Terence Blanchard is ideally suited to lead the Henry Mancini Institute,” Berg says. “He is a brilliant and inspired musician, with an almost unmatched panoply of skills. He is also a wonderful teacher who will play a leading role in fostering future musicians.”

As artistic director, Blanchard will conduct the HMI Orchestra and work closely with its musicians to sharpen professional skills such as performing and recording the music of iconic film composers, multimedia recording for television, and mastery of multicultural and multi-style performances and recordings.

The Henry Mancini Institute is primed to support Blanchard’s activities at the Frost School and beyond thanks to a \$500,000 Knight Arts Challenge grant from the James L. and John S. Knight Foundation and matching gift from UM trustee Adrienne Arsht. The grants support a new community outreach initiative called HMI: Outbound, which provides film and chamber music concerts at Fairchild Tropical

Botanic Garden and in Miami-Dade Public Schools.

Blanchard will travel to Miami to work with the Henry Mancini Institute regularly throughout the year, becoming the final link in a leadership triumvirate that includes faculty violinist, conductor, and arranger Scott Flavin as HMI artistic coordinator/resident conductor and Steve Guerra as HMI coordinator.

Flavin prepares the orchestra in just a few rehearsals to perform at

“Rather than digging in its heels, the Frost School is ever changing with the climate,” Spinola says. “When you learn these different skills, you have them in your arsenal.”

So, what’s next for the Henry Mancini Institute? An all-Gershwin program produced in partnership with Festival Miami, JazzRoots, and the Arsht Center will feature the HMI Orchestra on November 4, 2011, with an exciting lineup of

**“With the Henry Mancini Institute, you get all the elements appealing to an audience coming from today’s world of stimulation.”**

a very high level. “We are teaching students to improvise, sight-read, record in the studio, and play in the wide variety of styles that are necessary today,” he explains. “These are elements of musicianship that HMI is providing.”

Spinola, whose career goal is a full-time position with a professional orchestra, notes that the music business today demands musicians who “do it all,” as opposed to those who specialize in just one area. The Henry Mancini Institute was a strong incentive for him to attend the Frost School because it uniquely prepares him for such demands.

celebrity artists. Visit [www.festival-miami.com](http://www.festival-miami.com) for guest artist details.

“My experience with the Mancini Institute is interchangeable with what’s happening in L.A. and New York,” Liberty says. “Here in Miami I get to work with top artists who fly here to perform with us. The Mancini Institute has definitely invited the music industry into the educational realm. It’s cutting-edge.”

*JULIA BERG is director of marketing and communications for the Frost School. MEREDITH DANTON is editorial director in the UM Office of Communications and Marketing.*

## Welcoming New Frost School Faculty

THE PHILLIP AND PATRICIA FROST SCHOOL OF MUSIC IS PLEASED TO INTRODUCE YOU TO OUR NEWEST ASSISTANT AND ASSOCIATE PROFESSORS, VISITING PROFESSORS, AND LECTURERS—ALL OF WHOM BRING A BROAD RANGE OF PROFESSIONAL EXPERIENCES TO THE SCHOOL AND ENGAGE STUDENTS IN NEW WAYS OF LEARNING. AMONG THIS EXCELLENT GROUP ARE MORE THAN A DOZEN RENOWNED MUSICIANS WHO TEACH A MYRIAD OF DISCIPLINES, INCLUDING THE FROST EXPERIENTIAL MUSIC CURRICULUM, COMPOSITION, KEYBOARD, VOICE, JAZZ, INSTRUMENTAL PERFORMANCE, STRING PEDAGOGY, AND OUR NEW ARTS PRESENTING AND LIVE ENTERTAINMENT PROGRAM. WE'RE SURE YOU'LL AGREE THAT THE FROST SCHOOL OF MUSIC IS IN GOOD HANDS WITH THESE NEW APPOINTMENTS, WHO PROVIDE DYNAMIC AND RELEVANT MUSIC INSTRUCTION FOR TODAY'S CHANGING WORLD.



**Juan Chattah**, assistant professor of theory and composition, holds an M.M. and a Ph.D. in music theory and composition from Florida State University, a B.M. in piano performance from the Utrecht Conservatorium (The Netherlands), and a Certificate of Music Education from the Conservatorio de Musica in Cordoba (Argentina). As a theorist, his primary research interest concerns the application of models drawn from linguistics and critical theory to the analysis of film music. He has presented his research at several noted conferences, including Music and the Moving Image (New York 2009) and the College Music Society (Portland 2009 / Salt Lake City 2007).

As a composer, his music ranges from tangos to interactive electroacoustic music to children's songs for the radio drama series *Stories in the Air*, broadcast internationally through Public Radio International. His concert music is highly influenced by archetypical gestures and moods of film music. As a pianist, he studied in The Netherlands under Herman Uhlhorn and David Kuyken and participated in master classes with Michel Beroff, Ivan Moravec, and Paul Badura-Skoda. He has performed extensively in Europe and Latin America, and his students have won numerous national and international competitions.



**Charles Mason**, B.M. '77, associate professor of theory and composition, has received many awards for his compositions, including the American Composers Orchestra "Playing It Unsafe" prize, the 2005 Rome Prize, the Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, and a National Endowment for the Arts Individual Artist Award. He completed his D.M.A. and M.M. in composition at the University of Illinois and B.M. with honors from the Frost School, which named him its 2009 Distinguished Alumnus. His music has been performed worldwide, including the Foro Internacional de Musica Nueva in Mexico City, Quirinale in Rome, Aspen Summer Music

Festival, and Nuova Musica Consonante in Romani, which was broadcast throughout Italy and on NPR's *Performance Today*. Mason has received commissions from many top ensembles, including American Composers Orchestra, DUO 46, Miami String Quartet, Gregg Smith Singers, Dale Warland Singers, Corona Guitar Kvartet, ONIX (Mexico), Luna Nova, bassist Robert Black, violinist Karen Bentley Pollick, and New York Golliard Ensemble, as well as cellists Madeleine Shapiro, Craig Hultgren, and Jeffrey Solow. In 2005 he was a composer in residence at the International Centre for Composers in Visby, Sweden and twice sponsored by the Seaside Institute as an "Escape to Create" composer-in-residence.

**Chris Palmer** is assistant professor and program director for the new Arts Presenting and Live Entertainment program, where he teaches and mentors graduate students about the live entertainment industry. He holds a B.B.A. and an M.B.A. from Belmont University and presently serves as the managing partner for the jazz/gospel a cappella group Take 6, overseeing their worldwide recording and touring affairs. Prior to his career in artist management, Palmer worked with Warner Bros. Records for more than 20 years, based in both the Nashville and Burbank offices. As vice president of Warner's Progressive Music from 1990-2000, he was responsible for introducing and marketing such artists as Mark O'Connor, Bela Fleck and the Flecktones, Beth Nielsen Chapman, Take 6, and Jeff Foxworthy. Highlights for the Progressive Music department included Grammy Award

wins for Take 6, a No. 1 jazz album for Bela Fleck and the Flecktones, an airplay award from *Billboard Magazine* for Beth Nielsen Chapman, and a multi-platinum award for Jeff Foxworthy's debut release. Later, as general manager and senior vice president of marketing for Warner Nashville, Palmer would oversee releases such as *Breathe* by Faith Hill, selling over eight million units, and introduce new artists such as Blake Shelton, Trick Pony, and Big & Rich. Before joining the faculty of the Frost School of Music, Palmer was the director of Music Business at Murray State University, in Murray, Kentucky. Palmer is a Leadership Music alumnus and a member of the National Academy of Recording Arts and Sciences, Music and Entertainment Industry Educators Association, Country Music Association, and Association of Performing Arts Presenters.



**Brian Powell** is assistant professor of double bass in the Department of Instrumental Performance and string music pedagogy in the Music Education program. Since his arrival at Frost, he has presented a faculty solo recital and performed as a soloist with the Frost Symphony Orchestra, as well as in featured chamber music concerts with the Bergonzi String Quartet and other professional ensembles. He has a B.M. in performance and a master's degree in teaching from Indiana University, and he is a doctoral candidate at the College-Conservatory of Music at the University of Cincinnati. A former member of the New World Symphony under the direction of Michael Tilson Thomas, Powell also performed regularly with the Louisville Orchestra and Chautauqua Symphony

Orchestra. Powell has received recognition in several solo competitions, including winning the Aspen Music Festival Double Bass Solo Competition. As an educator, he taught more than 200 string students every year from the elementary to collegiate levels. He was formerly the director of orchestras at Eastern High School in Louisville, Kentucky, and on the string faculty at Bellarmine University as double bass instructor. His orchestra at Eastern was selected to perform at the KMEA State convention in 2004 and 2011. Last year, Powell was selected Jefferson County's High School Music Teacher of the Year. He has presided as president of the Kentucky chapter of the American String Teachers Association, and he remains an active performer and clinician throughout the United States.



**Naoko Takao**, assistant professor of keyboard pedagogy, also is on the summer faculty of the Rocky Ridge Music Center in Colorado. Prior to joining Frost, she was a long-time faculty member at the Levine School of Music in Washington, D.C. She enjoys a versatile career as a soloist, chamber musician, ardent educator, master class clinician, adjudicator, and pedagogue. Winner of numerous soloist awards, including the gold medal at the 2000 San Antonio International Piano Competition and the most recent award from the S&R Foundation, she has performed concerti with the Alexandria Symphony in Virginia, Laredo Philharmonic in Texas, and Ohio Valley Symphony and chamber music concerts at the Smithsonian, Strathmore, Library of Congress,

and Kennedy Center for the Performing Arts. An enthusiastic advocate of newly composed music, Takao often premieres new works and performs for such notable organizations as the Rose International Cello Competition. She has coached chamber music extensively with the members of the Guarneri Quartet, is a founding member of the Post Classical Ensemble, and performs a wide range of works by Copland, Schoenberg, and other modern luminaries. Her solo piano recitals often feature works by Beethoven, Chopin, Ravel, and Rachmaninoff. Originally from Japan, Takao studied at the Preparatory Program at the San Francisco Conservatory of Music and earned a B.M. from the Hartt School of Music and an M.M. and a D.M.A. from University of Maryland, College Park.



# Faculty Updates

**S. Mark Aliapoulios**, B.M. '78, visiting professor of voice, is artistic director of The Choral Society of the Palm Beaches. He served for several years on the faculties of the



**Jason Carder**, B.M. '96, M.M. '04, is visiting assistant professor of jazz trumpet in the Department of Studio Music and Jazz. During his formative years, he received the Fine Arts Award at Interlochen, the Maynard Ferguson Award in the McDonald's All American Jazz Band, and First Prize in the International Trumpet Guild Jazz Competition in 1988. His formal musical education continued at Interlochen Arts Academy, and he earned bachelor's and master's degrees in studio music and jazz from the University of Miami. Carder's

professional experience includes tours with the bands of Yanni, Maria Schneider, Ray Charles, Woody Herman, Maynard Ferguson, Paul Anka, K.C. and the Sunshine Band, and the Jaco Pastorius (Word of Mouth) Big Band. An in-demand lead trumpet player who is also an excellent improviser, Carder has performed on motion picture soundtracks and has contributed his talent to over 80 albums, including Maria Schneider's *Sky Blue* and Arturo Sandoval's *Rumba Palace*, *Americana*, and *Hot House*.



**John Stewart**, a visiting professor of theory and composition, is helping to pilot the Frost Experiential Music Curriculum. A composer and music theorist, he earned degrees from the New England Conservatory and Harvard University, where he studied with Earl Kim, Leon Kirchner, and Lukas Foss, among others. A composer of chamber, vocal, and orchestral music, Stewart taught at the New England Conservatory for many years before joining the faculty of Harvard University, where he taught courses in harmony, counterpoint, composition, and musicianship for more than 25 years until his retirement in 2008. He received both of the teaching prizes at Harvard: the Harvard Phi

Beta Kappa Teaching Prize (1994) and the Joseph R. Levenson Memorial Teaching Award (2008). He was named a "Favorite Professor" of the Harvard College class of 2009. In addition, Stewart was the founder and director of the Young Musicians' Program at Oregon's Ernest Bloch Festival. As a member of the Composer's Symposium at the festival, he received numerous premieres of his music. Since retiring from Harvard, Stewart has composed, served as lecturer on a Harvard Alumni Tour in 2008, and pursued his love of watercolor painting. He composed a piano trio premiered at the University of Mississippi in April 2010 and recently completed a text on the Bach Chorales.



**Matthew Strauss** is a visiting lecturer in timpani and percussion in addition to his position as percussionist with the Houston Symphony. Prior to his posts in Houston and as former timpanist with the American Symphony Orchestra at the Bard Music Festival, he performed as a

member of the percussion section in the Chicago Symphony Orchestra from 2002 to 2004. He has performed regularly with the Philadelphia Orchestra, New York Philharmonic, New Jersey Symphony Orchestra, American Symphony Orchestra, and Harrisburg Symphony.

# New Lecturers

**Martin Bejerano**, M.M. '98, is a visiting lecturer in jazz piano. After winning third place in the 1999 Great American Jazz Piano Competition, he joined the quartet of legendary jazz drummer Roy Haynes. Their recording *Fountain of Youth* was nominated for a 2004 Grammy Award for Best Instrumental Jazz Album. Bejerano also tours and records with guitarist Russell Malone's quartet. He has performed with such jazz luminaries as the

**Stephen Guerra Jr.** is a jazz composition lecturer in the Department of Studio Music and Jazz and conductor of the Frost Studio Jazz Band. He is also director of community outreach for the Frost School and coordinator for the Henry Mancini Institute. Guerra is currently pursuing a D.M.A. in jazz composition from the Frost School of Music. He earned a B.A. from the University of New Hampshire and an M.M. from the Eastman School of Music. Guerra is in high demand as a composer and arranger

**Carlos Rivera** is a lecturer in the Bruce Hornsby Creative American Music program. A composer and guitarist, he incorporates diverse musical influences in his work, reflecting his multicultural upbringing in Washington, D.C., Guatemala, Costa Rica, Panama, Miami, and Los Angeles. His music has been performed by Chanticleer, the American Composers Orchestra (ACO), New England Philharmonic, and the Los Angeles Guitar Quartet. He has received awards

**Daniel Strange**, M.M. '09, is a lecturer in jazz piano, teaching jazz ear training and all four levels of jazz piano class. He also maintains his own piano studio in Miami, is director of the Young Musicians All-Star Jazz Ensemble, and performs frequently with his wife, violinist Ashley Liberty, M.M. '08. He has played in orchestra pits for the national touring companies of

**Susan Williams**, soprano, is a lecturer in voice. She earned her D.M.A. degree in vocal performance at the Cleveland Institute of Music, M.M. from the University of Akron, and B.M. from Birmingham-Southern College. Prior to her appointment at Frost, she was the opera department administrator at the Cleveland Institute of Music and a member of the voice faculty at the Cleveland Music School Settlement. She has

Christian McBride Band, Kenny Garrett, Roy Hargrove, James Moody, Jimmy Heath, and Marcus Printup. He has toured with Jazz Reach, a nonprofit organization that presents multimedia concerts for children. His debut CD as a leader, *Evolution/Revolution* (Reservoir) rose to No. 9 on the Jazz Week Jazz Album Chart. He was recently awarded the New Jazz Works composer/ensemble grant from Chamber Music of America.

and has performed alongside many jazz greats including Phil Woods, Al Grey, Snooky Young, Marshall Royal, John Faddis, and Jeff "Tain" Watts. He has served as composer-in-residence throughout the U.S. through the Commission Project and National Endowment for the Arts. He was a featured soloist on Clark Terry's Young Titans of Jazz 2003 release *Live at Mariban's* and the Louie Bellson Big Band's *Louie and Clark Expedition 2*. In 2009 the Stephen Guerra Big Band released its first album, *Namesake*.

from the Herb Alpert Foundation, ACO, BMI, and ASCAP and was recently invited into the Miami Symphony Orchestra's Strategic Alliances program. He earned a D.M.A. in music composition at USC's Thornton School. Equally comfortable in the popular music world, his guitar work is featured on soundtracks (*Crash*, *Dragonfly*) and studio sessions for Island/Def Jam, Universal Records, MTV, VH-1, and ABC's *Scrubs*.

*A Chorus Line* and *Jersey Boys* and with the Stephen Guerra Big Band. Strange earned his B.M. at the University of Southern Maine and M.M. at the Frost School of Music, having served as the jazz piano teaching assistant and performed with three of its premiere jazz ensembles: the Jazz Vocal 1 Ensemble, the Frost Sextet, and the Frost Concert Jazz Band.

appeared nationally and internationally as a vocal soloist and in a wide range of leading opera roles including Gretel in *Hansel and Gretel*, Despina in *Così fan tutte*, Adele in *Die Fledermaus*, Sandrina in Mozart's *La finta giardiniera*, and Constance in Poulenc's *Dialogues of the Carmelites*. She was an apprentice with Lyric Opera Cleveland, where she prepared the role of Beth in *Little Women* under the direction of composer Mark Adamo.



# Faculty Updates

**Edward P. Asmus**, dean of graduate studies, wrote the chapter "Assuring the Validity of Teacher-Made Music



Assessments" in the forthcoming book, *The Practice of Assessment in Music Education: Frameworks, Models, and Designs*, from

GIA Publications, Inc. The book is the result of an assessment symposium at the University of Florida, where Asmus presented. Asmus also organized and chaired a standing-room-only panel discussion at the MENC Biennial Conference in Anaheim, California, that featured four leaders in music assessment.

**Ross Barentyne-Truluck** and his colleague Esther Jane Hardenbergh repeated their much-acclaimed American Women Composers Concert in Fort Lauderdale in February 2010. Also in February and March, Barentyne-Truluck coached the four singers and pianists who appeared in the Renée Fleming master class. That same weekend, he accompanied a group of Frost vocal performance majors in an all-Italian concert for the Broward Italian-American Club.

**Tony Boutté**, vocal faculty, received an excellent mention by Anthony Tommasini in *The New York Times* for his performance in *The Curious Case of Benjamin Button* at Symphony Space in New York.

**Frank Cooper**, research professor of musicology, attracted record enrollment for his adult-education



courses, "Franz Liszt: The Nineteenth Century's Most Influential Musician" (Spring) and "The Age of Classicism: Its

Cultivation of Ears, Eyes, and Thoughts" (Autumn) in Clarke Hall. Collaborating performers included pianists Luis Urbina, Marcel Angles,

Geoffrey Loff, Catherine Lan, Jorge Modellel, Stephen Seto, and Xiaoyi Xiong; violinist Dame Ida Hendel; singers Esther Jane Hardenbergh, Tony Boutté, Jeremy Zglobicki, and Cody Parrott; and three ensembles: the Stamps String Quartet, Graduate String Quartet, and Bergonzi String Quartet. "An important feature of these events is to showcase our students, faculty and friends to a splendidly receptive audience, consequently boosting attendance at our other programs," Cooper reports.

**Shannon de l'Etoile** was invited to present the paper, "Neurologic Music Therapy: A Scientific Paradigm for Clinical



Practice" at Music and the Brain: A Symposium with Integrated Live Performances. This symposium was hosted by the Cleveland

Clinic Arts and Medicine Institute in collaboration with the Lincoln Center in New York. This paper is now published in the peer-reviewed journal *Music and Medicine*. She also presented the findings of her research on "Acoustic Parameters of Infant-Directed (ID) Singing in Mothers with Depressive Symptoms," conducted in collaboration with Colby Leider at the annual meeting of the American Music Therapy Association held in San Diego in November 2009. In April 2010 she was invited to present the paper "Neurologic Music Therapy: Scientific Evidence of Clinical Practice in Neurorehabilitation" at the International Congress on Neurology and Rehabilitation held in Goa, India.

**Alberto De La Reguera** continues conducting and writing for the Frost Salsa Orchestra, which won the "Best Latin Orchestra" award from *DownBeat* magazine for the second consecutive year. He also continues as liaison for the Frost School of Music and WDNA 88.9 FM, helping to organize a six-month series of concerts featuring the jazz department's major ensembles with such nationally known talent

as Maria Schneider, Dave Koz, Bob Mintzer, Federico Britos, Mark O'Connor, Claire Fischer, and Kevin Mahogany. He publishes his music through the University of Northern Colorado Jazz Press.

**Margaret Donaghue**, professor of clarinet, performed at the Midwest Band and Orchestra Clinic in Chicago and gave a concert and master class at York High School in Elmhurst, Illinois in December 2009. She was guest artist at the Emporia State University Woodwind Day, which was hosted by ESU professor of clarinet, Dawn McConkie Courtney (B.M. '96, M.M. '98, D.M.A. '02), and appeared as recitalist at the Oklahoma Clarinet Symposium last June at the University of Oklahoma. She also published an article on the chamber music of Jean Francaix in the Spring 2010 volume of the *NACWPI Journal*.

**Scott Flavin** was named artistic coordinator and resident conductor for The Henry Mancini Institute at the



University of Miami's Frost School of Music, where he conducted violinist Mark O'Connor and was the coordinator for

The HMI Orchestra's appearance on HBO's Robert Klein special. He has also formed, and will conduct, a new orchestra in South Florida, the Miami Mozarteum, which will present educational outreach, lectures, and a competition. He conducted performances of the Alhambra Orchestra, as well as the Frost School's Chameleon Chamber Orchestra. He was recognized by Miami-Dade County as a founding artist of the Deering Estate Chamber Players, where he performed a series of five chamber music concerts.

**Joy Galliford**, researcher and lecturer, was awarded the 2010 Florida Music Educator of the Year at the Florida Music Educators Association Conference in Tampa, Florida, where she also received a Twenty-Five Year Service

Award. With UM faculty Joyce Jordan, Galliford also received the fifth grant from the Children's Trust in Miami for 2009-2010. Upon completion of the fourth year, Galliford served as the specialist who delivered 20 weeks of music to the intervention classrooms within the United Way School of Excellence and Sagrada Familia Child Care Center.

**Rene Gonzalez** performed for the Promenade series at the Hibel Art Museum in Jupiter, Florida with flutist Robert Billington. He also performed solo recitals at Miami International Guitar Festival; University of Miami; the Festival Internazionale in Francavilla and Pescara, Italy; the Festival Internacional de Musica Clasica in Navas de San Juan, Spain; and Florida Atlantic University's Celebration of Spanish Week.

**Ross Harbaugh**, director of the strings program, performed several chamber concerts with the Deering Estate Chamber Players. The piano quartet performs in the historic Deering "Stone House." Harbaugh taught at the Strings International Music Festival in Fort Lauderdale, an intensive week of private lessons and master classes presented under the auspices of the Philadelphia Orchestra. He also presented two lecture presentations at the American String Teacher's National Convention in Atlanta last May: "Tai Chi for Strings" and "Ensemble Communication: Verbal and Non-Verbal." In December he released a solo CD, *Cello Serenade*, with his pianist wife, Bernice.

**Alan Johnson**, assistant professor in the Department of Vocal Performance and program/music director for the Frost Opera Theater, conducted the premiere of *Lilith*, a new opera by composer Anthony Davis and librettist Allan Havis at the University of California at San Diego in 2009. In December 2009 he served as music director for the premiere workshop of *Propeller*, a new opera by composer Mary Ellen Childs, presented in collaboration with Nautilus New Music Theater and Zeitgeist New Music Ensemble in Minneapolis.

## Two Titles from a Fab Four

The Bergonzi String Quartet, composed of faculty members **Glenn Basham, Scott Flavin, Pamela McConnell, and Ross Harbaugh**, released two new CDs. *For Bergonzi Four* features quartets composed specifically for the quartet, and *Wild* features arrangements by Pamela McConnell, including "Carnival of the Animals" for string quartet and 12 instruments (including musical saw and kazoo) and "Peter and the Wolf." The Bergonzi String Quartet concertizes year-round throughout the country, including performing and teaching at the Pine Mountain Music Festival and Rocky Mountain Summer Conservatory. II



**Joyce Jordan** received a Twenty-Five Year Service Award at the Florida Music Educators Association



Conference in January, where she also presented "Wired for Sound," a report on the results of a curricular study with infants and toddlers. Jordan and co-researcher, Joy Galliford, were awarded a fifth grant from the Children's Trust in Miami for 2009-2010 to do a replication of the above study. Jordan was invited to serve on the peer review board of the Early Childhood Music and Movement Association (ECMMA) journal, *Perspectives*, for 2009-2012.

**Dennis Kam's** *Opera 101* premiered at Festival Miami. His *Twinkle Variations* for four hands was performed at the College Music Society National Conference in Portland, Oregon, then at the Miami Civic Association Piano Gala in Gusman Concert Hall. With Chien-Wei Wang, Kam performed

*Now... With Dashes of Prelude No. 4* for two pianos at the College Music Society Conference at Loyola University in New Orleans, and his *Preludes* for piano was performed at a festival of contemporary music in the Ukraine.

**Gary Keller**, lecturer, and students Steve Brickman and Joanna Sabaer represented the Studio Music and Jazz program at the June 2010 International Association of Schools of Jazz annual workshop in The Hague, Holland, where 150 select faculty and students from 40 jazz programs worldwide meet annually to study, perform, and exchange ideas. Keller also performed at the 2010 Xerox Rochester International Jazz Festival with the Miami Saxophone Quartet, which also includes Frost faculty Gary Lindsay, alumnus Ed Calle, M.M. '84, M.M. '01, and Mike Brignola.

**Larry Lapin** presented jazz clinics and workshops at Virginia Commonwealth University, Belmont University, and Appalachian State University during his 2010 sabbatical leave. He was the conductor of the Honors Jazz Vocal Ensemble for the District 9 IMEA

festival in Chicago and was invited to conduct IMEA All-State Honors Jazz



Vocal Ensemble in January 2011. He presented a clinic/lecture titled "Arranging for The Jazz Vocal Ensemble" at the Jazz Education

Network's (JEN) first national conference in St. Louis. His new book, *Arranging for the Jazz Vocal Ensemble*, will be published by SMP Jazz Press.

**Rachel Lebon** was a clinician for the National Association of Teachers of Singing (NATS) 2009 Winter Workshop, held at Florida International University. She presented three sessions: "Swinging Summertime;" "Slurs, Flips, and Other Articulations in Jazz and Commercial Singing;" and "Microphone Workshop." While on sabbatical, she served as visiting professor at Leeds College of Music for the academic year 2009-10 as part of an invitation to Leeds, Yorkshire, United Kingdom.

**Colby Leider** was promoted to director of the Music Engineering program. He presented research and creative

projects at the 2009 World Forum on Acoustic Ecology (Mexico City), the 2009 Conference on New Interfaces for Musical Expression (Pittsburgh), the 127th Audio Engineering Society Convention (New York City), the Third Practice Festival (Richmond), the New York City Electroacoustic Music



Festival, and the Thirtieth Conference of the Society for Electro-Acoustic Music in the United States (St. Cloud, Minne-

sota). His music was also recently performed at venues in Michigan, Virginia, Florida, Tennessee, Massachusetts, Canada, and the United Kingdom. Together with his colleagues, Leider also launched the Frost Audio Institute ([www.frostaudio.org](http://www.frostaudio.org)), which ran two summer camps at the Weeks Recording Studio.

**Teresa Lesiuk** received a Max Orovitz Summer Award in the Arts and Humanities and a UM General Research Support Award for research titled "Measuring Music and Executive Skill of Children with ADHD." She also presented, along with music therapy

graduate student Erin Keenan, "The Role of Music Therapy in the Treatment of Pain Management" at the Integrative Medicine Symposium and



Expo, Miller School of Medicine, University of Miami. She was interviewed by Roberta Walker from Canadian Broadcasting

Corporation for the national show *The Current*.

**Gary Lindsay** has had a busy year as a writer. The Frost Wind Ensemble premiered his extended work *Fantasy for Winds* at the final wind ensemble performance of the spring semester 2010. He was also contacted by renowned song writer/producer Rudy Perez to work on a project with Argentine opera singer Ivan Gancedo. He adapted, arranged, and orchestrated ten songs recorded at The Hit Factory Criteria studio for Gancedo's upcoming CD.

**Luciano Magnanini**, professor of bassoon, was awarded the 2010 Phillip Frost Outstanding Teacher Award at a special ceremony at the Frost School of Music. Magnanini's recordings include: *Gordon Jacob: Concerto for Bassoon* (Albany); *Poulenc, Saint-Saëns, Elliot (Music for Woodwind and Piano)*; *Twentieth-Century Music for Bassoon and Piano*; and *A Tour d'Anches (French Music for Winds)* on the Altarus label, as well as recordings for RCA, CBS, and Harmonia Mundi. He has been principal bassoonist with the Orchestra Comunale della Opera in Genoa, Mexico City Philharmonic, Miami Philharmonic, World Symphony Orchestra, Festival Casals Orchestra, and Eastern Music Festival Orchestra in North Carolina. He has an active performing career and has played under the baton of conductors such as Leonard Bernstein, Zubin Meta, Carlo Maria Ciuliani, Alain Lombard, Eduardo Mata, and James Conlon.

**Pamela McConnell** was a member of an international panel to judge auditions for the National Symphony Orchestra of Ecuador. She also released a CD

## Leadership Behind the Scenes

**Julia Berg** was appointed director of marketing and communications for the Frost School of Music, a new position in central University Communications. She is responsible for the Frost website and all Frost-related communications. Berg has 25 years of marketing and management experience in the music industry and with nonprofit organizations.

**Denise Eutsey** joined the Frost executive committee as director of business affairs after Judy Mower retired. A longtime UM employee with a specialty in faculty affairs, Eutsey worked previously in the Office of the Provost.

**Holly Freyre** was recently named assistant dean for development for the Frost School of Music, replacing Nancy Castleman-Dion, who transferred to the University of Miami School of Nursing and Health Studies. Freyre earned an executive M.B.A. from the University of Miami School of Business Administration in 2010. She was formerly director of development for the University's Estate and Gift Planning division.

**Alana Hardan** was hired as assistant director of development for Frost, where she is also responsible for alumni relations. Hardan was formerly publicity coordinator for Festival Miami and previously worked with Arlene Johnson, who accepted a development position with the University of Miami Alumni Association. ||

# Making Music and Leaving Legacies Together

NICK DECARBO AND JOYCE JORDAN can still remember how stark the UM campus appeared to them when they arrived in 1982.

“I think we made a mistake,” Jordan recalls telling her husband.

But without looking back, this duo spent the past 29 years growing along with the campus, building a family of lifelong friends while leaving their indelible mark on the Frost School of Music.

As a teenager in his hometown of Youngstown, Ohio, DeCarbo started a band that would play Sousa marches every Saturday morning. He earned bachelor’s and master’s degrees in music from Youngstown State University and a Ph.D. in music education from Kent State University. DeCarbo taught in Pennsylvania public schools and served as music director/conductor of the Youngstown Symphony Youth Orchestra for ten years before joining the Frost School of Music, where he taught conducting and courses in instrumental methods and most recently served as associate dean of administration. A 2005 recipient of the Phillip and Patricia Frost Award for Excellence in Teaching and Scholarship, DeCarbo is a past editor of *Research Perspectives in Music* and has had his work published in the *Journal of Research in Music Education*, *Journal of Band Research*, and several other publications.

Among his numerous contributions to the Frost School is the Frost Honor Band program, held each February. It is estimated that over 5,000 high school musicians have participated, many of whom then pursued careers in music.

“At this year’s Honor Band,” he says, “one of the directors came up to me—the wind ensemble director for Miami-Dade County’s New World School of the Arts—and he said, ‘You know, I was in this Honor Band back in high school.’”

Jordan, who joined the Frost School of Music as a visiting assistant professor, retires as chairperson of the



Faculty members Nicholas DeCarbo and Joyce Jordan retire after 29 years at Frost. Golf and travel are now top priorities for this husband and wife.

Department of Music Education and Music Therapy. When she completed her doctorate, the profession hadn’t yet embraced early childhood as an important research area. Jordan decided that to continue her research, she needed a lab. She was introduced to Lorna Lutz Heyge’s Kindermusik curriculum in 1987, a perfect match.

“When [former dean] Bill Hipp offered to run the program through the Frost School of Music, it just grew and grew. We learned a lot about children by working with them, and eventually this led to our involvement with the Children’s Trust,” she says.

Jordan has received six grants from the Children’s Trust and will publish results from the first grant this summer. Her original Kindermusik class, which grew into the successful UM MusicTime program, has touched the lives of thousands of area youngsters. The recipient of a Lifetime Membership Award from the Early Childhood Music and Movement Association, of which she is also a past president, Jordan has published regularly in *Early Childhood Connections* as well as many other publications.

For DeCarbo and Jordan, retirement means more time to devote to other things they love. When they’re not playing golf or traveling, you can find them on nature walks or bird watching around their home in Estero, Florida. ||

# Faculty Updates

of her arrangements of *Peter and the Wolf* by Prokofiev, *Carnival of the Animals* by Saint Saens, Dvorak's *Bagatelles*, and Piazzolla's *Libertango*. These arrangements were written for the Bergonzi String Quartet, performing on several instruments in addition to their customary string instruments.

**Lansing McLoskey**, assistant professor, music composition, received a 2010 Goddard Lieberman Fellowship from The American Academy of Arts and Letters. Endowed in 1978 by the CBS Foundation, the fellowship awards \$15,000 to mid-career composers of exceptional talent. McLoskey also had more than 20 performances of his works in the past year, including the premiere of his *Requiem, v 2.001x* as the winner of the 2009 Indianapolis Chamber Orchestra Composition Competition; *Venite, sancti, venite* by the Melbourne Australia Chamber Choir; and premieres by Mimesis Ensemble (NYC) and Dinosaur Annex Ensemble (Boston). He became the first composer to win both the 2009 ICO Composition Competition and the 2009 "Music Now" Competition—awards. His CD, *Metamorphosis*, was released by Beauport Classics.



**Judith Mower**, pictured here with associate dean Nicholas DeCarbo, has retired after 42 years of service to the University of Miami, serving the

last 25 years of her career as director of business affairs for the Frost School of Music. She was promoted in 1985 after six years as the staff coordinator of Gusman Concert Hall (1975-1981). She began her UM career as a department secretary at the Rosenstiel School of Marine and Atmospheric Science and was soon after promoted to executive assistant to the dean of the School of Nursing. Mower earned an M.A. from the University of Chicago Divinity School and received a B.A. from FIU with a major in religious studies. ||

**Ken Moses** received the National Faculty of the Year Award at the 2009 National Convention of Phi Mu Alpha Sinfonia Fraternity held in Orlando.

**Raul Murciano Jr.**, who oversees the Media Writing and Production program at Frost, will become the



associate dean of administration for the school in June 2011, when Nicholas DeCarbo retires. Murciano is an award-winning composer with

numerous film, commercial, and recording credits. In his new role, he will also administer day-to-day operations of the school and oversee the construction of new facilities. He continues to collaborate with the Grammy-nominated Timba group Tiempo Libre. He has written and prepared a number of orchestral arrangements for the band to re-create its recent critically acclaimed CD release, *Bach in Havana*, with a number of orchestras around the country.

**Rafael Padron** performed a three-concert cycle of the Italian composer Mauro Giuliani's Guitar Concerto No. 1



in A Major with the Venice Symphony. He also partnered with the Florida International University Symphony Orchestra to

perform Concerto No. 3 (Elegiaco) by the Cuban composer Leo Brouwer. He opened the Festival Hispanoamericano de Guitarra in Tijuana, Mexico with a solo performance and played in "The World Sings to Cuba" concert in both Miami and the San Carlos Institute in Key West, Florida.

**Paul Posnak**, director of collaborative piano, completed his sixth season as founding artistic director of the St. Martha-Yamaha Concert Series in Miami Shores and first season as founding artistic director of the Cuban-Hebrew Concert Series in

Miami Beach. In the past year, he has performed solo recitals in Florida, Ohio, and New York; concerts with the Portland String Quartet; a one-week residency at Kenyon College in Ohio; and duo concerts with Nestor Torres and Alexander Markov.

**Carlos Rivera** had his *Concierto de Miami*, composed especially for jazz trumpet icon Arturo Sandoval, premiered by the Miami Symphony Orchestra under the direction of Eduardo Marturet. The work is in one movement, with three sections (Fast, Slow, Fast) and was inspired in part by an eclectic mix of influences, including Rufus Wainwright, Ennio Morricone, Randy Newman, Radiohead, Respighi, Piazzolla, Ravel, and Afro-Peruvian artists such as Eva Ayllon.

**Deborah Schwartz-Kates**, associate professor and chair of the Musicology Department, authored the book

*Alberto Ginastera: A Research and Information Guide* (New York: Routledge, 2010). It is the only comprehensive resource on



the subject and the first full-length study of the composer in English. This year, Schwartz-Kates completed a book chapter on Argentina for a textbook on Latin American music that will be published by W. W. Norton. She received tenure from the University of Miami in Spring 2010.

**Thomas Sleeper** remains active as both composer and conductor. He serves as guest conductor for the New Philharmonic Orchestra in Florida and now leads the South Florida Virtuosi. Sleeper premiered two new operas and an epic orchestral song cycle with writer Jane Alison. Screenings continue around the world for the movie *One Water* (for which Sleeper wrote and conducted the score with the Russian National Symphony). Albany Records released a new CD of Sleeper's music.

**Dean Southern**, assistant professor in the Department of Vocal Performance,

staged *Così fan tutte* for the Duke University Symphony and was a guest lecturer for the “Drama through Music” seminar in the Duke Department of Music. Southern’s article, “Practicing 101: Ten Tips for Making the Most of Your Time between Lessons,” was published in the September 2009 issue of *Classical Singer* magazine.

**Tian Ying**, assistant professor of piano, performed Beethoven’s Piano Concerto No. 5 (*Emperor*) with



Maestro Thomas Sleeper and the Frost Symphony Orchestra on Festival Miami’s opening night concert. The concert was chosen as one of the Top

10 Performances of 2009 in South Florida. Highlights from the 2009–10 season include recitals and master classes at The University of Alabama (Birmingham), University of Louisville, Coker College, and Humboldt State University.

**Stephen Zdzinski** presented papers on “International Music Education” at the Society for Music Teacher Education



conference at University of North Carolina-Greensboro and “Chromesthesia” at the Research Alliance for Institutions of Music Education

conference in Gothenburg, Sweden. In November, Zdzinski was a guest speaker at the University of Colorado via Skype, where he talked about creating a sustained research program. In January, he gave three presentations at the Florida Music Education Association conference in Tampa, including a presentation on “What to Look for in a Doctoral Program in Music Education.” He received a grant from the provost to develop a Model of Social Environmental Influences for Music Education, which will be published in a book, *Advances in Social Psychology and Music Education Research*, part of the SEMPRES Studies in the Psychology of Music Series.

## Fifty Years of Progris in Music Business Education



AFTER OVER HALF A CENTURY as a music educator, Jim Progris will tell you that it was all “just luck.”

“I have been able to innovate for 50 years and have not had to seek positions in which I would be given these opportunities—they came to me,” Progris said upon accepting the Music and Entertainment Industry Educators Association (MEIEA) President’s Award for his contributions to music industry education.

The Manchester, New Hampshire native started playing jazz piano at age 12 and was already writing octet and big band arrangements by age 14. At founder Larry Berk’s invitation, Progris began teaching at Boston’s Berklee School of Music in 1958, eventually serving as associate dean from 1964 to 1968.

Progris was attracted south by the lure of the Miami Beach nightlife, and soon landed a position in the Frost School of Music’s Music Theory Department. He left briefly to start a music business program at Georgia

State University but returned in 1976 and has been innovating ever since. Progris introduced the Frost School’s M.M. Program in Media Writing and Production while teaching a host of courses ranging from traditional music theory, to jazz/rock/pop arranging and improvisation, copyright law, and marketing of recorded music. He began directing UM’s music business program in 1993, renaming it the Music Business and Entertainment Industries Program.

Throughout his long and accomplished career, Progris has written more than 80 books and 50 publications, and has held numerous roles ranging from educator to conference organizer, consultant, speaker, pianist, conductor, arranger, script writer, and much more. ||

Dean Shelly Berg congratulates Jim Progris, former director of the Music Business and Entertainment Industries Program, for his career accomplishments at Frost. Professor Progris retired in May 2010.

State University but returned in 1976 and has been innovating ever since. Progris introduced the Frost School’s M.M. Program in Media Writing and Production while teaching a host of courses ranging from traditional music theory, to jazz/rock/pop arranging and improvisation, copyright law, and marketing of recorded music. He began directing UM’s music business program in 1993, renaming it the Music Business and Entertainment Industries Program.

## Pianist Rodriguez's Life and Career Come Full Circle at UM

By *Lawrence Budmen* WHEN SANTIAGO RODRIGUEZ walks on stage at Gusman Concert Hall Friday night for a Festival Miami recital, the Cuban-born pianist will have come full circle on a journey that began when he arrived in Miami on a Pan Am propeller plane in 1960.

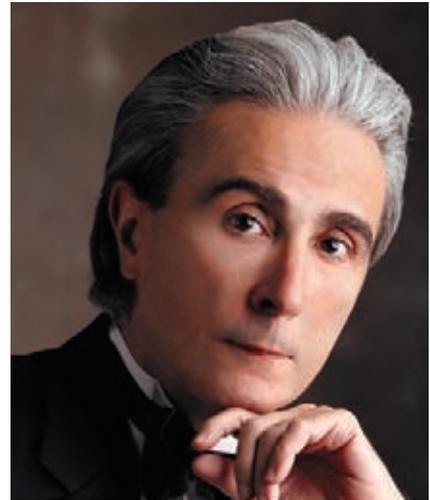
Inside the lining of the 8-year-old boy's bathrobe were four hundred-dollar bills. His mother had sewn them in with a message to please use the money to continue his musical training.

One of thousands of children brought to the United States under the auspices of the Catholic Church as part of "Operation Pedro Pan" following Fidel Castro's revolution, Rodriguez was first sent to a refugee camp in Kendall, then transported to the Madonna Manor Orphanage in New Orleans where he spent the next six years.

More than four decades later, Rodriguez is an acclaimed pianist who recently joined the keyboard faculty of the University of Miami's Frost School of Music. He now looks forward to playing a vital role in the region's concert and education life.

"Teaching is something I must do," says Rodriguez, who is passionate about his role as an educator. "It requires true commitment, passion, and the respect of your students."

The pianist's inspiration comes from his own distinguished teachers. When he was only 4 years old,



Rodriguez began piano lessons with Nelson De Berge, who also taught him theory, solfege, and sight-reading.

"He opened up a whole new panoply of music," Rodriguez recalled. "This was the best education, the best way to become a musician. Too many players wait too long to learn these things."

After studying for four years, Rodriguez learned Mozart's Piano Concerto No. 27. Even though he did not speak English, he began studies with Charles Braswell at Loyola University. When he was 14 years old, his teacher encouraged him to enter a young artists' competition sponsored by the New Orleans Philharmonic Orchestra. Playing his Mozart concerto, Rodriguez won the contest and debuted with the orchestra at a youth concert, conducted by the ensemble's then-music director Werner Torkanowsky. Impressed by the prodigious young pianist's talent, Torkanowsky brought Rodriguez back annually.

"He gave me the gift of experience, like a musical father," said the pianist. "I gave my first performances of three Beethoven concertos and works by Brahms and Prokofiev with Torkanowsky," Rodriguez noted with nostalgia.

Rodriguez [attended] the University of Texas. Studying with Professor William Race, a concert pianist

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**SANTIAGO RODRIGUEZ**, who joined the Frost School of Music in 2008 as professor and chair of keyboard performance, performed at Festival Miami 2010. This article is an excerpt from a pre-concert article written by Lawrence Budmen on October 12, 2010 for South Florida Classical Review. To read the full article and post-concert review, visit [www.southfloridaclassicalreview.com](http://www.southfloridaclassicalreview.com).



who had performed widely across North America and Europe, was “most enlightening, learning to understand music in abstract terms.”

Intrigued by the “incredible sound and tone” of renowned pedagogue Adele Marcus, he pursued graduate studies at New York’s Juilliard School. Marcus encouraged Rodriguez to “develop your voice, make the piano sing.” He was so fascinated by that vocal analogy that he accompanied over 20 singers in the vocal studio of former Metropolitan Opera soprano Eleanor Steber.

After advancing to the finals of the 1976 Leventritt Competition, Rodriguez won a major management contract. The grand prize at the 1975 William Kapell Competition and Silver Medal at the 1981 Van Cliburn Competition catapulted him into the international spotlight.

Rodriguez is realistic about the role competitions can play in an artist’s career. “Competitions afford an artist without connections an entry into the music world, but a competition winner cannot be considered a finished artist. Managers tend to over-expose many winners. Artists need to be allowed to grow. In Europe they nurture musicians. In order to be memorable, music speaks through the performer. A great work of art and the artist evolve.”

A meeting with legendary Argentine composer Alberto Ginastera at a recital at New York’s Metropolitan Museum of Art (at which Rodriguez played Ginastera’s *First Sonata*) led to a 12-concert tour with cellist Aurora Ginastera, the composer’s wife. Rodriguez treasures the memory of those performances and loves the intimate

atmosphere and artistic interaction and rapport of playing chamber music. “Two years of trio concerts with violinist Ruggiero Ricci and cellist Nathaniel Rosen were my happiest time as a musician,” Rodriguez stated.

Ginastera requested that Rodriguez perform his second sonata, a work the pianist describes as “close to Stravinsky’s *Rite of Spring*” in wild astringency and sheer difficulty. Rodriguez recorded a Ginastera album as the first release of Élan Recordings, a company founded by the pianist’s wife, Natalia.

His sizable discography also includes rarely played concertos by Mario Castelnuovo-Tedesco and Carlos Surinach and the complete works of Rachmaninoff.

“Teaching is something I must do. It requires true commitment, passion, and the respect of your students.”

He is particularly proud of his recorded version of Rachmaninoff’s Piano Concerto No. 3 with South Florida-based conductor Paul Anthony McRae.

His view of that iconic Russian pianist-composer’s music differs from the popular stereotype of post-Tchaikovsky romanticism. “Rachmaninoff was a romantic personality but a very contemporary person. There is a dark world in his choral work *The Bells* and the second *Sonata*, which is a strange, anxiety-ridden piece with elements of the macabre. Dissonance and chromaticism enrich small motifs that are embellished into melodies. The pianist must present Rachmaninoff’s inspiration at the tip rather than the Hollywood-end frosting.” ||

## 1950s

**Delia Graham Cirino**, B.M. '51, is a retired piano teacher who continues to perform piano concerts.

**Taavo Virkhaus**, B.M. '55, is conductor emeritus of the Huntsville Symphony in Alabama. He recently conducted a concert at a Songfest in Tartu, Estonia, where he was awarded the Tartu Medal at a ceremony in the City Hall. The world premiere of his symphony was performed by the Huntsville Symphony Orchestra.

## 1960s

**Joseph Leniado-Chira**, B.M. '61, has conducted 11 professional symphony and chamber orchestras, operas, ballets, and brass ensembles for more than 30 years. He has also composed more than 40 works for solo, chamber, instrumental, choral, and large orchestral groups, performed worldwide.

**Carole Dawn Reinhart**, B.A. '63, received a Ph.D. in sociology in 2009 from the University of Music and Performing Arts in Vienna, Austria, where she has been a professor of trumpet since 1983. Her dissertation subject was "Women Brass Players—Historical Documentation and the Influence of the International Women's Brass Conference on the Profession." She earned a B.M. and an M.M. from the Juilliard School.

**Lydia Metlika Pineiro**, B.M. '65, was elected Woman of the Year 2009–2010 by the Papanicolaou Corps Three Islands Aquarius Cancer Unit. This organization raises funds for cancer research to help the UM Sylvester Comprehensive Cancer Center.

## 1970s

**Anita Castiglione**, B.M. '72, D.M.A. '02, is accompanist, coach, and assistant professor of music theory at Palm Beach Atlantic University. In 2009 she performed George Gershwin's Piano Concerto in F with PBA Symphony and appeared in a collaborative recital with soprano Moon-Sook Park in

West Palm Beach, Florida.

**Mark Colby**, B.M. '72, M.M. '75, formerly with Maynard Ferguson, Bob James, Frank Sinatra, and Jaco Pastorius, has solo recordings on Columbia, Hallway, and Origin Records. He has toured Europe, Japan, Canada, Central America, China, and all 50 U.S. states. He has been associate professor of jazz saxophone at DePaul University since 1983 and Elmhurst College since 1998, a Selmer saxophone clinician since 1987, and a Vandoren Reeds clinician since 2000.

**Harley W. Smith**, B.M. '73, graduated with a master's degree in history from Harvard University in 2009. He has an interest in medieval studies and has taught secondary education for 14 years. He continues to perform and teach piano and voice.

**Laurence Kaptain**, M.M. '75, was named dean of the LSU College of Music and Dramatic Arts, where he also is the



Penniman Family Professor of Music. Previously he served as dean of the Shenandoah Conservatory of Shenandoah University in Ken-

tucky, director of the Schwob School of Music in Georgia, and vice provost at the University of Missouri-Kansas City.

**Richard Rose**, B.M. '76, is professor of commercial music at Miami-Dade College, where he was recently



awarded the Sylvan Meyers Endowed Teaching Chair. His expertise is frequently sought in the areas of emerging technologies in

music production, performance, and education. Current activities include the development of new course materials in acoustics and entrepreneurial studies for musicians.

**J. Steve Watson**, M.M. '77, is president of WatsonWood Music, Inc., as well as director of jazz studies at The Fine Arts Center in Greenville County, South Carolina, an arts magnet school, and a lecturer at Furman University. He performs with band members Greg Alewine, Hazen Bannister, and the

former Marshall Tucker drummer, Paul Riddle. He was previously a studio guitarist for television, movies, and records in Los Angeles and taught at the University of Southern California as an adjunct professor. From 1978 through 1984 he was a member of The Bruce Hornsby Band.

**Ross Block**, B.M. '78, has been named regional director of operations for Metro Network's Atlanta hub. He is joining Metro following his recent long tenure with CBS Radio as operations director for its Tampa stations.

**Jeanne Newman Halberg**, M.M. '78, director of the award-winning Orchestras and Choirs program at Sawgrass Springs Middle School in Broward County, was named the Broward Arts Teacher of the Year in 2004 and Florida Chapter of the American String Teachers Association's School Orchestra Teacher of the Year in 2005.

**Sam Ruttenberg**, B.M. '78, won Best in Show at the National Association of Music Merchants 2011 show in Anaheim, California for his HingeStix practice drumsticks. He was interviewed by the Associated Press, and his achievement will be highlighted in many drumming and music magazines. He earned his M.M. from the Juilliard School.

**Jon Gilutin**, B.M. '79, has released his first solo effort, *When the Heart Speaks*, including many solo piano pieces, instrumentals, and songs with guest vocalists. As a songwriter, he won a Grammy Award for his song "New Attitude" from the *Beverly Hills Cop* soundtrack and has had many other songs recorded by great artists. He has also written music for countless national television commercials.

## 1980s

**Lindsey Blair**, B.M. '80, M.M. '93, has worked as guitarist on the *Don Francisco Presenta* TV show on Univision for the past nine years. He previously played with Gloria Estefan, Jon Secada, Maynard Ferguson, 2 Live Crew, Bobby Caldwell, Word of Mouth, Cheyenne, Raul Midon, Arturo Sandoval, LeeAnn Womack, Les Hooper, Ed Calle, and Jeff Berlin.

**Jeffrey Lee Campbell**, '80, is currently in his ninth year as guitarist for the hit

Broadway show *Mamma Mia!* Career highlights include Sting's "Nothing Like the Sun" world tour and Aretha



Franklin's *VH-1 Divas Live*. Other credits include Jon Bon Jovi, Michael Bubl , Bob James, Branford Marsalis, and Sam Phillips, as

well as numerous recording sessions and Broadway shows.

**Daniel Adams**, M.M. '81, published "Vocalization, Body Percussion, and Parody in Selected Compositions for Hand-Clapping Ensemble" in *The Journal of the National Association of College Wind and Percussion Instructors*. His composition *The Mangroves Dance* for SATB choir premiered at the Society of Composers national conference, held at the University of South Carolina in November. The University of Maryland Percussion performed his Concerto for Marimba and Percussion Ensemble in December 2010.

**Kip Sullivan**, B.M. '81, M.M. '84, M.B.A. '86, is an operating partner of Summit Records, which enables him to reconnect with many UM graduates, including Pete McGuinness. Sullivan is also a volunteer with several professional and civic organizations, including Fiesta Bowl, which earned him Volunteer of the Year for 2009.

**Vic Koler**, B.M. '82, is a freelance musician, producer, and composer in the greater Los Angeles area and is on the Performing Artists Roster of the LA Music Center on Tour and the Orange County Performing Arts Center. Most recently he played on the soundtrack for a film titled *The Yankles* and produced a CD of Americana roots music.

**Marty Beller**, '83, is the current drummer for They Might Be Giants. The band's album, *Here Come the 123s*, received a 2009 Grammy for Best Musical Album for Children. Beller has two solo albums and wrote and sang songs from TMBG's albums *Here Come the ABCs: Alphabet Lost and Found* and *Here Come the 123s: High Five!* He is the composer for season three of the HBO show *In Treatment* starring Gabriel Byrne.

**Tinder Burris**, B.M. '83, M.M. '97, was named School Teacher of the Year 2010 by the American String Teacher's

Association Florida Chapter in Tampa at the January 2010 FMEA Convention.

**Douglas J. Cuomo**, B.M. '83, composes for concert and theatrical stages, television,



and film. Recent concert music includes *Black Diamond Express Train to Hell* for the American Composers Orchestra at

Carnegie Hall, Arjuna's Dilemma at the BAM Next Wave Festival, *Only Breath* at Ravinia, and others. Work for television and film include: themes for *Sex and the City* (HBO), *NOW with Bill Moyers* (PBS), and *Wide Angle* (PBS), and music for *Homicide: Life on the Street* (NBC).

**Carlo Grante**, M.M. '83, performed Rachmaninoff's *Thirteen Preludes*, Op. 32 and Busoni's *Indian Diary* on a B sendorfer Imperial concert grand in the intimate setting of the Paul and Eva Badura-Skoda studio in Vienna, Austria. On the free bonus DVD, Grante shares personal insights into the music of Rachmaninoff and Busoni and gives useful advice to piano students on the music's history and interpretation.

**Laura Keith**, M. M. '83, a D.M.A. student, was voted vice president of the Miami Music Teachers Association for the 2009-2011 term. She will be giving a presentation on the piano at Steinway Piano Gallery in September, teaching pieces of Mana-Zucca, and will showcase five of her piano students performing didactic works of Mana-Zucca at the event.

**Julia Muench Lakhani**, B.M. '83, M.M. '86 was recently awarded a writer's award by the American Society of Composers, Authors, and Publishers (ASCAP) in the ASCAPLUS classical division. She is a member



of the faculty of the Monmouth Conservatory of Music in Red Bank, New Jersey, where she regularly gives concerts and workshops. Her compositions can be viewed at the New York Women Composers, the American Music Center, and ASCAP, where she has membership.

**Van Romaine**, '83, has recorded CDs for



Steve Morse, Enrique Iglesias, Vinnie Moore, and German pop star Nena. He also produced a CD for Keren DeBerg (BMG/

Ministry of Sound) and wrote and recorded a film score for *Kill the Referee*.

**Andr  Raphael**, B.M. '84, is in his eighth season as music director of the Wheeling Symphony Orchestra. This season he makes his debut with the Detroit Symphony. He has appeared with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, and New York Philharmonic.

**Ed Smart**, B.M. '84, M.M. '87, is enjoying a diverse career as a composer and multi-instrumentalist. Composing credits for feature-length productions include Denzel Washington's Oscar-nominated and Peabody award-winning documentary *Hank Aaron: Chasing the Dream*, D.A. Pennebaker's film *Al Franken: God Spoke*, and Shaquille O'Neal's award-winning movie series, *Sports Theater* (Nickelodeon).

**Seth C. Wexler**, B.M. '84, M.M. '85, is in his seventh year as a band and percussion instructor at North Broward Preparatory School. His high school percussion group has performed at the South Florida Winter Guard Association competitions for the last three years in the standing percussion ensemble category.

**Ken Berry**, B.M. '85, recently composed the theme and background music for



the first season of Jerry Seinfeld's *The Marriage Ref*. He has written music for such television programs as *Behind the Music*, *Survivor*,

*Temptation Island*, *Joe Millionaire*, *Big Brother*, *My Big Fat Obnoxious Fianc *, and *Trading Spouses*. He has won three BMI Awards for his work with Dave Vanacore Productions, and this spring he will be awarded two more for the theme for *Undercover Boss* and additional music for *Out of the Wild*.

**Peter McHugh**, B.M. '85, is a successful

# ClassNotes

voiceover talent and actor in Los Angeles. He has made a career by announcing radio and TV commercials, television promos, video games, and movie trailers.

**Steve Hale**, B.M. '86, worked for 17 years as a sales executive at Microsoft. He is now vice president of worldwide channel sales at Novell. He still plays trumpet on occasion and recently brought in UM alumnus Walter White and other alumni for a corporate gig in New Orleans.

**Bruce Jacoby**, B.M. '86, manager of Education for Remo, Inc., a manufacturer of drumheads and percussion products, oversees a roster of more than 350 endorsement artists and coordinates Remo's sponsorship promotions with organizations such as the Percussive Arts Society, Rose Parade, Macy's Parade, and NAMM. He also manages more than 300 educational clinics per year.

**Pete McGuinness**, B.M. '86, is adjunct jazz faculty at New Jersey City University and a member of Bill Mobley's Smoke Big Band. He performs every Thursday night at the jazz club Smoke in New York City. He is also a regularly contributing arranger for the Westchester Jazz Orchestra and won a 2008 Grammy nomination for Best Instrumental Arrangement Accompanying a Vocalist for "Smile" from his big band CD *First Flight* on Summit Records.

**Pete Abbott**, B.M. '87, resides in Nashville, where he works as a studio drummer, percussion writer, and arranger. Previously he lived in Oslo, Norway, where he worked extensively with guitarist Georg Wadenius.

**Brian Monroney**, B.M. '87, performed on CDs by artists such as Gloria Estefan, Ilan Chester, Chayanne, and Luis



Enrique. Since 2002 Monroney has composed music for Telepictures Productions, a TV production company based in Los Angeles. His music has appeared on shows

such as *Ellen*, *Big Bang Theory*, *TMZ*, and *Extra*. He toured Venezuela as Ilan Chester's musical director in 1990, and in the same year co-produced the debut CD by fellow UM alumna and jazz violist Debbie Spring. Earlier in his career he taught briefly at California State University, Northridge before accepting a touring gig with Barry Manilow.

**Brett Porter**, B.M. '87, M.M. '90, is chief engineer at Art & Logic Software Development. Besides working on projects in the broadcasting, lighting, and networking industries, he is also working on audio/music projects for Roland, Cakewalk, Alesis, Line6, Universal Audio, Antares, and Massenburg Design Works.

**David L. Stoler**, M.M. '87, led a quartet at Smalls Jazz Club in New York, featuring tenor saxophonist Rich Perry. He is preparing to release a trio CD.

**Teddy Kumpel**, '88, is a producer/mixer who regularly contributes to New York City's indie rock and jazz scenes, with



more than 20 major motion pictures, 15 major label records, and extensive touring experience to his credit. He is also an EMI music publishing staff writer. He produced a record in 2005 for the kids band Creation that raised \$100,000 to build a school in Mali, Africa, and later led the group to become part of the Clinton Global initiative and We Are Family Foundation.

**Nancy Bona-Baker**, B.M. '89, M.M. '92, D.M.A. '95, is employed by the FJH Music Company, Inc. in Fort Lauderdale. For the past five years she has been an assistant keyboard editor, copywriter, and coordinator of keyboard advertising for the company. She has been involved as a production coordinator for many educational piano publications and pedagogy handbooks.

## 1990s

**Chris DeRosa**, B.M. '90, is a drummer/producer/composer/educator whose extensive body of work ranges from

playing with pop sensations Deborah Harry, Chris Stein, Nadia Ali, Rick Ross, and Melba Moore to collaborating with critically acclaimed modern dance companies such as Paul Taylor Dance, Mark Morris Dance, Alvin Ailey American Dance Theater, NYU, Donald Byrd, and Ron Brown/Evidence.

**Shari Hoffman**, B.A. '90, was hired to manage the Live Television/Videotape Supplemental Markets Fund, a



subsidiary of the Film Musicians Secondary Markets Fund. In her role, Hoffman oversees the collection and distribution of royalties due

recording musicians from various live shows past and present, including the Academy Awards, Grammys, *American Idol*, and *Saturday Night Live*.

**Raul Midon**, B.M. '90, released a new CD, *Synthesis*, and continues to tour worldwide, including upcoming tours in France and throughout the U.S.

**Stewart Jean**, B.M. '91, is music theory department head and assistant department head of the drum program at Musicians Institute in Hollywood, California. He also continues to gig in the Los Angeles area.

**Roberta Rust**, D.M.A. '91, is artist faculty—piano, professor, and head of the Piano Department at Lynn University's Conservatory of Music in Boca Raton, Florida. She performed with the Philippine Philharmonic and Clarion Chamber Ensemble during the 2008 Opusfest in the Philippines and served on the jury for the Ultimate Pianist Competition in Manila. She lectured at Chulalongkorn University in Bangkok, Thailand.

**Eileen O. Faxas**, B.S.C. '92, just joined the North American Tour of *Mamma Mia!* She already put her journalism major to work, winning three Emmy Awards as a television reporter in Houston, Phoenix, and other cities.

**Jim Casior**, B.M. '92, M.M. '02, completed his first year as dean of the music division at the New World School of the Arts in Miami.

**Tom Giampietro**, B.M. '92, is currently an adjunct professor of drum set at Middle Tennessee State University, Vanderbilt University Blair School of Music, and at the University of Northern Iowa, where he provides

private one-on-one drum set instruction via Internet video conferencing technology. He has also been featured on recent recordings by the Southern Excursion Jazz Quartet and Dave Peterson, and is featured on a soon-to-be-released recording by the Nashville-based Affinity Trio.

**Dan Warner**, '92, has performed live with many artists, including Julio Iglesias, the Bee Gees, Willie Nelson, Queen Latifah,



Kelly Clarkson, the Back Street Boys, Jon Secada, and Andrea Bocelli. In the studio, Dan has recorded with some of the biggest names in

the record industry, including Madonna, Pink, Timbaland, Barbra Streisand, Shakira, Celine Dion, Gloria Estefan, Justin Timberlake and Ricky Martin. In 2008, Warner won an Emmy Award for the song "I'm F\*\*\*ing Matt Damon," which he co-wrote with comedian Sarah Silverman.

**Carlos Abril**, B.M. '93, associate professor of music education at Northwestern University, was recently named to the editorial boards of *Journal of Research in Music Education* and *Council for Research in Music Education Bulletin*. At Northwestern, Abril teaches elementary and general music education courses; conducts research in sociocultural nature of teaching and learning, music perception, and arts education policy; and arranges music and instructional materials published by World Music Press and Macmillan/McGraw-Hill.

**Marko Marcinko**, B.M. '93, has toured and recorded with jazz icon Dave Liebman for the past ten years, as well as jazz legends Maynard Ferguson, Phil Woods, and Bob Dorough. In 2008-09, Marcinko performed and toured in South America, South Africa, Russia, Western Europe, Canada, and throughout the United States. He is an adjunct professor of jazz studies at Penn State University.

**Mario Ortiz**, B.M. '93, M.M. '96, earned a 2010 Latin Grammy nomination in the category of Best Salsa Album of the Year for his recording *Mario Ortiz All Star Band Tributo 45 Aniversario* (Zamora Music Group), a tribute to his late father. Ortiz, a National Board

Certified Teacher, is a music teacher at Ben Sheppard Elementary and Ernest Graham Elementary in Hialeah, Florida.

**David Cutler**, B.M. '94, balances a varied career as a jazz and classical composer, pianist, educator, arranger, conductor, collaborator, concert producer, author, consultant, speaker, and advocate. He teaches at Duquesne University.

**Frank Filipanits**, M.S. '94, of Cool Stuff Labs just completed a project with renowned Abbey Road Studios to develop a software emulation of its RS124 audio compressors. These units were a key part of The Beatles' sound, and the software versions will for the first time allow artists from around the world access to their unique character. CSL has also created award-winning audio products for clients such as Aphex, Dolby, and the virtual world *Second Life*.

**Lee Stone**, Ph.D. '94, is a string teacher at the Westminster Christian School in Miami. Her high school orchestras performed in March at New York City's Lincoln Center. All of her middle school and high school orchestras received straight "superior" ratings at the Florida District Music Performance Adjudication Festival, while the top group received a straight "superior" at the State Festival.

**Adam Zimmon**, B.M. '94, has recorded with Shakira, Dido, Page McConnell of Phish, Alfred "Pee Wee" Ellis, Chris



Brown, Kanye West, Daniel Powter, Enrique Iglesias, Mandy Moore, Vida Blue, Ednita Nazario, Fulano De Tal, Don Omar, The Kind, and The

Spam Allstars. He has also been a long-standing collaborator for The Spam Allstars and Fulano, and has been a collaborator on compositions heard on VH1, A&E, Travel Channel, Spike TV, Style network, CMTV, and MTV.

**Andy Kolb**, M.M. '95, is principal cello in the Eugene Symphony Orchestra in Eugene, Oregon.

**Albert Nigro**, B.M. '95, has recently been promoted to Supervising Editor for Alfred Music Publishing (formerly Warner Bros. Publications), and has been with the company for 15 years.

He also still enjoys playing around the South Florida area, and can be seen with his new high-energy rock band, Miss Dympsy's Class.

**Paula Savastano**, M.M. '95, recently left Spirit Music Group to expand her consulting company of 11 years and pursue a full-time client base. Savastano, Schmel and Associates is a copyright, licensing, and royalty consulting company that also provides song pitching services and publishing administration to a number of clients, including independent songwriters/artists as well as small and mid-sized publishers and record labels.

**Kevin Stevens**, B.M. '95, has appeared onscreen in some of the biggest prime-time TV shows (*CSI Vegas*, *The O.C.*, *Frasier*, and *American Dreams*) and most recently in the video for the popular song by Faith Hill and Tim McGraw "Like We Never Loved at All." He is currently a member of the up-and-coming candy-pop, noise-band Meow-Meow. Its debut CD, *Snow Gas Bones*, is getting tremendous press in *Rolling Stone* and *NME*.

**Ed Toth**, B.M. '95, is in his fifth year with the Doobie Brothers and has just completed tracks for a new album. He also plays on recent releases by Five Times August, Harriet Street, and Jen Porter, the latter two of which he also produced.



**Brendan Buckley**, B.M. '96, has been performing and recording with artists such as Shakira, Damien Rice, Minnie



Driver, Daniel Powter, Ozomatli, Idina Menzel, Popvert, Gary Jules, Lee Hom Wang, and Pedestrian. He recently produced

Volumen Cero's *I Can See The Brite Spot*, Michael Miller's *I Made You Up*, The Kind's *Visit Yourself*, and Fulano's Grammy-nominated *Individual*.

**Dawn McConkie Courtney**, B.M. '96, M.M. '98, D.M.A. '04, professor of clarinet and Saxophone at Emporia State University in Emporia, Kansas, performed at the 2010 Oklahoma Clarinet

# ClassNotes

Symposium as a member of the Miami Clarinet Quartet.

**Greg Herron**, B.M. '96, is the percussion teacher at Mount St. Mary's University, where he also directs the percussion ensemble. He has the same duties at Frederick Community College. He is a busy freelancer in the Baltimore/Washington area and has a position as principal timpanist in the Mid-Atlantic Symphony. He is also a member of the Vic Firth Education Team.

**Eric Hughes**, M.M. '96, is the percussion teacher at West Briar Middle School and Westside High School in Houston. His students have finished in the top rankings for All-Region, All City, and the State Solo and Ensemble competitions. He teaches music appreciation and rock n' roll history at Wharton County Junior College and is a Sabian and Pro-Mark Educational Endorser as well as a member of PAS and TMEA.

**Astrum Lux Lucis**, B.A. '96, (formerly Cheryl Hill) is a producer, singer, songwriter, musician, founder of conscious music project, One World (R)evolution, holistic health counselor,



certified personal fitness trainer, and owner of Vegan Wellness.

**Joe Monagle**, B.M. '96, M.M. '99, currently works for Credit Suisse Private Banking on Brickell Avenue where he focuses primarily on clientele in the Music & Film Industry. He is also the head of the finance committee for the Miami-Dade office of Film and Entertainment Board.

**Sandra Schwartz**, B.M. '96, M.M. '98, Ph.D. '06, assistant professor of music at West Virginia University and recipient of the Division of Music's 2009 Outstanding Teaching Award, teaches choral music education, foundations of music education, and research methods. Her research examines the vocal status of music student teachers before and after their student teaching experience. She presented at the 2010 Mississippi Music Educators Association/Mississippi Choral Directors Association Annual Conference.

**Jerald Shynett**, M.M. '96, is associate professor of jazz studies at University

of North Carolina Wilmington, where he teaches trombone, improvisation, jazz theory, jazz arranging, jazz history, and is the director of the Jazz Ensemble. He is an active performer and clinician throughout North Carolina and is currently performing with the North Carolina Jazz Repertory Orchestra, the Grammy-nominated Jazz Surge, and the John Brown Orchestra.

**Yvette Soler**, B.M. '96, has been employed in the corporate world promoting music and art through software at RealNetworks and Microsoft, as a music engineer and co-owner of a circus. She produced underground intentional dance events and toured with Cirque du Soleil. These experiences have enabled her to cultivate a unique perspective, which she brings to her Practical Spirituality teachings. She now calls Europe home and travels the world helping people find their path and manifest their dreams.

**Jason Sutter**, M.M. '96, has been living in Los Angeles for the past nine years and has taught at the LA Music Academy with Joe Porcaro. He has toured and recorded with American Hi-Fi, the Rembrandts, and Smash



Mouth, and recorded Vertical Horizons. Jason has just released a recording of his own band, Run Through the Desert, available on iTunes. He recently appeared on *Last Call with Carson Daly*, *Jimmy Kimmel Live*, *The Tonight Show with Jay Leno*, and *The Late Show with David Letterman*.

**Jay Dorfman**, B.M. '97, M.M. '03, is assistant professor of music education at Boston University, where he teaches courses in music education technology, research, and instrumental music. His writing has been published in the *Journal of Music Teacher Education*, *Music Educators Journal*, *Contributions to Music Education*, and the *Journal of Technology in Music Learning*. He also is president-elect of the Technology Institute for Music Educators.

**Rafael Mevorach**, M.M. '97, retired in late 2007 but continues to compose. He received his D.M.A. from the University of Nebraska in Lincoln in 2005 and publishes his music under the imprint of Music of Rafael Mevorach Co. His

oboe and bassoon music is retailed through Forreests Music in Berkeley, California.

**Brian E. Russell**, B.M. '97, M.M. '07, Ph.D. '10, presented a session at FMEA titled "Taming the Beast: How to Run a Successful and Creative Guitar Program." Most recently, he served as an educational table facilitator at the Clinton Global Initiative. He was also a featured performer at the Newport Guitar Show and Festival as an endorsee of Mortoro Guitars and a featured soloist with the Alhambra Orchestra in 2010. He has an article in press with the *Council for Research in Music Education Bulletin*.

**Xueli Tan**, B.M. '97, M.M. '04, is pursuing her doctorate in music at the University of Iowa, where she was awarded the prestigious Presidential Fellowship. She will also serve as the teaching and research assistant for the University of Iowa's music therapy department.

**Kristin Coats Wagner**, B.M. '97, is a high school orchestra teacher in a suburb on Chicago's North Shore. During the past several years, many of her students have auditioned for the Frost School of Music, including five who are currently attending.

**Michael Walsh**, B.M. '98, M.M. '00, was appointed professor of clarinet at South Dakota State University in Brookings, South Dakota. He was formerly on the faculty of the University of Tennessee at Martin and worked as a musicologist assistant at ASCAP. He holds a D.M.A. degree from the University of Kansas.

**Chris Jentsch**, D.M.A. '99, released his latest CD for large jazz ensemble, *Cycles Suite*, commissioned by the New York State Council on the Arts and featuring trumpeter Mike Kaupa. A feature on Jentsch appears in the June 2010 issue of *DownBeat*, and his first small group record since 1998 (*Fractured Pop*) is in post-production.

**Kathleen Melgarejo**, B.M. '99, has received excellent reviews performing in jazz clubs, including the Blue Note, Joe's Pub, and The Bitter End. She has toured Japan twice, sung in Peru at the Festival Internacional de Peru, and headlined the Jazz Nordico series on the Canary Islands while promoting her CD *Lazy Afternoon*. Her original song, "La Luna," was awarded third place in the International Songwriting Competition's Latin Category.

**Santiago Quintans**, B.M. '99, M.M. '01, has



## Opera's Versatile Butterfly

**SANDRA LOPEZ IS HONORED AS 2010 FROST DISTINGUISHED ALUMNA.**

SOPRANO SANDRA LOPEZ'S first memory of hearing opera was in Mexico, when she was 8. Her father, an opera buff, tuned into a live television broadcast of Puccini's *Tosca* from Palacio de Bellas Artes. Then she saw the movie version of *Carmen* with Placido Domingo, and that's where she really got hooked.

"Although that opera was written more than 150 years ago, I found her character was so wild, so controversial," says Lopez, B.M. '96. "She was such an independent woman."

As a wife, mother of a newborn girl, and acclaimed performer, Lopez brings her own identity as an independent, powerhouse woman to every role. Honored as the Frost School's 2010 Distinguished Alumna, Lopez returned to the Frost School last year as a featured artist for the Opening Night Gala of Festival Miami 2010.

Lopez's Cuban-born father and Ecuadorian-born mother met in New York City, which is where Lopez was born. Traveling became second nature as her father's engineering career took the family to Honolulu, Singapore, and Mexico. During her high school years they settled in Miami, which is still home base. She came to the University of Miami on scholarship for an academic record that was on par with the strength of her voice.

"Since the age of 5, I've always loved to sing," Lopez recalls. "I started taking vocal lessons at 12 because I got the lead in the school musical."

A viola and piano player who was also drawn to musical theater and opera, Lopez's childhood interests in music were diverse. Her academic strength was in mathematics. "My father is an engineer. I totally have that kind of brain. The University of Miami appealed to me because it's not a conservatory; it's a university. I would be getting a university degree with an emphasis in music."

A year before graduating, Lopez won the Metropolitan Opera National Council Award, and in 1998 she was the Grand Prize winner in the College Division of the Florida Grand Opera Competition. After graduation she moved to New York, where she joined the Lindemann Young Artist Development Program at the Metropolitan Opera from 2000 to 2003.



Wife, mother, and musician—alumna Sandra Lopez, B.M. '96, masters many roles.

Since then, Lopez has appeared as Catherine in the Metropolitan Opera premiere of Tobias Picker's *A View from the Bridge* and has performed *Tosca*, *Cio Cio San*, *Mimi*, *Nedda*, *Tatiana*, *Marguerite*, *Micaela*, *Violetta*, and *Lauretta* with Florida Grand Opera, Palm Beach Opera, Cincinnati Opera, Opera Carolina, Nashville Opera, Fort Worth Opera, Berkshire Opera, Connecticut Grand Opera, PORT Opera, Opera North (USA), and Opera de Oviedo, among others. In March 2011, she appeared as *Madame Butterfly* with the Virginia Opera, her first role since her daughter was born. She admits that being a mom and traveling across the country is challenging but very rewarding.

"It's a modern world, and it's a wonderful feeling that I don't have to sacrifice one or the other," she says.

Lopez's favorite roles are *Madame Butterfly* and *Tosca*, "characters where there are so many layers you are trying to bring to life." She researches her roles with intensity but notes that life experience is the best ingredient for a good performance.

"Every composer was trying to communicate some emotional, human experience through music." She says. "You've got to keep yourself open to living because the living informs the music." ||

# ClassNotes

been head of the jazz program at the



Le Mans Conservatory in France since 2008. His latest trio CD is out on Free Code Records. In 2009 he performed with the

Orchestra of Caen on the France première of Peter Eotvos Seven. And in 2010 he performed Steve Reich's *Electric Counterpoint* in a jazz-contemporary crossover music project he organized in Le Mans.

## 2000s

**Jamie Christopherson**, '00, creates music for feature films, video games, television shows, documentaries, theatrical trailers, commercial spots, and webisodes. His most notable projects include works for feature films such as *The Crow: Wicked Prayer*, *Ghost Image*, and *Inside Out* and interactive scores for video games such as *The Lord of the Rings: Battle for Middle Earth* series, *Lost Planet 1 and 2*, *John Woo's Stranglehold* and *Lineage II*.

**Stacy McMichael**, M.M. '00, is professor of bass (upright and electric) at Olivet Nazarene University.

**Jamie Ousley**, M.M. '00, was featured in *The Miami Herald* for his CD *Back Home*. Last year, he returned to Osaka, Japan with Japan-based trio mates Phillip Strange on piano and Larry Marshall on drums.

**Einar Scheving**, B.M. '00, M.M. '02, was a drumset teaching assistant while a student at the Frost School of Music,



where he also became interested in composition. Back in his native Iceland, he received Icelandic Music Awards two

years in a row: in 2006 for Best Jazz Composition and in 2007 for Jazz Album of the Year, *Cycles*. He's currently working on his second CD.

**Keith Washo**, M.M. '00, is now director of sales for the Bigfoot Networks in Silicon Valley, where he leads the gaming

network card industry. Additionally, he launched AmazingTechProducts.com to promote new tech products and introduced the Purebuds Earphones for a pure and safe way to listen to music.

**Carlomagno Araya**, B.M. '01, M.M. '08, traveled with Laurence Elder to the Philippines Jazz Fest 2009 and was invited to be part of the faculty team. He gave clinics at the second annual Repercusiones, an international percussion festival in Costa Rica. He performed with Frost faculty, including Eddie Gomez and Antonio Sanchez, at the 2009 Festival de Jazz in Puerto Rico.

**Alan Chan**, B.M. '01, has received honors from American Composers Forum, ASCAP, Percussive Arts Society, and Los Angeles County Arts Commissions. He is the co-founder and artistic director of Gateway Performance Series in Los



Angeles and a member of BMI Jazz Composers Workshop in New York City. His concerto for Chinese fiddle and the Orchestra of St. Matthews will be performed in Los Angeles in June 2011. **Alex Rose**, B.M. '01, engineered the last three albums for the group Minus the Bear, and he performed on the hit albums *Planet of Ice* (2007) and *Omni* (2010).

**Megan Strawn**, B.M. '01, lives in Orange County, California. She has been an active performer for the past ten years in the Florida, Colorado, and California music and film communities. She has appeared in commercials for KWVKLY and MemorialCare Health System, worked on the independent feature film *Serotonin Rising* as associate producer and script supervisor, and was featured in several Chapman University graduate films.

**Ludwig Afonso**, B.M. '02, moved to New York City after graduation and toured with Spyro Gyra. Currently one of New York's premier jazz drummers, he has toured and recorded with Martin Bejerano, and is now performing and recording with keyboardist Eldar, who was nominated for a 2008 Grammy for Best Contemporary Jazz Album.

**Andrew Synowiec**, B.M. '02, M.M. '04, has recorded for a wide spectrum of artists ranging from Aimee Mann to Rob

Zombie, as well as some of the most important artists in Latin music such as Marc Anthony, Chayanne, and Thalía. In 2008 he joined *American Idol* winner Jordin Sparks on the Alicia Keys As I Am tour, performing all over the world, including Madison Square Garden and on *Live with Regis and Kelly*.

**Craig Gosnell**, D.M.A. '02, plays bass trombone in the *Dancing with the Stars* orchestra.

**Patricia F. Johnson**, D.M.A. '02, teaches at the National University in Sao Paulo.

**Austin McMahon**, B.M. '02, M.M. '04, has spent his time performing, recording and touring internationally (including festivals in Ireland, Italy and the Dominican Republic) with fellow University Miami alumni pianists Joe Davidian, Landon Knoblock, and saxophonist Dan Kinzelman. He also performed and recorded with the award-winning Ayn Insetto Jazz Orchestra, George Garzone, Ben Monder, and Roy Hargrove. His album *Many Muses* was recently released.

**Angela Pasquini**, B.M. '02, is director of financial aid at Manhattan School of Music.

**Orn Pornphan Banternghansa**, B.M. '03, teaches piano at Silpakorn University in Bangkok, Thailand.

**Vicki Lemar**, B.M. '03, is working as a sound mixer for the TV show *Glee*; her team won an Emmy for "Outstanding Sound Mixing for a One-Hour Comedy or Drama."

**Kate Paradise**, B.M. '03, M.M. '06, is the director of jazz vocal studies at Belmont University. Her collegiate ensemble, Jazmin, won a 2010 Outstanding Performance Award from *DownBeat* magazine. She is one of ten vocalists featured on the international CD *Women in Jazz*, a compilation from Putumayo World Music.

**Sam Bergstrom**, B.M. '04, lives in Munich, Germany, where he is a patent attorney at Wüsthoff & Wüsthoff. His practice includes patent preparation, patent prosecution, and oppositions proceedings before the European and United States Patent Offices. In late May, he toured China with the Symphonisches Ensemble München as the orchestra's second bassoonist.

**Quincy Garner**, M.M. '04, joined the United States Air Force Band of Liberty (regional band located just outside of Boston), performing in the Concert Band, Jazz Band, and Brass Quintet. He

has performed with Billy Pierce, Greg Hopkins, Phil Wilson, Jane Moneheit, Byron Stripling, John Pizzarelli, Anne Hampton Callaway, Michael Amante, Maureen McGovern, Jiggs Wigham, Farid Barron, Robin McKelle, and Esperanza Spaulding.

**Jeremy Levy**, M.M. '04, resides in Los Angeles. He tours internationally with



the Brian Setzer Orchestra and performs his original compositions around town. He has worked as an orchestrator on many television

shows and video games, including: *Pushing Daisies*, *Battlestar Galactica*, *Human Target*, and *God of War 3*. Levy is finishing his first record this year with his band, The Budman/Levy Orchestra.

**Yang Lu**, B.M. '04, is performing with the Berner Symphonieorchester in Zürich, Switzerland. From 2006 to 2008 she worked with the Buffalo Philharmonic Orchestra in New York.

**Marina Radiushina**, M.M. '04, D.M.A.



candidate, has been accepted into a two-year residency at Carnegie Hall, where she will be performing regularly in chamber settings

and working with world-renowned artists.

**Leslie Hastings**, B.M. '05, has completed a Doctor of Musical Arts degree at the University of Illinois, Urbana-Champaign. She also holds a master's degree in clarinet performance from Boston University.

**David Lambert**, D.M.A. '05, is director of instrumental jazz/low brass at Morningside College in Sioux City, Iowa. He also writes halftime and stands tunes for Tom Keck and the Band of the Hour.

**Sun-ah Lee**, D.M.A. '05, a cellist, teaches at Kyung Sug University in Busan, Korea.

**Melissa Lesniak**, Ph.D. '05, continues to serve as executive director, concert orchestra conductor, and preparatory division coordinator of the Greater Miami Youth Symphony.

**Nancy Luzko**, D.M.A. '05, in collaboration with her brother, Daniel Luzko, composed the music for the ballet *Madame Lynch*, which recently premiered with great success in Asuncion, Paraguay at the opening celebration of the bicentennial anniversary of Paraguay's independence. The work was commissioned by the Municipal Ballet of Asuncion and performed by the National Symphony Orchestra of Paraguay, with choreography by Jaime Pinto.

**Armen Shaomian**, M.M. '05, D.M.A. '08, recently started his own arts and business consulting company, Armenize Inc. Previously he was national programs manager and associate



producer of the Young Arts program at the National Foundation for Advancement in the Arts and liaison for the Smithsonian American Art Museum, the John F. Kennedy Center for the Performing Arts, and the Baryshnikov Arts Center in New York City. His book on Swedish National-Romantic Music was published by VDM Verlag.

**Sarab Singh**, B.M. '05, toured in February with singer/songwriter Schuyler Fisk, who is an actress and the daughter of Sissy Spacek. He recently recorded a four-song EP with New York singer/songwriter Mieka Pauley, who is the *Cosmo* magazine star launch winner, and producer Mike Mangini, who did the first two Joss Stone records as well as some Jonas Brothers recordings.

**Brandon Wright**, B.M. '05, recently released his first CD, *Boiling Point*, on Posi-Tone Records, to rave reviews. This summer he will be touring with Chuck Mangione and the Max Weinberg Big Band as well leading his own quintet at Smoke Jazz Club, the Kitano Hotel, and Dizzy's Club Coca-Cola in New York City.

**Chad Bernstein**, B.M. '06, M.M. '09, D.M.A. candidate, played more than 200 shows this year with notable Miami bands, including Sueñalo and the Latin Grammy-



nominated Spam Allstars. He also has enjoyed several tours with international rap artist Pitbull, performing on *The Tonight Show with Conan O'Brien*, the *Ellen* show, and at the 2009 ALMA Awards.

**Tracy Burkland**, B.M. '06, has been accepted into the Graduate Jazz Studies program at San Diego State University, focusing on jazz vocal performance and pedagogy. She also is director of the Jazz Vocal Ensemble at Southwestern College in Chula Vista, California, where she will be teaching two courses in the fall.

**Charles Giorba**, Ph.D. '06, is assistant professor of graduate music education at the University of Oklahoma, where he received a \$20,000 Dream Course Award. He has two research articles in press, "Describing Illinois Music Programs Using the Whole School Effectiveness Guidelines: A Statewide Investigation" (Contributions to Music Education) and "Professional Self-Perceptions of Future Music Educators" (Research Alliance for Institutions of Music Education, RAIME: Proceedings of the Tenth International Symposium).

**Steve Danyew**, B.M. '06, instructor of saxophone at Fitchburg State University, won Honorable Mention in the 2010 ASCAP/CBDNA Frederick Fennel Wind Ensemble Competition for his work *Lauda* for wind ensemble. His choral work, *More Than Heaven to Earth*, was premiered by the Shoreline Chorale as part of its Celebrating Connecticut Composers concert and won first prize in the competition.

**Marie-Elaine Gagnon**, D.M.A. '06, is assistant professor of music at the University of South Dakota. She is also the cellist in the Rawlins Piano Trio.

**Joshua Henry**, B.M. '06, began his theatrical career in *Godspell* and



understudied the role of Benny in an off-Broadway Tony Award-winning premiere run of *In the Heights*. He played the role of Tin-Man in an

Encores! summer run of *The Wiz* and appeared as Jennifer Hudson's boyfriend in the first *Sex and the City* movie. He then played an army man in Green Day's rock opera, *American Idiot*, before landing his current role as

# ClassNotes

Haywood Patterson in *The Scottsboro Boys*.

**Jason Hurwitz**, B.M. '06, recently completed his touring with Barrage and is currently performing electric violin in a show called *Cirque Dreams Jungle Fantasy*, which will be playing at the Trump Taj Mahal Casino Resort in Atlantic City. Following *Cirque*, he will pursue a dual degree M.A./M.B.A. in Arts Administration at the University of Cincinnati. In addition, he will be cultural programs coordinator at Raymond Walters College in Cincinnati.

**Kathy Kerstetter**, Ph.D. '06, is an assistant professor of music education at Florida International University. This year she presented papers and lectures on technology in music education for the Midwest Band and Orchestra Clinic, the Association for Technology in Music Instruction, the Society for Music Teacher Education, and the Florida Music Educators Association. Her article "Investigating High School Band Recruitment Procedures Using Educational Marketing Principles" has been accepted for publication in the *Journal of Band Research*. "Instructional Blogging in the General Music Room" was accepted for publication in *General Music Today*.

**Jason Kush**, M.M. '06, is instructor of saxophone and clarinet at Slippery Rock University, where he coordinates the saxophone studio; teaches applied clarinet, saxophone quartets, small jazz ensembles, and improvisation; and co-leads the Jazz Lab Band.



**Chung Park**, D.M.A. '06, serves as music director/conductor of the Idaho State-Civic Symphony and assistant professor of upper strings at Idaho State University. He is also music director and conductor of the critically acclaimed Miami-based living music ensemble Project Copernicus and active as a guest conductor. He has held positions at the Universities of North Dakota, Miami, and Chicago, and at Indiana University-South Bend as well as youth orchestra positions in North Dakota, Florida, and Indiana.

**Kelly A. Parkes**, Ph.D. '06, is assistant professor of music education at

Virginia Tech. Her most recent articles



appear in the journals *Update*, *International Journal of Teaching and Learning in Higher Education*, *Journal of Research in Music Performance*, and the *Journal of Music Teacher Education*. She presented at the Association for Psychological Science and National Association for Music Education conferences and at the Colloquium for Teachers of Instrumental Music Methods.

**Nathan Rinnert**, Ph.D. '06, continues to teach instrumental music education and tuba, and he directs the marching band at Mansfield University in Pennsylvania. He recently became engaged.

**Martin Camacho Zavaleta**, D.M.A. '06, was appointed dean of arts, humanities,



and social sciences of the Community College of Rhode Island. He will be releasing his first CD with Ruiz Armengol, *Cuban Dances*, under the Digital Urtext label.

**Claire Courchene**, B.M. '07, plays cello and trombone on *American Idol*.

**Nick Deysher**, M.M. '07, is a producer and performer of kid-friendly music.



He and his production company, In The Nick of Time, have released two albums, *Coconut Grove* (2007) and *People, Places*

and *Things* (2009), which received a gold medal from the Parents' Choice Foundation. His new album is called *Making Silly Faces*.

**Katie Palmer**, B.M. '07, has completed her first year of doctoral studies at Arizona State University. She is pursuing a D.M.A. in clarinet performance and a master's degree in ethnomusicology.

**Troy Roberts**, M.M. '07, Doctor of Musical Arts candidate in jazz saxophone

performance, received a Grammy nomination for his performance on Sammy Figueroa's album, *The Magician*. He also released his album, *The XenDen Suite*, an eight-part suite for jazz quartet and string quartet.

**Colby Vann**, B.M. '07, graduate of the music therapy program, is a graduate student in the University of Minnesota's Speech-Language-Hearing Sciences Program.

**Albert Bade**, B.M. '08, M.M. '10, master's student in the Frost Music Education department, spent his summer teaching drumset and running rhythm section clinics at Palm Springs Middle School and Southwest Senior High School. He also performed in Medellin, Colombia with artist Freddy Colloca in a huge musical showcase televised throughout Latin America.

**Gabrielle Baffoni**, M.M. '08, is completing the Doctor of Musical Arts degree at the University of Missouri-Kansas City Conservatory of Music and Dance. She is also second clarinetist with the Wichita Symphony.

**Cristina M. Flores**, B.M. '08, was recently promoted to creative coordinator at Universal Music Publishing.

**Michael Guzman**, B.M. '08, instrumental music teacher at Southwest Miami High School, was the Rookie Teacher of the Year for 2009-2010 for the Miami-Dade County Public Schools. Guzman is completing a master's degree in wind conducting at Florida International University and is a graduate assistant for the FIU Golden Panther Marching Band.

**Hayoung Lim**, Ph.D. '08, is assistant professor of music therapy and director of the new Master of Music in Music Therapy program at Sam Houston State University in Texas. Two of his articles on music's effect to improve speech production in children with autism have been published in *Music Therapy Perspectives* and the *Journal of Music Therapy*. She also recently received an internal research grant from her university.

**Luke Moellman**, B.M. '08, M.M. '10, pianist and percussionist, completed his master's in studio/jazz writing and will continue to build his career along with Bridget Davis as they venture to New York. This year he received four awards from *DownBeat* magazine for his compositions and engineering.

**Peter van Zandt Lane**, B.M. '08, was a finalist in the 2009 ASCAP/SEAMUS

Student Commission Competition. His most recent premieres are by ICE (International Contemporary Ensemble), Rare Degree Ensemble, and the Meltdown Incentive.

**David Bebe**, D.M.A. '09, a faculty member at College of St. Rose in Albany, New York, is the conductor of the St. Rose Orchestra. He has served on faculties of Indiana University String



Academy and the String Academy of Wisconsin.

**William Reid Draper**, B.M. '09, accepted a job offer from the Echo Nest, a startup music-technology company in Boston.

**Michael Feinberg**, B.M. '09, showcased his band at the Elephant Room in Austin, Texas as part of the South by Southwest music festival. He will perform at the Launch Music Conference. His recent gigs include New York City with George Garzone; 55 Bar with Logan Richardson, Daniel Platzman, Michael Palma, and Alex Wintz; and Chris Jazz Café in Philadelphia with Orrin Evans.

**Brian Gerstle**, B.S. '09, has accepted a position at Hit Factory Criteria in Miami.

**Allison Gifford**, B.M. '09, graduate of the music therapy program, now works at Allegheny Valley School in Philadelphia with individuals who have intellectual and developmental disabilities. **Diana Le**, B.M. '09, graduate of the music therapy program, was hired at her internship site, University Hospitals Case Medical Center in Cleveland, Ohio.

**Kacey Link**, M.M. '09, presented her research at the 2009 College Music Society National Conference and at the 2009 Society of Ethnomusicology Conference in Mexico City. She is in the process of publishing her research in the CMS Cultural Expressions Monograph Series. Her book review of Omar Garcia Brunelli's *Estudios sobre la obra de Astor Piazzolla* was published in *Popular Music* in 2009. She is currently pursuing a D.M.A. in collaborative piano at the University of California-Santa Barbara.

**Kevin Russell Rose**, B.M. '09, was selected to compete in the semifinals of the Lotte Lenya Competition in New York City, March 11-12, 2011, where he

received an Emerging Talent Award. **Chris Santoro**, M.S. '09, works for Sound-Toys, an audio plug-in company based in Burlington, Vermont.

**Elizabeth Stockton**, B.M. '09, graduate of the music therapy program, was hired at her internship site, the Bruce W. Carter Department of Veterans Affairs Medical Center in Miami.

**Federico Bonacossa**, D.M.A. '10, recently edited and fingered the work *Cinque Impressioni* for flute and guitar by Franco Margola, being published by Canadian company Productions D'OZ. This is the first of a series of publications of unedited works for guitar and other instruments by Franco Margola. Bonacossa's composition "Preambulum" for solo guitar was also recently accepted for publication by Clear Note Publications in Ohio.

**Lauren Bonavitacola**, B.M. '10, graduate of the music therapy program, has been accepted into the Rutgers Graduate School of Applied and Professional Psychology, where she will also be employed as a research assistant.

**Diosan Borrego**, B.M. '10, had an article, "Miking Your Choir," published in the April 2010 *Choral Journal*. He describes in detail stereo mic placements, various room configurations, and different spot microphone setups.

**Sara Cowley**, B.M. '10, was selected Most Outstanding Graduating Senior from the Music Business program. She is currently a master's student in the Music Education program at the Frost School as well as the full-time music department assistant at Gulliver Preparatory School, where she is the director of the Gulliver Prep Brass Choir.

**Jenny Denk**, B.M. '10, a graduate of the music therapy program, has been hired by Creative Children Therapy in Miami.

**Ashley Garritson**, D.M.A. '10, performed the Florida premiere of the Mark O'Connor Double Concerto with the Miami Symphony and was invited to play a series of concerts as a member of the Chicago Symphony. While attending Frost,

she performed the world premiere of the Aaron Travers Cello Concerto with the Frost Wind Ensemble and will be



# From Army to Grammy

**Brandie Lane**, B.S. '06, received a 2011 Grammy for Best Engineered Album, Classical category. The album is *Quincy Porter: Complete Viola Works*, which had also



been nominated in two performance categories, Best Instrumental Soloist(s) Performance (with Orchestra) and Best Chamber Music Performance. She also has engineering credits on *Sarah Schuster Ericsson: 20th Century Harp Sonatas*, which had been nominated in the Best Instrumental Soloist Performance (without Orchestra) category. Prior to joining the Army, Staff Sgt. Lane was the head audio engineer at Sono Luminus, a record label in Virginia that specializes in classical and jazz music. II

the only cellist performing it in the next two years.

**Beth Gibbs**, D.M.A. '10, is director of choral studies at Florida Southern College in Lakeland, where she directs three choral ensembles and teaches courses in conducting and



choral pedagogy.

**Eric Humphrey**, M.S. '10, a music engineering technology major, accepted a position at New York University. The University of Miami is pursuing patent protection on his thesis project.

**Rodney Lancaster**, D.M.A. '10, performed in the orchestra for the first national tour of *Happy Days*, a new musical produced by Garry Marshall. The musical features original music by Paul Williams. The musical debuted in Los Angeles and played all across the U.S. and Canada.

**Nomali Lumsden**, M.M. '10, works in the music education departments of the Edna Manley College of the Visual and Performing Arts and the MICO University College, both in Jamaica. She joins three other UM music education alumni, Lyndal Bailey (curriculum consultant), Marcia Ashley (former chair), and Cecile Strudwick-Green

# ClassNotes

(present chair). Edna Manley College and MICO are developing the first Bachelor of Music Education to be offered on the island of Jamaica.

**Kendall Moore**, M.M. '10, is pursuing a D.M.A. in jazz trombone performance at the Frost School. He works as a jazz composer, arranger, and music engineer.

**Greg Mulzet**, M.M. '10, had a commissioned work performed at the Oregon Bach Music Festival. His *Work Song* was written for cello, marimba, and horn.

**Bradley Olesen**, Ph.D. '10, recently completed his dissertation research on choral warm-up philosophies and practices, winning first place in the University of Miami Research and Creativity Forum and having his study selected for the International Society of Music Educator Conference in Beijing, China. After graduation he became assistant professor of music education at Louisiana State University. He also had an article published in the *Choral Journal* on "Choral Evaluation Survival Techniques."

**Carlos Puig-Hatem**, D.M.A. '10, a master's student in Media Writing and Production, performed at a benefit concert for Cuban singer Gema Corredera, held at the Manuel Artime Theatre last May.

**Daniel Plazas**, M.S. '10, a music engineering major, has accepted a position at Sennheiser R&D.

**Julie Stordahl**, Ph.D. '10, has been appointed assistant professor of music therapy at Charleston Southern



University in South Carolina. She gave an experiential presentation on "Piano Improvisation Techniques for Relaxation" at the annual meeting of the 2010 Southeastern Region of the American Music Therapy Association. She also presented the paper "The Use of Music-Assisted Relaxation to Influence Mood Among Women with Breast Cancer" at the annual meeting of the American Music Therapy Association.

**Gary Thomas**, B.M. '10, was selected to attend the Betty Carter's Jazz Ahead 2010.

**Catherine Ming Tu**, Ph.D. '10, serves as an assistant professor of music education at Millikin University, where she teaches general music methods.

**Mia Vassilev**, D.M.A. '10, created the nonprofit organization Miami Piano Circle, Inc., which presented "Music from the 1920s-1950s" at historic Lincoln Theatre in Miami Beach last August. The concert featured unique duo and solo works by Milhaud, Martin, Ginastera, and Ornstein performed by UM pianists Liana Pailodze and Mia Vassilev, assisted by UM percussionist Brian Potts.

**Lauren Denney Wright**, D.M.A. '10, has been named assistant professor of music and director of bands at Oklahoma Baptist University. At the University of Miami, she



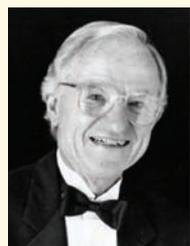
served as a teaching assistant in instrumental conducting, instructor of undergraduate conductor techniques, and band conductor.

**Zoe Zeniodi**, D.M.A. '10, has been appointed music director of the Broward Symphony Orchestra for the 2010-2011 season. She also was named associate guest conductor for the Alhambra Orchestra in Miami. After personal invitation by the English conductor Daniel Harding, she attended rehearsals and concert of the Staatskapelle Dresden in March 2010 for a Schumann week. In May 2010 she attended the full production and rehearsals of Berg's *Wozzeck* in the Theater an der Wien with the Mahler Chamber Orchestra, Harding conducting.

**Lawrence "Skip" Sams**, M.M. '11, received the Scares & Scores Film Festival award for Best Film Score for his score of *Lustful Dreams*. His concert piece, *Battle for Inner Peace*, for brass sextet, vibraphone, and tenor, was performed at the UM Society of Composers concert in November. Sams has reformed his jazz group, Society Sound, which has been invited to play twice at the Miami Music Festival in December. Sams has also been a featured soloist at Unity on The Bay, where he performs weekly in the award-winning choir.

## In Memoriam

**Lee R. "Doc" Kjelson**, retired choral faculty, died on May 4, 2009. He was 82.



A memorial service was held at the Coral Gables Congregational Church in his honor, with hundreds of alumni, faculty, and family in attendance. A tribute concert was also organized and presented by alumni at Carnegie Hall on April 14, 2010.

Memorial donations may be made to the Lee and Betty Kjelson Scholarship Fund at the University of Miami. Kjelson was the 1987 recipient of the UM Alumni Association Inside Out Award.

**Alvin Lee (Al) Ashley**, B.M. '72, critically acclaimed jazz drummer, 64, lost his battle with cancer on May 10, 2009, in his Flushing, New York home. Profiled in *Drummerworld*, Ashley received outstanding reviews for his CD and his long body of work in the jazz industry. *Pop Matters* called Ashley an "excellent drummer (with) exceptional precision."

**T. Lavitz**, '78, noted keyboardist, 56, died on October 7, 2009. Lavitz first gained notoriety in 1978, when he was tapped to replace Mark Parrish in Southern rock band Dixie Dregs. The Dregs went on to release three albums with Lavitz before breaking up in 1983. During the years that followed, the versatile keyboardist released seven solo albums and performed with dozens of musicians with ties in the jam scene.

# MUSIC ALUMNI CONTRIBUTORS

We gratefully recognize alumni whose generosity helps to build and sustain the University of Miami Frost School of Music with gifts received between June 1, 2009 and May 31, 2010. A complete donor roster is posted on [www.music.miami.edu/giving](http://www.music.miami.edu/giving).

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Robert Lozada, B.M. '81

Michael Z. Maizner, B.M. '00

Budd E. Malchus, B.M. '59, M.M. '60

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D.M.A. '77

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Michael T. Young, B.M. '72

Allan I. Yudacufski, B.M. '64

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Kenton M. Clayton, B.M. '87

Glenda J. Currey, B.M. '60,  
M.M. '62

Lynne Doherty, M.M. '70

Laura H. Dunham, B.M. '69

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Frank J. Filipanits, M.S. '94

Barry R. Garman, M.M. '89,  
Ph.D. '92

Cynthia P. Gibbs, B.M. '75

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Christopher Hughes, M.M. '03

Frederick Hughes, M.M. '80

Andrea R. C. Johnson, M.M. '95

Robert B. Jones, D.M.A. '91

Roger P. Jones, B.M. '66, M.M. '68,  
Ph.D. '72

Christopher J. Kanicki, B.M. '07

Susan R. Kay, B.M. '71

Steven N. Kirkland, B.M. '86

Lori I. Kleinman, B.M. '87, Ph.D. '00

Brendan Lai-Tong, B.M. '07

John A. LaMena, B.M. '92

Lawrence Lapin, B.M. '65, M.M. '71

Marilyn J. Lilly, B.M. '49

Paula J. Lindsay, M.M. '79

Norman J. Lowe, B.M. '70

Shirley A. Luebke, D.M.A. '82

Bryan J. Manley, B.M. '00

Daniel F. Martino, M.M. '99

Julie R. McHugh, B.M. '68, M.M. '69

George E. Melnick, B.M. '57

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Paul L. Milesi, B.M. '77

Susan W. Mills, M.M. '80

Kenneth J. Moses, B.M. '72, M.M. '74

Carl Nalls, M.M. '66

Myron C. Nettinga, B.M. '89

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Fredrecia G. Olhausen, B.M. '45

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John Pellegrino, M.M. '58

Edward S. Perry, B.M. '07

William J. Palange, B.M. '75

Philip S. Polson, B.M. '68

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B.M. '95

Jacqueline C. Presti, B.M. '83

Robert P. Rasmussen, B.M. '74

Betty O. Rice, B.M. '50, M.M. '74

Marsha J. T. Rider, M.M. '78

Cheryl J. Robinson, B.M. '74

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Ian J. Rose, B.A. '05

David S. Rosen, D.M.A. '88

Linda B. Sackie, B.M. '75

Althea M. Sample, B.M. '71

Joseph P. Scartelli, M.M. '78,  
Ph.D. '81

Penny G. Schnell, B.M. '74

Robert Sheldon, B.M. '75

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Arun Thirugnanasambandam,  
M.S. '07

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Dwight F. Thompson, M.M. '92

Violet Vagramian, M.M. '67,  
Ph.D. '73

Steven E. Viranyi, B.M. '91

Taavo Virkhaus, B.M. '55

Shawn D. Vondran, D.M.A. '09

Kennedy O. Wakia, M.M. '05

Charles L. Walkup, B.M. '70

Terri L. Wallin, B.A. '01

Stephen M. Warner, B.M. '93

John P. Wellons, B.M. '75

Rosemary N. Welto, M.M. '82

David P. Welton, B.M. '82

Randy L. Wilcox, B.M. '78,  
M.B.A. '87

Alyson L. Woods, B.M. '82

Janet K. Wright, B.M. '54

Mitchell B. Zelezny, B.M. '81

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**Holly Freyre**  
Assistant Dean for Development

**University of Miami  
Frost School of Music  
P.O. Box 248165  
Coral Gables,  
Florida 33124-2975  
305-284-2819**

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