

University of Miami • Spring 2013

SCORE

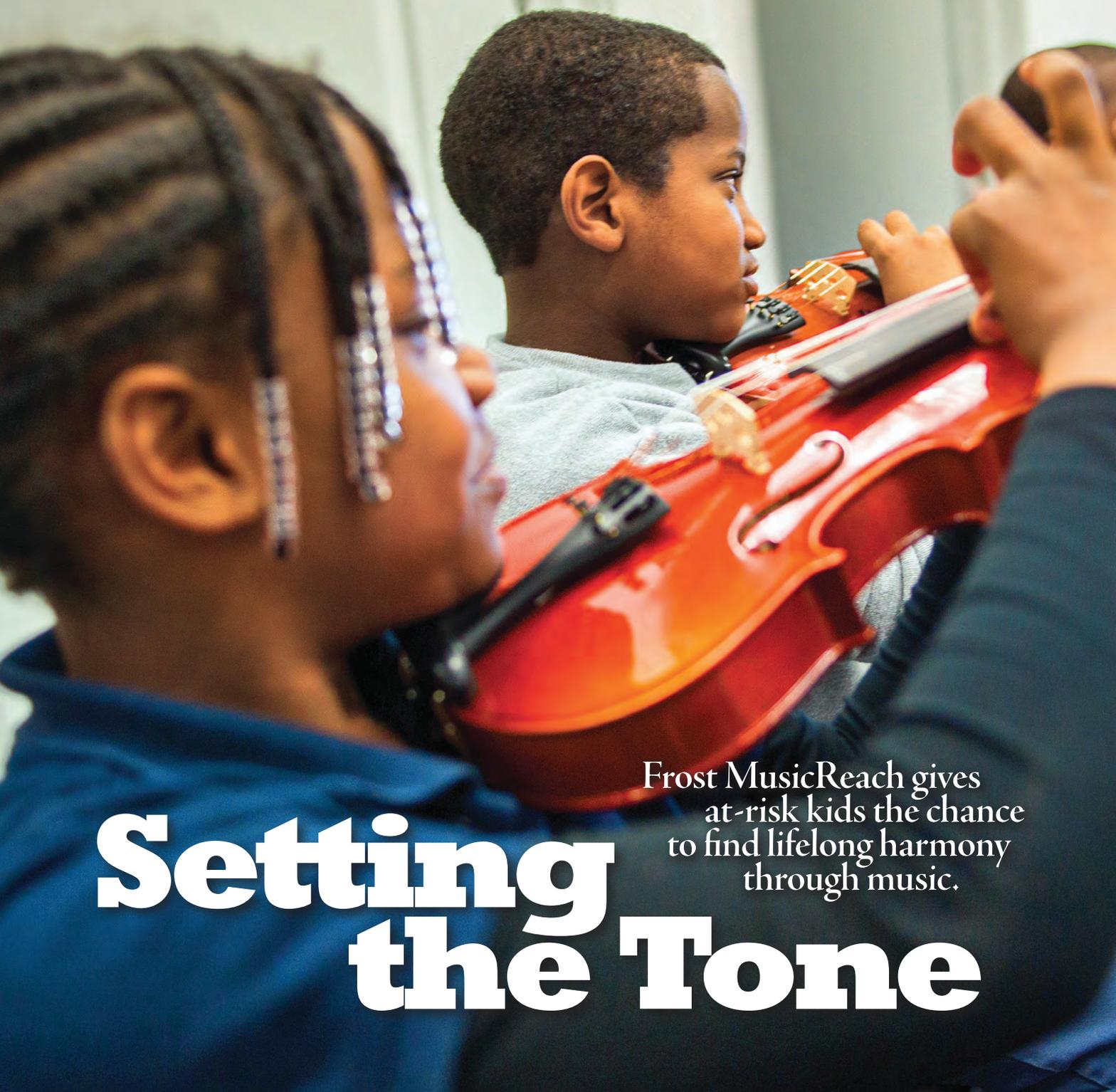
FROST SCHOOL OF MUSIC

INSIDE:

Body Tune-Up

Media Writing Remix

Studios Break Ground



Setting the Tone

Frost MusicReach gives at-risk kids the chance to find lifelong harmony through music.

Message from the Dean

"We are a community of musicians." Frost faculty and students hear me say that phrase regularly, as do prospective students, advisors, and donors.

With excellent musical performance at our collective core, we have a strong bond across program areas. For example, music business majors at other universities generally are not required to pass the same music audition as performance majors, while at Frost they must. All "principals," regardless of department major, actively participate and perform in Experiential Music Curriculum skills ensembles, plus an array of large ensembles ranging from the Frost Symphony Orchestra to the American Music Ensemble. They ALL perform, compose, improvise, and participate in the rich music-making and recording that makes the Frost School unique.

This high-quality performance filter, combined with high academic achievement, has catapulted the Frost School to the top echelon of music schools worldwide. Having a core of great musicianship also informs our decision-making as we plan our future in areas such as online education, facilities planning, and curricular updates.

At the Frost School, our alumni accomplishments link our stellar past to our promising future. Alumni are working at the top of their respective fields and enjoy career longevity rooted in the depth of musicianship we have always fostered. Andrew Scheps, B.M. '89, for example, won a 2012 Album of the Year Grammy Award as engineer for the album *21* by Adele. Jason Sutter, M.M. '95, is the drummer for Marilyn Manson and currently on a world tour, Michael Babcock, B.M. '96, is a supervising film sound designer and re-recording mixer based at Warner Brothers Studios, and Kier Lehman, B.M. '03, is vice president of Music Creative at Sony Pictures Entertainment. Read about these great alums and many others in this issue of *Score*, beginning on page 32.

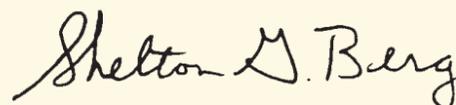
As I write this dean's message, I just learned that one of our D.M.A. percussion students, Pedro Fernandez, won an audition with Houston Ballet Orchestra. As our students continue to win top orchestra spots, music competitions, and coveted jobs in the industry, I know that the inspiring training and breadth of experiences at the Phillip and

Patricia Frost School of Music have played a key role.

Please continue to refer the best and the brightest young musicians to apply to the Phillip and Patricia Frost School of Music, and be sure to spread the word about the successes of your fellow alumni.

I invite you to visit our growing campus and look forward to learning more about your professional accomplishments as proud members of the Frost musical community.

Warmly,



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

FROST SCHOOL OF MUSIC UNIVERSITY OF MIAMI

Frost School of Music

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UNIVERSITY
OF MIAMI



Spring 2013

contents

FEATURES

20 Instrumental Outreach

Through Frost MusicReach, Frost School students share music, mentorship, and a sense of accomplishment with children in underserved communities.

26 Body Tune-Up

Music Engineering Technology researchers are designing, building, and testing technologies that help the human body function at its best.

32 Media Writing Remix

Learn what it takes for a composer to tap into the complex but rewarding realm of TV, film, and gaming.



DEPARTMENTS

2 FROST NEWS

Studios complex groundbreaking * Band of the Hour gets *Despicable* gig * Frost Chorale sings backup for Juanes * Audio Engineering job report * Thought-leader meetings held * Dean Berg's Grammy nomination * HMI Orchestra featured on PBS * Audio Engineering Society winners * *Entanglements* opera premieres, and much more!

12 GUEST ARTISTS

Leon Fleisher * Douglas Cuomo * Dave Liebman * Jason Moran * George Benson * The Cleveland Orchestra * Steve Miller * Charles Lazarus * Helen Donath

18 STUDENT STARS

Students describe their approach to international music competitions * The origins of acoustic Americana trio Avocado Estate

38 FACULTY UPDATES

New faculty * Retiring faculty * Announcements and accomplishments

49 FACULTY PROFILE

The Pulse of What's Possible

50 CLASS NOTES

Alumni tell us why they're proud to be a Frost musician. Plus Fulbright recipient Justin Pressman and conductors Cristian Măcelaru and Zoe Zeniodi.

Frost Music Studios Complex Celebrates Groundbreaking



VERSATILE LIGHT STUDIOS



artistic depth of Frost School student-musicians, the ones who will benefit most from the new building. Freshman pianist Anita Pari and the Frost Symphony Orchestra performed the lively third movement of the Saint-Saëns Piano Concerto No. 3 with doctoral candidate Andres Jaime conducting, soprano Rebecca Henriques sang “The Jewel Song” from Faust to rousing applause, and two student-led small groups performed bluegrass and jazz selections. Guests included Phillip and Patricia Frost, UM Board of Trustees Chair Leonard Abess, President Donna E. Shalala, Provost Thomas J. LeBlanc, Dean Berg, and an enthusiastic crowd of more than 300 trustees, faculty, students, and friends.

When completed, the Patricia Louise Frost Music Studios, which is just one component in the Frost School’s ambitious expansion plans, will help the school continue to lure top student-musicians as well as “attract new faculty,” said Dean Berg. The school’s original practice rooms in the Foster Building had become antiquated, and more than half of them were not being used as practice space at all—but for teaching. Of Foster’s 90 existing studios, only 35 are in use as practice rooms, leaving more than 700 music students to vie for precious space.

“On top of that,” Berg explained, “we created the Experiential Music Curriculum that’s based around chamber music and learning in small ensembles rather than sitting in lecture demonstrations. The practice rooms in Foster aren’t large enough for chamber music rehearsals. But the new teaching studios that our faculty will move into are large enough and have high enough

Patricia Louise Frost, center, celebrates the groundbreaking of her named building with UM mascot Sebastian the Ibis, Frost Dean Shelly Berg, UM Trustee Phillip Frost, President Donna E. Shalala, UM Board of Trustees Chair Leonard Abess, and Provost Thomas J. LeBlanc.

THE FEBRUARY 8 GROUNDBREAKING celebration for the Patricia Louise Frost Music Studios began with the ultimate energy boost—a brilliant, heart-pounding fanfare written for the occasion by Frost School Dean Shelly Berg and performed by the Frost Brass Ensemble. On a fast track for completion by fall 2014, the Patricia Louise Frost Music Studios complex is made possible by the generosity of longtime UM philanthropists Patricia Louise Frost and Phillip Frost, a University of Miami trustee. The fanfare segued to an uplifting musical program at Maurice Gusman Concert Hall that showcased the



PHOTOS BY VERSATILE LIGHT STUDIOS

ceilings that we can have virtually our whole school in chamber music rehearsals and adequate space to accommodate this new learning paradigm.” The new building, which is part of UM’s \$1.6 billion Momentum2 campaign, is designed to be an energy-efficient LEED Platinum-certified structure that houses 82 chamber music and teaching studios, 48 large music studios, and 32 medium-sized studios with superior acoustics and state-of-the-art recording capabilities. The February 8 ceremony included remarks from Dean Berg, President Shalala, and Patricia and Phillip

Frost, as well as a slide show of building renderings presented by Yann Weymouth, senior vice president and design principal of HOK Architects. “Students and professors have been sitting in these classrooms that have needed, since the ’70s, an updating,” said Patricia Louise Frost. “Well, we’re doing more than updating...and I’m proud to have my name on your educational building.”

The festivities concluded with UM mascot Sebastian the Ibis and 125 members of the Frost Band of the Hour leading guests outdoors to the construction site. At the outdoor shovel ceremony, the Frost Percussion Ensemble entertained the crowd with improvisations on David Lang’s “The So-Called Laws of Nature” performed on a backhoe and other found construction objects. The Frost Flute Ensemble with Associate Professor Trudy Kane and faculty tuba artist Sam Pilafian, B.M. ’72, delivered a thrilling performance of “Tiger Rag,” arranged by Pilafian. The Frost Band of the Hour concluded the special event with the UM fight song and other favorites.

The Patricia Louise Frost Music Studios is the first of three new buildings slated for the music campus. Practice room and studio naming opportunities begin at \$10,000 and may be paid via a five-year pledge during the current Momentum2 capital campaign. For more information, please contact Associate Dean for Development Holly Freyre at hfreyre@miami.edu or Director of Development Lynne Gibson at lgibson@miami.edu. On October 16, 2013 the Frost School of Music will celebrate the tenth anniversary of its generous naming gift from Phillip and Patricia Louise Frost. The Frosts are well known throughout the community for their generous support of education and the arts. ■

Frost Band of the Hour, top photo, leads crowd to the construction site, and student Rebecca Henriques, bottom, sings during groundbreaking ceremonies for Patricia Louise Frost Music Studios.

Key Green Features

- Modulated electrochromic glazing on windows reduces glare and heat
 - Sensors automatically control light and heat transmission in each room; an override switch allows users to control light in their individual spaces
 - Titanium dioxide added to the concrete removes air pollutants at a rate equivalent to planting 320 trees
 - Air-conditioning uses active-chilled-beam units, significantly reducing energy use compared with a conventional all-air system
 - Rooftop cisterns that gather rainwater reduce building water use by 50%, while rooftop solar panels reduce electricity use by 16%
- Architect: Yann Weymouth and HOK Architects Builder: Skanska

Frost Band of the Hour Records Theme for *Despicable Me 2*

AS THE FALL SEMESTER was getting under way last August, Dean Shelly Berg received a call from blockbuster music producer Pharrell Williams, requesting that the Frost Band of the Hour record his opening theme to an upcoming animated motion picture, *Despicable Me 2*. Berg coordinated the details quickly with Associate Director of Bands Thomas Keck, and the two announced the recording opportunity to the band at its traditional First Rehearsal, with President Donna E. Shalala in attendance.



Faculty member Stephen Guerra Jr. orchestrated the theme, and the recording took place in Gusman Concert Hall on October 15, during the band’s busy fall marching schedule. Scheduled for release in July 2013, *Despicable Me 2* is a sequel to *Despicable Me*, a computer-animated 3D comedy film released in 2010 from Universal Pictures and Illumination Entertainment. The film stars the voice of Steve Carell as Gru, a supervillain. The film earned positive reviews and grossed over \$543 million worldwide against a budget of \$69 million. ■

Frost Chorale Featured on Grammy-Winning *Juanes: MTV Unplugged*

Latin pop music sensation Juanes and the Frost Chorale deliver a heartfelt performance on the star's Grammy-winning album, recorded live in Miami.

WHEN COLOMBIAN SUPERSTAR Juanes took home his second Grammy on February 10, 2013 for his *MTV Unplugged* project in the Latin Album of the Year category, students from the Frost Chorale also made history—they were featured with Juanes on the album's rendition of "Odio Por Amor (Hate Into Love)," recorded live at the New World Center in Miami Beach.

"MTV contacted me a year ago December and asked if we wanted to record with Juanes in a performance at the New World Center," says Karen Kennedy, director of choral studies at the Frost School. "Frost Chorale and MTV together—a first! Juanes is an idol to many of our students, and we were honored to be part of this project."

John Guarente, a D.M.A. candidate in choral conducting who was appointed the liaison with MTV, gathered the requisite number of singers for the project. The group had one night of rehearsal on January 31, 2012, with the live video and audio recording taking place the following day.

One of the most popular Spanish-language music artists in the world, Juanes is an advocate of peace and social change through music. His rallying message, "It's



time to change hate into love," repeats throughout "Odio Por Amor."

The live album was released on Universal Music Latino on May 29, 2012. It debuted at number one on the Billboard Top Latin Albums and also won the 2012 Latin Grammy for Album of the Year, his third Latin Grammy honor in the top category. ||

100 Percent of Audio Engineering Grads Employed in High Tech

CONTINUING THE UPWARD trajectory of the Frost School's Music Engineering Technology Program, 100 percent of its graduates from the Class of 2011 are employed in their field at such prominent firms as

Bose, Izotope, and Peavey. Many were tapped for audio engineering internships before being recruited for full-time positions. The program typically yields a 90-to-100 percent placement rate within the first year of graduation.

Krithika Rajagopal, M.S. '11, who first joined Audio Precision as a technical support engineer, is now a systems test engineer at Audience, Inc. Chris Danner, M.S. '11, is a junior product manager in audio technology licensing at Izotope, Inc., and Matt Montag, M.S. '11, is a software

engineer at Spotify. Mississippi-based Peavey Electronics hired Scott Dickey, B.S. '11, as an embedded software engineer, Miami-based Governova Technology selected Derrick Walker, B.S. '11, for a mobile software developer position, and Bose Corporation hired Matthew Payne, B.S. '11, as a product technical support specialist. Others from the Class of '11 are making their mark on the audio industry through careers ranging from recording engineer to software designer.

Since its inception in 1974, the Music Engineering Technology program at the Frost School of Music has placed graduates with the most prestigious recording studios and audio manufacturing companies. The program has pioneered education in music and technology, setting the standard by which the National Association of Schools of Music (NASM) accredits other such programs around the United States. ||



Thought-Leader Meetings Tap Industry's Top Brains

BRAINWAVES WERE REVVING UP last summer when the CEO of Sony/Columbia Records Group, the founders of IMG Artists, Pandora, and RoyaltyShare, and executives from other major music labels, production companies, and symphonies got together at the behest of Dean Shelly Berg to brainstorm about how to prepare aspiring musical artists and researchers for today's professional landscape.

Every five years the Frost School of Music's executive committee and faculty department chairs develop a new strategic plan for the future. The Frost School is embarking on its next strategic planning phase now, with the goal of unveiling the new plan in 2014. In preparation, Dean Berg convened this summer series of "thought-leader" meetings in New York, Nashville, Los Angeles, and San Francisco to gain input about the skills students will need as they enter and mature in the profession.

The meetings identified several key themes, which Dean Berg presented to Frost School faculty during a retreat in September. Topics include high-quality online education offerings, intensive multimedia courses, stronger internships and mentorship opportunities, flexible class schedule models, entrepreneurship and executive/postgraduate training, new audience development approaches, and programs that support alumni throughout the lifecycle of their careers.

THOUGHT LEADERS WHO'S WHO

New York: Steve Barnett (Universal's Capitol Label Group), Miles Braffett (Sony), Adam Glick (The Floating University), Charles Hamlen (IMG Artists), Bob Kohn (RoyaltyShare), Will Lee, '71 (bass/vocal recording art-

ist), Pat Metheny, '73 (guitar recording artist), J.J. Rosen (Indaba), Larry Rosen (JazzRoots, GRP co-founder), Jeffrey C. Walker (Quincy Jones Consortium)

Nashville: Reed Arvin, M.M. '82 (producer), Steve

Bogard (Nashville Songwriter's Association), Pat Collins (SESAC), Rod Essig (CAA/Creative Artists Agency), Bob Ezrin (producer), Kerry O'Neal (O'Neal Hagaman Management), Alan Valentine (Nashville Symphony), Jim Van Hook (Brentwood Records), and Lari White, B.M. '88 (vocal recording artist), plus Frost School faculty Rey Sanchez, B.M. '80, M.M. '82, and Chris Boardman.

Los Angeles: Mauricio Abaroa (Tiger Management), Marty Albertson (Guitar Center co-founder), Laura Connolly (Los Angeles Philharmonic/Hollywood Bowl), Gregg Field (Concord), Doug Frank (Mind Trust), Wing Mayer (MC Squared), Joel McNeely, B.M. '82 (composer), Andrew Surmani (Alfred Music Publishing), and Steve Tellez (Innovative Artists).

San Francisco: Robert Cohn (Octel founder), Bob Fisher (The Gap), Peter Gotcher (Pandora, DigiDesign founder), Nan Keeton (San Francisco Symphony), Randall Kline (SF Jazz), Joshua Robison (producer), Michael Tilson Thomas (San Francisco Symphony/New World Symphony). ||



Left to right, thought leaders Adam Glick, Pat Metheny, Dean Shelly Berg, and Will Lee gather at Sony BMG Music Entertainment's New York headquarters for a strategy session.

Frost School Expands Its Advisory Committee

Each year, members of the University of Miami Board of Trustees and alumni graciously volunteer to serve on visiting committees for every school and college at the U. They meet with each respective dean to advise on strategic planning and new initiatives. Advisors to the Frost School of Music are Phillip Frost, Patricia Frost, Peggy Hollander, Bruce Hornsby, B.M. '77, Judi Prokop Newman, B.B.A. '63, André Raphael Smith, B.M. '84, Larry Rosen, Roe Stamps, Ronald Stone, B.B.A. '73, and David Weaver.

Last year the committee decided to expand the visiting committee to include more advisors from a cross section of the music profession. New advisors include Steve Barnett, Emilio Estefan, Alan Ett, '75, Bob Ezrin, Adam Glick, Peter Gotcher, Wing Mayer, '03, Joel McNeely, B.M. '82, Elizabeth Sobel, and Jeff Walker. The newly expanded committee met in Miami for a two-day retreat in February to discuss strategies for the future. ||



Piazzolla, Brazilian Jazz, Broadway Stars, and More

THE 29TH SEASON OF Festival Miami continued its tradition of excellence with a stellar lineup, reflecting the values of the Frost School of Music with dynamic programming and a commitment to education and outreach. Between October 2 and November 4, 2012, concertgoers experienced 20 concerts and three master

student composers showcased their works in the Emerging Composers concert and the Songwriters Showcase, and Frost's own Santiago Rodriguez performed a thrilling solo recital.

Other notable artists who performed during the festival include soprano Ana Maria Martinez, Brazilian jazz masters Trio da Paz, Latin sensation Carlos Oliva y Los Sobrinos del Juez, and Broadway stars Valerie Perri, B.F.A. '76, and Michael Maguire. Students raved about Jason Moran & The Bandwagon's inspiring performance and master class, and the Frost Chamber Players paid tribute to the storied career of retiring bassoon professor Luciano Magnanini with a concert affectionately titled Luciano & Friends. Frost faculty composers had several works

premiered by the Greater Miami Youth Symphony and the South Florida Youth Symphony, and Roseanna Vitro performed with the Frost Jazz Vocal Ensemble 1. Through the generous support of its corporate sponsors, Festival Miami invited Mays Conservatory of the Arts and other schools to popular concerts.

The final weekend of Festival Miami brought down the house! Jon Secada, B.M. '83, M.M. '86, performed a unique cabaret-style show that left audience members wanting more, and the Henry Mancini Institute Orchestra performed at the Arsht Center in a tribute to Nat King Cole with jazz legends George Benson and Freddy Cole. Closing night featured an exhilarating rendition of Carl Orff's *Carmina Burana*, presented with the Master Chorus of South Florida, the Florida Singing Sons Boychoir, the Frost Chorale, and the Frost Symphony Orchestra.

Frost Director of Events Marianne Mijares organized Festival Miami, with programming input from Frost faculty and Dean Shelly Berg. Director of Music Operations William Dillon and Director of Recording Services Paul Griffith supervised event production and recording. For more information about Festival Miami, please visit www.festivalmiami.com. ||



Alumni vocalists Valerie Perri, left with Dean Shelly Berg, and Jon Secada relish their return to the Gusman stage during Festival Miami.

classes that fell under the themes of Great Performances, Creative American Music, Jazz and Beyond, and Music of the Americas.

Opening night featured musical legend Leon Fleisher as he conducted the Frost Symphony Orchestra through a sweeping program that encompassed the music of Beethoven and Rachmaninoff. This sold-out concert was followed by a two-night tribute to composer and bandoneonist Astor Piazzolla. The first night began with a captivating lecture by Fernando Gonzalez, who is a 2013 Grammy nominee for his album notes on a Piazzolla album. Piazzolla's tangos were performed by faculty and student artists and Argentinian bandoneonist extraordinaire JP Jofre. Audience members enjoyed the first night of classical Piazzolla so much that they lined up during intermission to buy tickets for the next night featuring the Frost Studio Jazz Band and JP Jofre in a jazz homage to Piazzolla.

Beyond Piazzolla, the Frost Wind Ensemble premiered *Point Blank* by fast-rising composer Paul Dooley, and Svet Stoyanov dazzled audience members with Pulitzer-Prize-winning composer Jennifer Higdon's *Percussion Concerto*. Saxophonist Dave Liebman performed with the Frost Concert Jazz Band, talented

DownBeat Announces Student Award Winners

FROST SCHOOL OF MUSIC students were once again well represented in *DownBeat* magazine's 36th Annual Student Music Awards, with 11 awards bestowed on ensembles, soloists, arrangers, composers, and engineers.

Undergraduate outstanding performance group awards went to the Frost School's Fusion/Funk Ensemble and Latin Funk Ensemble, both directed by Steve Rucker. Graduate winner awards went to vocal jazz ensemble Extensions, directed by Lisanne Lyons; Frost Recording Ensemble, directed by Gary Lindsay; and Henry Mancini Institute Orchestra, directed by Scott Flavin.

Tenor saxophonist Alex Weitz received the undergraduate college outstanding performance award in the jazz soloist category, while drummer Johnathan Hulett was declared the undergraduate college winner in the blues/pop/rock soloist category (Gary Keller and Steve Rucker, faculty mentors).

Composer Gene Knific earned the undergraduate college outstanding performance award for his original

composition/orchestrated work "Music for String Quartet and Jazz Quintet" (Chuck Bergeron, faculty mentor).

Two of Gary Lindsay's graduate arranging students earned outstanding performance awards in the jazz arrangement



D.M.A. candidate Jeremy Fox, left, and sophomore composer Gene Kinific, right, earn top student arranging and composition honors from *DownBeat*.

category: Jeremy Fox for "So Many Stars" and Javier Nero for "Little Sunflower." Last but not least, Seth Hochberg was the undergraduate college winner in the Engineered Live Recording category (Paul Griffith, faculty mentor).

Congratulations to all *DownBeat* student award winners! ||

Frost Students and Faculty Perform and Present at JEN

Students and faculty of the Frost School's Department of Studio Music and Jazz were well represented both as performers and clinicians at the fourth annual conference of the Jazz Education Network (JEN), held in January at the Hyatt Peachtree Hotel in Atlanta, Georgia.

The Frost Jazz Vocal 1 Ensemble (JV1), under the direction of Larry Lapin, performed in an evening concert on Friday, January 4. The audience was filled with jazz students and educators who traveled across the globe to attend the conference. Lapin is retiring in May 2013.

The Frost Concert Jazz Band was selected to close the conference on Saturday night, performing with NEA Jazz Master and saxophonist Dave Liebman, who was featured at the Frost School of Music in October during Festival Miami. Dante Luciani conducted the concert, which showcased high-powered originals by Liebman. Frost faculty guitarist John Hart was also on the program.

Dean Shelly Berg and jazz faculty Larry Lapin and Daniel Strange presented educational workshops, and graduate teaching assistant Kelly Garner gave a studio recording techniques clinic for jazz vocal ensembles.

The Jazz Education Network is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences. JEN was founded in 2008 in Chicago and now has over 1,500 members. Its annual conference serves teachers, students, artists, performing arts presenters, music industry partners, and music enthusiasts. ||



Larry Lapin conducts JV1 at the JEN conference in Atlanta.

Alumnus Joel McNeely Receives Abraham Frost Commission



THE FROST SCHOOL OF MUSIC has commissioned Los Angeles-based film and television composer Joel McNeely, B.M. '82, to compose a new concert march under the auspices of the Abraham Frost Commission Series, an endowment established in 1989 by Phillip and Patricia Frost to commission new works by notable composers in memory of Phillip Frost's father. McNeely's new march, which will premiere at the 30th annual Festival Miami in October, will make a nod to such great Hollywood film composers as John Williams and Elmer Bernstein while reflecting his own style. Abraham Frost reportedly loved Sousa marches and dramatic march themes by film composers, and this commission is in the same spirit. In addition to the school's naming gift, the Frosts established two other music endowments at UM in 1989: the Anna Frost Music Scholarship in memory of Phillip Frost's mother and the Patricia L. Frost Professorship in Music, held by the music dean.

McNeely is an Emmy Award-winning composer,

producer, and conductor with more than 100 motion picture and television credits. He has worked with some of Hollywood's most influential producers and directors, including James Cameron, John Lasseter, and George Lucas, and he recently produced and arranged a big band and orchestra album of standards for Family Guy creator Seth MacFarlane for Universal Republic Records. (See page 34 for an interview with McNeely.)

McNeely has created all of the scores and themes for Disney's *Tinker Bell* films as well as music for the entire franchise, which includes theme parks, ice shows, and video games. In addition to several other Disney titles, his film credits include *Ghosts of the Abyss* (20th Century Fox), *Uptown Girls* (MGM), *Virus* (Universal), *The Avengers* (Warner Bros.), *Air Force One* (Columbia Tri-Star), *Wild America* (Morgan Creek) and *Terminal Velocity* (Touchstone). Television credits include Seth MacFarlane's *American Dad*, James Cameron's *Dark Angel* (Fox), *Sally Hemmings: An American Scandal* (CBS mini-series), *Buffalo Soldiers* (CBS), and *The Young Indiana Jones Chronicles* (ABC). ■

Frost Website Expanded, Live Streaming Improved

Whether you live in Miami or Michigan or even Mozambique, all you need to watch a Frost School student recital or ensemble concert in real time is an Internet connection. These performances in Gusman Concert Hall and Clarke Recital Hall are now streamed live via enhanced capabilities at www.music.miami.edu/concerts.

Under the supervision of Paul Griffith, director of recording services, in collaboration with the Richter Library and the IT Web Design and Development Group, the live streaming functionality was upgraded with embedded Flash technology, eliminating the need to download a media player before viewing. The streaming link activates a half hour before concert start time and is accessed from the Events tab on the Frost homepage. You can also view it on your smart phone through the Events listing on the free UMiamiMobile app.

The live streaming enhancements are among several significant improvements the Frost School made to its website in the past year, including sites for Arts Presenting and Live



Entertainment Management Program (APLive), Choir, Frost Band of the Hour, Stamps Distinguished Programs, and the Frost Strings Program. It is currently revamping its Giving and Graduate Studies sites. UM's Information Technology Web Design and Development Group, app developer Jorge Molina, and Frost School's director of communications Julia Berg spearheaded the Web improvements, with help from communications coordinators Kimberly Engelhardt and Allison Gagliardi. ■

Dean Berg Earns Grammy Nomination



AN ACTIVE PERFORMER, arranger, and producer, Dean Shelly Berg was nominated for a 2013 Grammy Award for "Best Arrangement Accompanying a Vocalist" for his arrangement of "Out There" on the Lorraine Feather CD *Tales of the Unusual* (Jazzed Records). Berg and Feather co-wrote the song, which was inspired by the television show *The X-Files*. Pop-jazz vocalist Esperanza Spaulding won the category.

While Berg has appeared on many Grammy-winning projects, such as Arturo Sandoval's *A Time for Love* and *Dear Diz* (Concord), this was his first personal nomination. He attended the 55th Annual Grammy Awards ceremony on February 10 with friends and family.

As a busy dean at one of the nation's top music schools, Berg's favorite time to arrange and compose is during his 6 a.m. jog.

"By the time I've finished a three- or five-mile run, the arrangement has percolated to the point where I can sing and play my ideas into a recording app on my iPhone before heading to the office," says Berg, whose multitasking mind continues to develop the arrangement while driving to work or walking across campus. "I rarely compose at the piano or at the computer. I prefer to sit at a table with a score pad and pencil and write what I hear in my head."

Berg's most recent project has been arranging, conducting, and co-producing multi-Grammy-winning superstar Gloria Estefan's upcoming new album, *The Standards*, which will be released in the fall (Sony International). Estefan met Berg at a University of Miami function two years ago, when the two performed an impromptu piano-vocal rendition of "Good Morning Heartache." His arrangements, created especially for Estefan, include more than a dozen classics from the Great American Songbook plus several international favorites and feature Berg's jazz trio (piano, bass, drums), as well as guitar and lush orchestrations.

The Standards was recorded in December at the fabled Hit Factory Criteria Studios with a Miami-based studio orchestra. A number of Frost faculty members participated in the weeklong session. ■

Dean Shelly Berg and lyricist Lorraine Feather collaborate frequently on witty and pithy musical projects.

Grammy Foundation Funds Study on Infant Response to Music

THE FROST SCHOOL'S MUSIC Therapy Program was awarded a \$20,000 grant from The Grammy Foundation to study how infants first begin to move in response to music and rhythm. The results could unveil new predictors for early developmental deficits in children.

Shannon de l'Etoile, music therapy professor and newly appointed associate dean of graduate studies, is partnering with music engineering associate professor Colby Leider to explore the ability of infants ages 6 to 9 months to entrain spontaneous movement with external, rhythmic auditory cues. While most adults can coordinate movements easily with rhythmic cues (i.e.,

stepping or clapping to an auditory beat), little information exists about the development of such skills early in life. The study, which employs advanced motion-sensing technology, will increase understanding about perceptual and motor development and may help improve therapeutic interventions for deficits in attention, speech, and extremity movement.

The award is one of 18 recently presented by The Grammy Foundation's grant program to a variety of research projects. The grant program is generously funded by The Recording Academy and to date has awarded close to \$5.8 million to more than 300 projects. ■



THE GRAMMY FOUNDATION®

PBS Films Frost Students during YoungArts Week

D.M.A. candidate Rafael de Lima Piccolotto, left, receives a compliment on his new arrangement from pianist Chick Corea during a PBS recording break.

STUDENTS IN THE FROST School's Henry Mancini Institute Orchestra were filmed on January 11, 2013 for the PBS television special *Jazz and the Philharmonic*. This unprecedented musical event explored the intersection of jazz and classical music and featured a distinguished roster of musicians, as well as rising stars. Expansive new arrangements were created for the event by Frost D.M.A. candidates Jeremy Fox, M.M. '01, Rafael de Lima Piccolotto M.M. '12, and Stephen Guerra Jr., who is also a lecturer and the managing director of the Henry Mancini Institute, assisting artistic director Terence Blanchard.



Richardson. It showcased superstar musicians Bobby McFerrin, Chick Corea, Dave Grusin, Terence Blanchard, Mark O'Connor, Shelly Berg, Eric Owens, and Elizabeth Roe, plus the Frost School of Music's Henry Mancini Institute Orchestra performing themes by the world's greatest composers—including Bach, Debussy, Copland, and Mancini, as well as Corea, Grusin, and Blanchard—in a mix of orchestral stylings and jazz improvisations. The explosive grand finale featured the famous fanfare from Richard Strauss's *Also Sprach Zarathustra*, which was used as the main theme in the 1968 film *2001: A Space Odyssey*.

The Jazz Roots series originated at the Arsht Center in Miami and is now presented at major performing arts centers in five U.S. cities. Jazz Roots also features an in-depth partnership with Miami-Dade County Public Schools that has brought some 4,200 high school music students to the center for a complimentary behind-the-scenes experience, including a workshop with a local jazz expert and entry to the evening's performance. ||

Presented by Jazz Roots: A Larry Rosen Series in the John S. and James L. Knight Concert Hall at the Adrienne Arsht Center for Performing Arts, the historic concert marked the first time the Arsht Center, Frost School, and National YoungArts Foundation partnered in an integrated program. The concert was also one of the special events during YoungArts Week 2013, which draws the nation's top young artists in the visual, literary, and performing arts to Miami's best cultural venues.

Jazz and the Philharmonic was directed by Larry Rosen and hosted by Tony Award nominee and 1986 YoungArts alumnus for modern dance Desmond



Music Engineering Student and Alumnus Claim Two AES Foundation Awards

A FROST SCHOOL OF MUSIC student and an alumnus from the Music Engineering Technology program claimed two of the nine Audio Engineering Society Foundation Awards for 2012.

Don Puluse, president of the AES, announced Frost School graduate student Ross Penniman as recipient of the prestigious John Eargle Award, given annually to a stu-

dent who excels in technology and music. Frost alumnus Jamie Tagg, B.M. '04, received one of seven prestigious international scholarships. Tagg is presently earning his Ph.D. in sound recording at McGill University.

The AES Educational Foundation was established in 1984 to encourage talented students to enter the profession of audio engineering. ||

Audiences Get Entangled in Mason's Opera

THE FROST OPERA Theater's 2012-2013 season concluded in April with the premiere of *Entanglements*, a new opera by Frost faculty member Charles Norman Mason, B.M. '77, that examines the evolution of personal, family, and work relationships and explores universal feelings of love, jealousy, anger, depression, and joy. There are five scenes that occur simultaneously; audience members choose the order in which they experience the scenes. Due to the physical space needed for the production, it was staged in five different galleries throughout the University of Miami's Lowe Art Museum.

"Since scenes are occurring simultaneously, a 90-minute performance is actually four hours of music," Mason says. "If the scenes were presented sequentially, it would be a Wagnerian-length opera."

Mason often composes works that have a parallel with architecture or a physical space, or those that affect the flow of people through time and space. He calls this area of interest "music for porous architecture." Mason also describes his composition style as "hyper-connectivism."

"The word *connective* refers to the idea of disparate parts working together towards a common goal," Mason explains. "The term *hyper* refers on one hand to the edge where great things happen and on the other hand to the point where at any moment, all could fall into disarray, the border right before chaos."

Mason authored the libretto and composed the music for *Entanglements* in a single summer, after receiving a UM 2012 Provost Research Grant to complete the project. At the same time, he also composed a youth symphony and a work for the chamber ensemble Pulse that premiered in Rome in October 2012. He is presently working on a commission for the Ritz String Quartet and a piece for flute and string orchestra for the North/South New Music Ensemble to be premiered in New York in June 2013.

Mason has received many awards for his compositions, including the American Composers Orchestra "Playing it Unsafe" prize, the 2005 Rome Prize (Prix du Rome), the Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, and a National Endowment of the Arts Individual Artist Award. His music is published by Living Artist Publishing and is available on ten CD recordings. He was named the Frost Distinguished Alumnus in 2009 and recently joined the Frost faculty as associate professor and chair of composition. ||

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Associate Professors Alan Johnson, left, and Charles Mason fine-tune the adventurous operatic pastiche, *Entanglements*, before its premiere at UM Lowe Art Museum.

DeCarbo and Jordan Inducted into FMEA Hall of Fame

Former Frost School of Music faculty Nicholas DeCarbo and Joyce Jordan-DeCarbo were inducted into the Florida Music Educators Association (FMEA) Hall of Fame in January 2013 at the organization's annual education conference.

The couple retired in May 2011 after 29 years of service and teaching at the Frost School. DeCarbo served as associate dean of administration and taught undergraduate and graduate courses in instrumental methods as a professor in the Department of Music Education and Music Therapy. Jordan-DeCarbo served as professor and chair of the Department of Music Education and Music Therapy. She taught graduate courses in general music education, pedagogy, and early childhood music education and supervised a teacher-training program.

"We are delighted to see that Nick and Joyce have been honored with this recognition," says Don Coffman, professor and

chair of the Department of Music Education and Music Therapy. "Their steadfast dedication to music education is an inspiration to us all."

The duo are the second and third Frost faculty members inducted into the FMEA Hall of Fame. Lee "Doc" Kjelson, former professor and chair of the Choral Studies Department, was inducted in 1990. Hall of Fame members are nominated and elected directly by the FMEA Executive Board for outstanding contributions over an extended period of time to music education.

"Nick and Joyce are the very example of the attributes and careers that would lead to the Hall of Fame," says Frost School Dean Shelly Berg. "I am so excited and pleased for both of them."

DeCarbo and Jordan both received the Phillip Frost Award for Excellence in Teaching and Scholarship while at the Frost School. ||



FMEA honors retired faculty Nicholas DeCarbo and Joyce Jordan-DeCarbo.

Leon Fleisher Motivates Musical Mastery

RENOWNED PIANIST and conductor Leon Fleisher was honored as a 2012 Stamps Distinguished Visitor at the Frost School of Music. He participated in a Q&A session with Research Professor Frank Cooper on October 2, speaking modestly about his approaches to music and to teaching and learning new works. He described a

phony Orchestra on October 4 for the opening night of Festival Miami.

During his visit, Fleisher also took the time to coach D.M.A. candidate Anastasiya Naplekova, winner of the Rudolf Firkusny International Piano Competition, on Beethoven's Piano Concerto No. 4. In its review of the

Festival Miami concert, *South Florida Classical Review* lauded the synergy of talents that Fleisher and Naplekova exhibited together.

"Napkova's digital dexterity surmounted Beethoven's pianistic hurdles with aplomb," the review states. "Her

light touch and softly pointed phrasing brought a dreamy, almost Chopinesque aura to the score, particularly effective in the piano's serene response to the fierce orchestral interjections of the

Adagio. When she reached the large-scale cadenza of the first movement, Naplekova cut loose, unleashing powerful pianistic thunder strokes." The audience agreed, concluding the concert with a rousing standing ovation. ||



Stamps Distinguished Visitor Leon Fleisher conducts, coaches, and inspires students during his mini-residency at Frost. colorful history that includes studying with legendary pianist Artur Schnabel, recording with George Szell, and struggling with focal hand dystonia (a neurological problem that immobilized two fingers of his right hand). He has since returned to performing and maintains a busy international conducting schedule, including a role as guest conductor of the Frost Sym-

Frost School Welcomes Distinguished Alumni

Dean Shelly Berg commends alumnus Douglas Cuomo on his many career accomplishments.

On April 8, 2013 the Frost School of Music welcomed 2011 Distinguished Alumnus Douglas Cuomo, B.M. '83, to the Gusman stage for a lecture and live concert of a variety of his works performed by Frost students, including music recently composed by Cuomo for a new opera, *Doubt*, commissioned by the Minnesota Opera and featuring a libretto by playwright John Patrick Shanley based on his 2005 play and



2008 film. The opera premiered in January 2013. Cuomo was featured in the Spring 2012 issue of *Score* (page 55).

The Frost School of Music will welcome its 2013 Distinguished Alumna Elizabeth Caballero, B.M. '99, as guest artist at the 30th Annual Festival Miami in October 2013. Soprano Caballero will perform operatic favorites. Check www.festivalmiami.com for concert information. ||

Two Generations of Jazz Greats Leave No Stone Unturned

AWARD-WINNING JAZZ saxophonist Dave Liebman brought his high-intensity zeal for jazz to Frost, first at a burning concert with the Frost Concert Jazz Band on October 9, then in a highly informative Q&A session the following day on a wide range of topics. Liebman is a NEA Jazz Master and a first-place winner in the *DownBeat* Reader's Poll (2011) and *DownBeat* Critic's Poll (2011, 2012).



"Dave Liebman talked about the many aspects of being both professionally prepared and being a creative force, and he also shared his history of first gigs with Elvin Jones and Miles Davis," recalls jazz saxophone lecturer Gary Keller, M.M. '80. "He then invited me to play a duo tune—with me on tenor sax and him playing drums!"

On October 23, Stamps Distinguished Visitor Jason Moran presented an engaging master class and Q&A focusing on new, multifaceted career opportunities for jazz and studio professionals. Moran, a pianist and triple-crown winner in *DownBeat's* 59th Annual Critics Poll (jazz artist, jazz album, and pianist of the year), is the new musical advisor for jazz at the Kennedy Center and a 2010 MacArthur Fellow. As a composer and bandleader, he mines a variety of musical styles to create adventurous jazz performances, blending classical, blues, and jazz techniques with the musical influences of his generation, including funk, hip-hop, and rock. *Rolling Stone* described him as "the most provocative thinker in current jazz."

His band, Jason Moran & The Bandwagon, performed a concert the following evening that featured Moran's unique brand of jazz and his virtuosity on the piano. "He brought the house down with his version of 'Sheik of Araby,'" said Keller.

The group even amplified and played along with an abandoned electric typewriter they found in a corner of a

Gusman Hall dressing room. Its erratic drum-like pulse was funky and fun!

Other guest artists in the Department of Studio Music and Jazz this year include Carl Allen, Dave Holland, and JP Jofre. ||



Saxophonist Dave Liebman, left, and pianist Jason Moran, right, inspire Frost students with virtuosity and passion for performance.

Charting a New Course for Music Teaching and Learning

A LEADING PEDAGOGUE in the field of music education, Peter Webster (John Beattie Professor of Music Education and Technology at the Bienen School of Music, Northwestern University in Evanston, Illinois) presented a compelling lecture on the future of music education in April as part of the 2013 Stamps Distinguished Visitors Series. He offered insight on the future of music education and inspired current and future educators to continue the pursuit of excellence in their teachings through the exploration of fresh and innovative methods. Area professional music educators attended, along with students and faculty from the Frost School's Department of Music Education and Music Therapy. ||



George Benson Records with Henry Mancini Institute Orchestra

Recording celebrity George Benson, center, poses with Frost students after a recording session for his CD, *Inspiration: A Tribute to Nat King Cole* (Concord).

FORTY-TWO MEMBERS of the Frost School's genre-blending Henry Mancini Institute Orchestra were featured front and center at a concert and recording session with jazz guitarist/vocalist George Benson, who performed a tribute to Nat King Cole on November 2 at the Adrienne Arsht Center, along with Nat's brother, Freddy Cole. The concert was in collaboration with Larry Rosen's Jazz Roots series, the Arsht Center, and Festival Miami.



The weekend following the concert, Benson and the HMI Orchestra recorded a new album featuring the same selections at the Hit Factory/Criteria Studios in North Miami. The sessions were top-paying gigs for the students, who gained valuable studio experience in the process. HMI Managing Director Stephen Guerra Jr. coordinated the session details for students, and Benson's musical director Randy Waldman conducted. The HMI Orchestra will receive credit on

the album, which will be released this year by Concord Music Group.

In an email to Dean Shelly Berg following the session, John Burk, executive vice president and head of A&R for Concord, wrote, "I think you'll be really pleased and very proud when you hear the recordings. The kids and everyone involved in the institute were just fantastic and an absolute joy to work with." ||

Music Business Forums Draw Industry Experts

SERONA ELTON, M.M. '95, associate professor and director of the Music Business and Entertainment Industries (MBEI) program at Frost, hosted a steady stream of visiting industry mavens during 2012-2013



Capitol's CEO Steve Barnett speaks to MEISA students.

"Friday Forums" who shared their expertise, discussed new trends and challenges in the music profession, and scouted for new interns and young business talent from our student ranks. Speakers included Juanjo Duran (YouTube), Erik Velez (WPOW Power 96), Sergio Miniski (Zumba Fitness), Jose Tillan (formerly of MTV network Tr3s), Sebastian Mourra, B.M. '08 (Universal Music Group), Randy Acker (attorney and formerly of Island/Def Jam Music Group), Andy Lykens (Imagem Music), Bobby Owsinski (author and producer), Ed McCardell (VP of Business Affairs for MySpace Music), Gabriel Abaroa (president/CEO of the Latin Recording Acad-

emy/Grammys), Todd Brabec (author and attorney), and Oski Gonzalez (DJ and owner of The Rock Inc./Status Quo Shows).

In addition, Elton and the MBEI program hosted three guest speakers for students enrolled in the prestigious new Master of Music/Juris Doctor joint program at UM: Marc Stollman (Stollman Law, P.A), Hector Almaguer, B.M. '87, J.D. '99 (VP, general counsel at Viacom International Media Networks), and Angie Martinez (vice president, business affairs, EMI Music Latin America).

Most recently, Elton invited Steve Barnett, chairman and CEO of Capitol Music Group, to speak at Southeast Sound: The Southeast Regional Music Industry Student Conference on February 23. The conference was produced by the Frost School chapter of the Music and Entertainment Industry Student Association (MEISA) and hosted more than 150 students from ten schools throughout Florida and Georgia. ||

The Cleveland Orchestra Expands Residency at Frost

THE CLEVELAND ORCHESTRA returned to the Frost School of Music on January 28 for an expanded annual residency, with a scope of activities that provided students with invaluable access and exposure to one of the country's major orchestras over three days.

In addition to presenting a series of orchestra repertoire master classes for flute, clarinet, brass, strings, and timpani, principal musicians from The Cleveland Orchestra shared the stage with Frost School musicians in a side-by-side "Echoes of Fantastique" workshop featuring readings of new works by Frost student composers that were inspired by Berlioz's *Symphony fantastique*.

For this experience, 52 students selected by the Department of Instrumental Performance faculty joined players from The Cleveland Orchestra in an afternoon rehearsal led by The Cleveland Orchestra's assistant conductor, James Feddeck.



The five Frost School undergraduate and graduate students who won the Department of Music Theory and Composition's *Echoes of Fantastique* competition last year had the rare opportunity to receive invaluable coaching from Feddeck and Frost composition faculty, as well as hear their works rehearsed by a stellar orchestral ensemble in UM Gusman Concert Hall later that evening. The winning works are Daniel Choi's *Scaena Ager*, Peter Learn's *Mosaïque*, David Mendoza's *Awakening*, Matthew Taylor's *Three Glorious Days*, and Richard Yates's *Imagined Music*. More than 500 guests attended the workshop performance, which was free and open to the public.

"I could not have been prouder of our students—both the performers, who really stepped it up, and our composers, who produced works that exhibited an astounding range of creativity and imagination, as well as craft at an absolutely professional level," says Associate Professor Lansing McLoskey. "It should be pointed out that the scores and parts were categorically professional (publisher ready), and almost no time was spent at the rehearsal on such matters as deciphering notes or questioning and fixing errors in the score or parts. That alone says a great deal about our students, and—if I do say so

myself—the type of training we provide them."

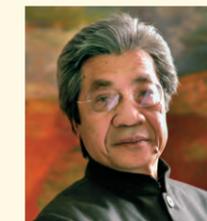
A ten-year project that began in 2007, The Cleveland Orchestra Residency serves the Miami-Dade community through an annual series of subscription concerts from November through March at the Adrienne Arsht Center for the Performing Arts and conducts residencies at the University of Miami Frost School of Music and The New World Symphony. ||

Competition-winning Frost student composers attend a side-by-side rehearsal of their works, performed by members of The Cleveland Orchestra and Frost Symphony Orchestra.

Contemporary Classical Composers Receive Accolades

Director of Bands Gary Green and the Frost Wind Ensemble brought sizzling energy to Festival Miami this year as they premiered *Percussion Concerto* by powerhouse contemporary classical composer Jennifer Higdon, featuring assistant professor and percussion program director Svet Stoyanov as soloist, and the fiery *Point Blank* by fast-rising contemporary composer Paul Dooley. The ensemble also performed Hindemith's *Symphony in B-Flat*. Higdon and Dooley did a special forum presentation for composition students while on campus.

Larry Budmen of the *South Florida Classical Review* praised both the concert and Stoyanov for virtuosity and brilliance: "Often playing at lightning pace, Stoyanov coaxed sounds both tinkling and raucous from the large percussion battery." ||



The Department of Music Theory and Composition also hosted a steady stream of guest speakers this year including Chinary Ung, left, Juraj Kjos, Orlando Garcia, Jose Serebrier, Caren Levine, Marsha Chusmir Shapiro, Harold Meltzer, Jorge Villavicencio Grossmann and Ken Ueno.

Steve Miller, A Life in Song

AT AGE 69, SONGWRITER-guitarist Steve Miller is still touring and performing at major venues and festivals. At a free mid-afternoon lecture in Gusman Concert Hall this February as part of the 2013 Stamps



VERSATILE LIGHT STUDIOS

Rock icon Steve Miller performs and records with the Frost Concert Jazz Band.

Family Charitable Foundation Distinguished Visitors Series, he was relaxed and upbeat as he spoke about his life as a so-called classic rock artist.

“You need to prepare for success, and have a plan for when you are successful,” he extolled. “When you co-write a song, get the songwriters’ agreement done right after you finish it. Discuss the percentage split right away; don’t wait. Be fair. Be ethical.”

Miller also advised Frost School students to keep good records, describing how he keeps

a file box for every song he has written and tracks every transaction and contract diligently. He was pleased to learn from Rey Sanchez, B.M. ’80, M.M. ’82, chair of the Department of Music Media and Industry, that all undergraduates at Frost are required to take a year of music business classes to help them understand contracts,

publishing, licensing, and other essentials.

Miller reflected fondly at his lecture that he grew up in a musical family in Dallas, Texas. He formed his first band at age 12, playing frat parties and the like. Legendary guitarist Les Paul was a family friend who taught Miller about multi-track recording when the concept was in its infancy. But it was Les Paul’s stage presence during live performance that really made an impression.

“Les Paul always had fun on stage,” Miller recalled, “and he always shared his stage.”

When the Steve Miller Band was formed in the early 1970s, they played 250 cities per year in venues he described as “psychedelic dungeons with mirror balls.” While his tours don’t stretch out that long these days, the road is still his life. From Miami he was heading to New Zealand and Australia for a nine-show tour.

Even though Miller was signed to Capitol Records early in his musical career in 1967, he was not an overnight success. It wasn’t until his seventh album, *The Joker*, was released in 1973 that he ended up with a No. 1 radio hit. When *Fly Like an Eagle* was released three years later, it sold 9 million units

Miller explained that the song “Fly Like an Eagle” took a while to gel. “I recorded it three times before I was happy with it.” Twenty-five years after it was first released, the U.S. Post Office licensed it for an advertising campaign; they offered him \$50,000 at first. Miller personally negotiated the deal and was ultimately paid \$11 million; he retained 100 percent artistic control and approval rights throughout the process. His advice to songwriters, which he acknowledged is challenging at the start of a career, is to “keep artistic control, and own everything forever.”

Other Miller advice: “Be true to yourself.” In his early 20s, he spent 18 months holed up alone, “just writing, writing, writing, writing, piecing things together, finishing ideas. I wanted to be a good musician, not a celebrity.”

After the lecture, Miller headed for a rehearsal with the Frost Concert Jazz Band, working up big band arrangements to some of Miller’s songs, created by Frost students, lecturer Stephen Guerra Jr., and Dean Shelly Berg. Miller and the Frost Concert Jazz Band premiered the arrangements the following night at a concert in the Fieldhouse at the UM BankUnited Center. ||

Soprano Helen Donath Coaches Mozart and More

American soprano Helen Donath offered her vast expertise on classical performance practice last February to students in the Department of Vocal Performance in a series of master classes on opera and Mozart style that were both informative and inspiring. Donath has performed all over the world, including at the Vienna State Opera, Metropolitan Opera, Salzburg Festival, Covent Garden, La Scala, Barcelona, Paris, Florence, Tokyo, Berlin, and Munich. ||



ED FREEDMAN

Lazarus Visit Is a Boon for Brass Program



VERSATILE LIGHT STUDIOS

CELEBRATED TRUMPETER and composer Charles Lazarus was invited as a Stamps Distinguished Visitor at the Frost School of Music for his eclectic music career. He is currently a member of the Minnesota Orchestra, and his solo work is admired for its distinctive blend of lounge/exotica and funk-fired jazz.

On February 8 he presented a finely tuned master class called “Cross Training for Brass.” He performed the previous night with the Frost Faculty Brass Quintet in a concert that also debuted the freshman Stamps Brass Quintet. A unique and generous scholarship gift from the Stamps Family Charitable Foundation allows a select group of exceptional young artists at the Frost School

of Music to grow artistically through the course of their studies, both as individuals and together as a chamber ensemble. This year, the Stamps Family Charitable Foundation sponsored five students to participate in a brass quintet: Lasse Bjerknaes-Jacobsen (trumpet), Samuel Exline (trumpet), Christopher Palowitch (trombone), Joshua Schwartz (horn), and Aidan Zimmerman (tuba).

Lazarus made his Carnegie Hall solo debut with the New York String Orchestra at the age of 19 while still a student at The Juilliard School in New York. Since that time, he has performed with notable groups such as the New York Trumpet Ensemble, The New York Big Brass, The London Brass, and the Montréal Symphony. He has been a soloist with the Minnesota Orchestra, North Carolina Symphony, Oregon Symphony, Florida Orchestra, Les Violins du Roy, and the Bach Society, among others. He has been a member of the Dallas Brass, Meridian Arts Ensemble, and Canadian Brass.

Lazarus has performed his own compositions at the Montréal and Ottawa international jazz festivals live on Radio Canada, for music videos that have aired nationally on Canadian television, and as an opening act for Tony Bennett. He has recorded for television and IMAX film scores, as well as major symphony orchestras and numerous classical, pop, and jazz ensembles. ||

Charles Lazarus, center, banters with Craig Morris, left, and Dean Shelly Berg, before performing with the Frost Faculty Brass Quintet.

Flutes Flying High at Frost

MASTER CLASS ARTISTS graced the flute studio of Associate Professor Trudy Kane this year, including Mary Karen Clardy, professor of flute at University of North Texas; Susan Hoepfner, on the faculty of the Glenn Gould School in Toronto, Canada; and Ricardo Morales, principal clarinet of The Philadelphia Orchestra, who gave a master class to both flutes and clarinets.

The Frost Flute Ensemble played a concert in November with four world premieres—three by Frost faculty Thomas Sleeper, Dorothy Hindman, and Sam Pilafian, B.M. ’72, and a new work by Ervin Monroe; they also performed a 1979 piece by Professor Dennis Kam. All the premieres were written for the Frost Flute Ensemble. The concert was repeated in January at the Florida Flute Convention. In addition, Pilafian’s arrangement of “Tiger Rag” was performed at the Patricia Louise Frost Music Studios groundbreaking



ED FREEDMAN

ceremony in February, featuring the flute ensemble and Pilafian on tuba. Pilafian’s arrangement will be expanded and premiered at the National Flute Convention in New Orleans in August and programmed with the above-mentioned works. All of the composers will appear at the convention in a panel discussion about writing for flute ensemble, moderated by Kane. ||

Trudy Kane, center, and the Frost Flute Ensemble pose with composers Thomas Sleeper, Dennis Kam, and Ervin Monroe on the left, plus composer Dorothy Hindman, faculty Sam Pilafian, and D.M.A. conducting candidate Andre Jaime on the right.

Competition Winners in the Spotlight

Pianists **Asiya Korepanova**, left, cellist **Cecilia Huerta**, center, and **Angelo Versace**, right, test their mettle in international music competitions.

WHETHER YOU'RE A POP vocalist vying to be the next American Idol or a classical pianist aiming to win the Van Cliburn International Piano Competition, having your musical artistry judged by a panel of experts is not for the faint of heart. Like sports greats whose talent and drive propel them to the apex of their game, stellar musicians enjoy great elation when they are "in the zone." Score caught up with several Frost School students who entered competitions in the past year to find out what they learned from the experience.

D.M.A. candidate in keyboard performance **Asiya Korepanova** of Russia won the gold medal in the Wideman International Piano Competition in Shreveport, Louisiana, in December 2012. One of seven finalists from schools such as Eastman and Julliard out of 46 competitors from 16 countries, Korepanova performed Prokofiev's Concerto No. 2 in G minor, Op. 16.

Her win, the William Peyton Shehee and Virginia Kilpatrick Shehee Award, included a cash prize and the opportunity to perform nationally at numerous venues next year. Born near Tchaikovsky's birthplace, Korepanova has been playing the piano since the age of 4.

"I am very happy and extremely grateful for my school, the Frost School of Music, which gives me wonderful facilities to study and to work," she says, "and especially I am grateful for my professor, the incredible Santiago Rodriguez."

Angelo Versace, M.M. '10, a D.M.A. candidate in jazz piano, was named the 2012 winner of the nationally recognized Phillips Jazz Piano Competition in Pensacola, Florida, last April. The competition awards cash prizes to participants age 17 to 35 who are enrolled in U.S. colleges or universities. Versace plays in a variety of professional jazz, gospel, funk, and R&B groups; performs in the Frost School's Henry Mancini Institute Orchestra; and is on the faculty of Superior Academy of Music in Kendall, Florida.

"In jazz piano competitions, you have to record well just to make it as a finalist," Versace explains. "Then, once

you've made it to the later rounds, you have to rise to the occasion and play your best. This is all while hearing other killer pianists go before and after you. I had to learn how to focus and concentrate, putting everything



else besides the music out of my mind."

With only a 20-minute performance slot, Versace knew he had to keep the selections varied and brief. He performed three: an original, "Double Take" (minor blues, up tempo); an arrangement of "Up Jumped Spring" (medium tempo, waltz); and an arrangement of "Just You, Just Me" (medium-slow swing).

His advice to those considering entering a competition is, "Prepare repertoire that highlights your strengths and allows you to have fun. So many competitive pianists play to the judges, doing research about them and the other competitors in order to gain an upper hand. In my experience, the best musical performances occur when musicians surrender their selfish ambitions in order to serve the music, and in my opinion, music should always come from this place of honesty."

On the classical string competition path, master's student **Cecilia Huerta** was invited to perform at the 2012 Carlos Prieto International Cello Competition held in Morelia, Mexico, last summer. There were 17 participants from China, Korea, France, Canada, the United States, Russia, and Venezuela, ranging in age from 16 to 30. While Huerta didn't make it past the first round, she offers strong advice for others contemplating entering competitions.

"I performed Dupont's Etude No. 12 and Cortez's 'violondrina/golonchello' and was particularly happy with my interpretation of Cortez. Even though part of me

was heartbroken that night of the first round, I realized I had another opportunity to learn from the competition. Most participants who did not advance took a very bitter attitude and paid a lot of money to rebook their airplane tickets to leave the next day."

Starting the next day, Huerta went to every workshop, concert, and master class. She made contacts with judges and got valuable feedback. Some of the words the judges used to describe her performance were "powerful," "fired," "passionate," "so much to say," and "volcanic." They also explained to her their opinion of the difference in playing a recital or concert versus playing in a competition.

"They suggested in the future that I focus more on playing in a 'safe' manner," Huerta

says. "The Frost faculty advised me of this beforehand as far as technical aspects, such as following the markings in the part, playing cleanly and precisely, especially with intonation. When you perform at a high-level competition, they look for any excuse to cut you, so a technical slipup is the easiest to detect."

The judges also elaborated in terms of style. For instance, there was some debate that her performance of the Dupont Etude was too romantic with her choice of trills, vibrato, and expression.

"If I had not had the courage to stay, I would not have learned this," Huerta says. "I feel now that when I enter another competition in the future, I will be even more prepared with this knowledge."

Huerta returned to Miami with new vigor and focus. She is "overwhelmed" by the amount of personal time Frost faculty gave her during her preparation, especially cellist **Ross Harbaugh**. "He alone gave me 18 hours worth of lessons in his spare time, meeting almost every day, including his birthday. This just does not happen at other schools." ■

Fiddling with Greatness

Born with a congenital heart disease called aortic stenosis, **James Schlender** as a youth was advised to avoid strenuous competitive sports. So he put his energy into playing the fiddle, and by age 13 the Montana native had won two National Old Time Fiddle Championships. He describes the competition process as "high stress" but remembers fondly the experiences he had jamming with friends and well-known artists among the late-night crowd.

Now a sophomore violinist and fiddler at the Frost School, Schlender has placed among the Top Ten Fiddlers each time he has entered the prestigious Grand Master Fiddle Championship in Nashville, Tennessee, held during the International Bluegrass Music Association's weeklong awards show and festival.

"This competition is known for being one of the best and hardest," Schlender explains. "I was competing against adults exclusively in this contest, so that was a difficulty."

Schlender also trained early in classical and jazz styles. He was concertmaster of the Montana All-State Orchestra and performed throughout high school in a swing-style band called the String Jumpers. Now he is focusing his attention on new classical and jazz explorations with violin professor **Glenn Basham**. He has also had lessons with saxophone improv guru **Gary Keller** and Grammy-

winning artist-in-residence and violinist/composer **Mark O'Connor**.

Schlender is not lacking performance opportunities in Miami. He currently performs in **Brian Lynch's** Experiential Music Ensemble, several classical chamber ensembles, and the Frost Symphony Orchestra. Last year he played in the school's Funk Fusion II and Django Reinhardt Ensembles and the Anglo-American Bluegrass and Folk Ensemble. He is a member of three groups outside of school—a violin/guitar jazz duo, a ten-piece band, and a progressive acoustic Americana trio called **Avocado Estate** with master's student **Joy Adams** (cello/fiddle/vocals) and **Geoff Saunders** (banjo/bass/vocals).

Schlender and Adams met at an impromptu jam session during the first orchestra rehearsal break of the school year. Adams is originally from Spokane, Washington, and came to Frost after graduating from the Eastman School of Music; Saunders also came to Frost for graduate studies in jazz bass after attending Eastman. Avocado Estate plays a broad range of traditional and original tunes, but in the fiddle/cello/bass formation, the group specializes in playing **Mark O'Connor** compositions and arrangements. ■



Avocado Estate performs an outdoor concert at the UM Gifford Arboretum. Pictured left to right are **Joy Adams**, cello, **James Schlender**, violin, and **Geoff Saunders**, bass.

Frost MusicReach programs are making a pivotal impression
on underserved and disadvantaged youth by
enriching their lives with music.

Instrumental Outreach

By Lisa Sedelnik, M.A. '00

SIX-YEAR-OLD AMAD NELSON DUTIFULLY CLAPS TO THE RHYTHM of an American bluegrass fiddle tune, paying close attention to the deliberate changes in tempo. The lively song, *Boil 'Em Cabbage Down*, is deftly played on the violin by the college-aged instructor, whose tapping foot acts as a veritable metronome.

Minutes later, Jaron Jackson, age 6, sits upright at the edge of his chair, feet planted firmly on the floor, his eyes fixed on the instructor. His eagerness to learn about music—and string instruments like the violin in particular—are palpable.

Although reluctant at first, for 7-year-old Khyairee Jackson it's the creative lesson about the violin's four strings and the notes they represent—G, D, A, and E—that piques her interest.

Photos by Greg Clark

Tariq Roberts learns to play the cello through a bi-weekly Frost MusicReach after-school program, offered free through the Barnyard Community Center in Coconut Grove, Florida.





Program coordinator Cassandra Eisenreich, above left, encourages Amad Nelson in a beginning clapping activity. Top right, graduate students Zach Piper and Emily Jones provide hands-on coaching.

“There are strings on the violin, and these strings have names, sort of like how we have names,” explains Zach Piper, a graduate string performance major at the University of Miami Frost School of Music and a student mentor in one of the Frost School’s many community outreach initiatives. “So let’s call the ‘G’ string George. Everyone say, ‘Hey George.’” [The five students respond “Hey George!” in unison.] “Then let’s call the ‘D’ string Derek. Where’s our pal Derek?”

By assigning actual names to the violin’s strings and incorporating other fun, interactive games, such as having the children perform a variation of “the wave” to promote proper playing posture, these kindergarten and first-grade students are thoroughly engaged and eager to learn more.



Graduate and undergraduate students from the Frost School provide a variety of enriching musical experiences through well-organized community outreach music programs that target underserved and/or disadvantaged areas of Miami-Dade County, including the West Grove, North Miami, Overtown, Goulds, and South Miami. Under the umbrella name of Frost MusicReach, these free music education programs—funded through grants, strategic partnerships, and private donations—demonstrate the school’s philosophical and proactive commitment to serving a variety of constituencies, especially at-risk youth.

“In addition to teaching music, much of what we do here is to mentor these children...to teach them what’s right and what’s wrong, how to share, and how to speak to one another. I think that’s something really important to instill and reinforce in these kids,” says Cassandra Eisenreich, M.M. ’09, D.M.A. ’12, the outreach and program coordinator at the Frost School.

Eisenreich, a talented flutist, oversees all of the Frost MusicReach activities and assists graduate students with lesson planning as well as how to best structure the music class they oversee. Graduate students serve as mentors, teachers, and role models to the students associated with the various outreach initiatives. What’s more, these experiences provide them with the chance to develop and enhance their music-teaching skills in authentic, real-world situations.

In this particular venue, located at the Lewis Arts Studio in Coconut Grove, students from a community center known as The Barnyard (a program of Coconut Grove Cares) are escorted to the neighboring art facility to attend string music classes twice a week. “I am so happy to have this music program here, you can’t imagine,” says The Barnyard’s director Sylvia Jordan.

A total of 20 kids, ranging in age from kindergarten to fourth grade, began in the fall with rhythm and singing activities in a large group setting. They now receive hands-on instruction on either the violin or cello in a small group setting, which creates an ideal learning environment.



Khyairee Jackson, left, and Lili Garcia, below, concentrate intently during a Frost MusicReach class.

“I’ve been teaching the students here all year, but this is the first semester we are using actual string instruments, which has been great,” says Piper, who leads eight music classes each week with the help of Emily Jones, another Frost MusicReach mentor. “I started playing violin because we had a [music] program in my public school growing up, so if it wasn’t for that, I would never have learned how to play an instrument, and these kids might otherwise not have [learned] either.”

The Frost School offers two music outreach classes in Coconut Grove. Students from The Barnyard as well as nearby Elizabeth Virrick Park Community Center attend classes regularly. Known formally as the Harmony Project-Coconut Grove, these classes are offered in partnership with Miami-Dade District 7, Miami-Dade Parks, and the Music Education Department at the Frost School of Music.

“I can’t tell you how much I love these kids because you see what an impact these classes make,” adds Eisenreich. “By providing these programs, we’re keeping them here, in a structured learning environment as opposed to them being somewhere else that wouldn’t be so great for their future.”

As part of the Overtown Music Project, the Frost School also offers general music classes after school to children in kindergarten through fourth grade at Frederick Douglass Elementary. Through a partnership with ASPIRA, middle school youth from charter schools Eugenio Maria De Hostos Youth Leadership Charter School (EMH) and Raul Arnaldo Martinez Charter School (RAM) receive weekly music instruction. The Frost School also partners with the Guitars Over Guns Organization (GOGO), a nonprofit started by Chad Bernstein, B.M. ’06,



M.M. ’09, D.M.A. ’12, that provides mentoring to at-risk youth through music education and performance. Band members of the local Latin funk/fusion band Suenalo! provide some of the music instruction for this program.

This push to provide such a broad spectrum of meaningful community outreach opportunities can be attributed to the vision and leadership of Dean Shelly Berg, who

D.M.A. candidate Angelo Versace, center, enjoys sharing the piano with students in the Overtown Music Project. Below: D.M.A. candidate Mathew Shefcik plays the trumpet for a music outreach session at Frederick Douglass Elementary School.



arrived at the University of Miami in April 2007 to head the Frost School after a successful 16-year tenure at the University of Southern California (USC).

While at USC, Berg, who was the McCoy/Sample Professor of Jazz Studies at USC Thornton School of Music and chair of the school's jazz department, was instrumental in "adopting" some of the

surrounding neighborhood schools and implementing a variety of music programs there, including jazz bands and jazz choirs, with the help of USC faculty and students. These types of innovative music programs are known to have a transformative effect on the students involved in terms of increased self-respect, self-reliance, and pride of accomplishment.

"There is research that clearly shows that for young, underserved, or at-risk kids, being involved in a music program where they are actively making music makes them far more likely to stay in school and graduate," Berg explains. "It also helps them get along with others, concentrate, and follow directions—all of those things that might be missing from their lives. And music is also about beauty; it puts us in touch with beauty and the reasons we are supposed to love human be-

ings and love mankind."

Here in Miami-Dade County, the Frost School provides targeted outreach programs by catering its offerings to the community it serves. For instance, in Overtown, a community that embraces its rich jazz tradition, the school offers a jazz band program, while in North Miami, it oversees a Latin band project. String orchestras and classical music projects take place in other parts of town. Effective one-on-two mentoring also is available through the Frost MusicReach Mentorship Program, a partnership with Arts for Learning and the Greater Miami Youth Symphony. Musically inclined at-risk students are paired with and "adopted" by the best and brightest freshmen from the Frost School. For four years, these Frost mentors provide weekly music lessons, assist with schoolwork, and provide life guidance.



"Music has an amazing unifying force. When you are playing music together or even just listening to music together, you're unified in

a way that is very important," says Berg. "So you can imagine how intensely we help these kids stay in school and what kind of a bond is created when they are receiving such individualized attention."

The Frost MusicReach experience is already making a positive impact on Jayden Hendrix, age 8, who attends the Harmony Project in Coconut Grove after school through his connection to The Barnyard. "I really like music and learning how to play it... the cello is the best instrument in the world!" he says, grinning. "I have great music teachers too."

And since public school funding for arts and music education continues to dwindle at an alarming rate, Hendrix might never have been exposed to such a rich music education program, let alone have the opportunity to study instrumental music in a small group setting, if it weren't for these outreach efforts.

"If there's anything that the world needs right now, it's music, and I mean that in all seriousness. It really helps us be together and understand each other, and the world is sorely missing that," adds Berg. "So our role in bringing music to people who wouldn't otherwise get it is vital." ||

Now in his fourth year as a Frost MusicReach mentor, undergraduate music education major Najjah Thompson inspires young children at an outreach class in Overtown.

FROST MUSICREACH PROGRAMS AND PROJECTS

Frost MusicReach/HMI Outbound in the Schools
music.miami.edu

Frost MusicReach GMYS Mentoring Program
Arts for Learning:
a4lmiami.org
Greater Miami Youth Symphony:
gmys.org

Aspira RAM and EMH Charter Schools
fl.aspira.org/Corporate/Charter_Schools.htm

West Lab String Program
westlab.dadeschools.net

Harmony Project - Overtown
overtownmusicproject.org

Harmony Project - Coconut Grove
coconutgrovecare.org

Harmony Project - South Miami
ludlam.dadeschools.net

Harmony Project - Mays Conservatory
apmays.dadeschools.net

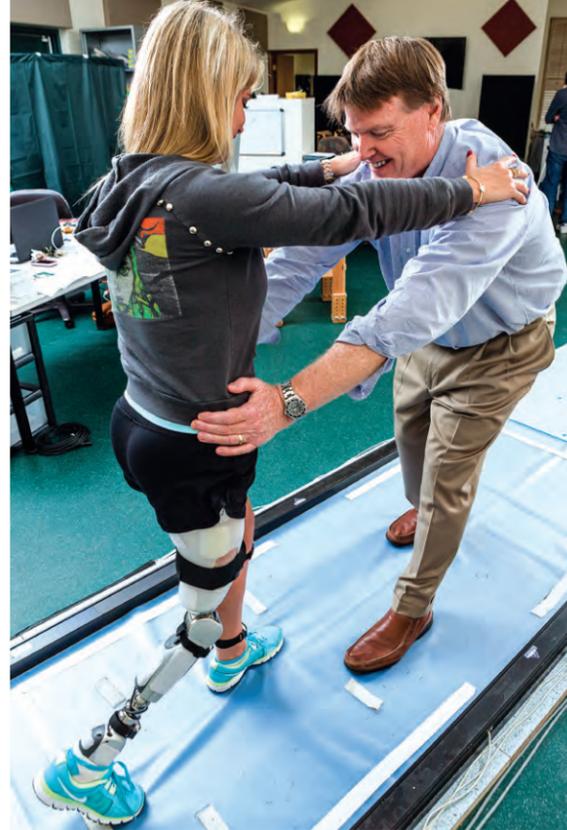
Guitars Over Guns Organization
guitarsoverguns.org

Frost MusicReach Sunday Sounds at Fairchild Garden
fairchildgarden.org

Frost MusicReach at Festival Miami
festivalmiami.com

Ress Family Hospital Performance Project
facebook.com/ressproject

Frost MusicReach in the Arboretum
www.bio.miami.edu/arboretum



Progress in motion at the Functional Outcomes Research and Evaluation (F.O.R.E.) Center. Clockwise from top left: Christopher Bennett shows study participant Kelly Elizabeth the functions of the iPad app that can “talk” to her Össur prosthetic leg; Robert Gailey Jr. guides Elizabeth in a balanced walk; Bennett adjusts the wireless sensors that capture every nuance of Elizabeth’s gait; Bennett tracks Elizabeth’s climb up a slight ramp using the iPad.



Songs and sounds that can help amputees walk better, safer, stronger? Frost School researchers are blending music, engineering, and medical disciplines to make sure there’s an app for that.

BODY TUNE-UP

By Meredith Camel, M.F.A. '12

Could Rocky Balboa have beaten Clubber Lang if his training montage hadn’t been set to Survivor’s “Eye of the Tiger”? Maybe, but once Rocky III audiences heard those up-tempo rock riffs, they wouldn’t dream of exercising without adding the track to their Sony Walkman cassette tapes. To this day, the tune is a popular pick for workout playlists.

Colby Leider, associate professor and director of the Music Engineering Technology program at the Frost School of Music, knows a lot about musical motivation. He is orchestrating a first-of-its-kind collaboration among musicians, biomedical engineers, and physical therapists to create a mobile app that motivates amputees to knock out harmful walking habits.

The unlikely marriage of these disciplines began three years ago, when Robert S. Gailey Jr., B.S.Ed. '82, M.S.Ed. '86, professor in the Department of Physical Therapy at the Miller School of Medicine, arranged for his then-teenage son, Max, to chat with Leider about the Frost School’s Music Engineering Technology program. While in Leider’s office, Gailey took note of a graduate student’s research poster—a system that measures runners’ steps per minute and selects songs from their iPod library that have the same number of beats per minute. Or it could select faster-tempo songs to encourage faster running. “Like the rabbit in front of the greyhound,” explains Leider, faculty advisor for the project.



Christopher Bennett and Matan Ben-Asher, above, develop a sensor that can recognize gait deviations. Colby Leider, right, explains how the joint of Össur's Rheo Knee automatically adjusts its stiffness according to the wearer's activity.

Gailey, who holds a research appointment at the Miami Veterans Affairs Medical Center and is an advisor on prosthetics to the U.S. Department of Defense, immediately thought of the potential for soldiers who've lost limbs in Iraq and Afghanistan.

"If we're doing that with able-bodied folks," Gailey said of the poster, "I know a whole lot of amputees who are already listening to music. So if we can get their music to talk to their prosthetics and vice versa, the sky's the limit in terms of rehabilitation."

For 20 years Gailey has fitted patients with prosthetics made by an Icelandic company called Össur. The UM-Össur connection strengthened in the aftermath of Haiti's devastating 2010 earthquake, when the company partnered with Project Medishare co-founder and UM physician Barth Green to bring its products to those most in need. Last year, Össur bestowed a research

grant to Leider and Gailey to design and conduct a clinical trial of a new mobile app that uses audio, visual, social media, and haptic (vibration) feedback to let users know if they're walking in a way that could cause body fatigue, ulcers on the stump attached to the prosthetic, or stress on the non-amputated leg, which greatly increases risk of double amputation.

"It's a computer, it's a phone, it's a musical instrument—and by the way, you can talk to your knee on it," Leider says, pointing to his iPhone. "There are eight or so gait deviations that Bob can figure out just by looking at them because he's been doing it for decades. But to get a computer to recognize those automatically, that's what Matan just figured out how to do."

Leider is referring to Matan Ben-Asher, a second-year master's student in music engineering who is among a dozen or so undergraduate and graduate student researchers at the University's Functional Outcomes Research and Evaluation



(F.O.R.E.) Center on the Coral Gables campus. The center, which Gailey relocated last year from the Miller School campus and Miami Veterans Administration in order to work more closely with the Frost School, also employs Enrique Quinonez, B.S.B.E. '10, M.S.B.E. '12. Quinonez, a UM biomedical engineering Ph.D. student, has written a computer program that analyzes symmetry of forces on the prosthetic and non-prosthetic leg during various everyday activities.

The Össur study is one of six research projects under way at the F.O.R.E. Center, including a collaboration with the Frost School's Department of Music Therapy to determine how and when infants begin responding to music with physical movement. Another study, funded by a grant from the Anesthesia Patient Safety Foundation, came to the lab by way of Christopher Bennett, B.S.E.E. '05, M.S.M.E.T. '07, Ph.D. '10, Frost School research assistant professor, jazz pianist, and expert on how humans respond to

auditory signals. Bennett's Ph.D. in biomedical engineering focused on psychoacoustics, the study of how the brain processes sound—everything from how we detect the origin of sounds to the many emotions that sounds evoke.

Bennett completed his postdoc under Miller School anesthesiologist Richard McNeer, M.D./Ph.D. '99, exploring how the cacophony of hospital monitoring devices affects stress levels in both patients and clinicians. The Anesthesia Patient Safety Foundation study allows Bennett, McNeer, and now Leider to continue that work. They are using a sophisticated set of microphones to isolate and record all sound sources in operating rooms at Ryder Trauma Center. The researchers play back the sounds for medical residents while the residents perform tasks on patient simulators at the Miller School's Center for Patient Safety.

"We bring the residents to the threshold of stress by giving them complex tasks to perform," Bennett says. "Then we play the alarms to overload them. This is what's called alarm fatigue."

Monitoring and analyzing alarm fatigue is important because, as Bennett explains, a single machine in the operating room might be monitoring 40 different things, any of which can go slightly out of range. Multiply that by the dozens of machines functioning simultaneously, and clinicians are likely to ignore, silence, or misinterpret those alarms.

"The current standard for alarms is terrible from a psychoacoustic standpoint," Bennett says. "One of the coolest things about audio is that it has so many different dimensions—rhythm, tempo, melody, spectrum, timbre, valence. All of

these alarms are the same in every way except melodic sequence. A cardiovascular problem, for example, might be a major triad, and a respiratory problem might also be a major triad but just inverted. How can you have these two alarms and expect a clinician to know the difference? It's something musicians have years of training in."

Bennett's expertise in psychoacoustics makes him an invaluable collaborator to Leider and Gailey on the Össur study because it requires deploying sounds to simultaneously convey a bevy of things—alert amputees when they're doing something wrong, signal which movement is incorrect, and reward them when they improve their gait.

"When I first started in this field, amputees were basically relegated to a wheelchair," Gailey says. "At UM we've brought rehabilitation to the highest level; we've actually taken 50 service members with a prosthetic back into the field. We know we can get them there physically, but they want to know how they're doing."

Gailey says the mobile app will be like a "coach or therapist they can keep with them" without having to visit a rehab center, saving time and insurance costs.

"It's like getting a tennis or golf lesson," Gailey continues. "You're real smooth right after the lesson, but if it's been a month or two, you get rusty. When patients start noticing they're getting tired more often, they can run the program without taking time away from family or work."

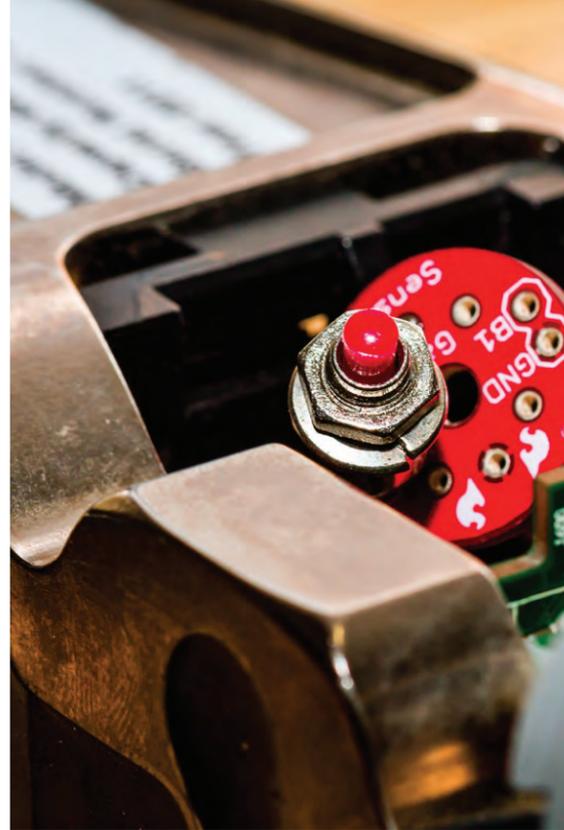
Designing this handheld "coach" involves a lot of technical know-how, not just about app programming

but also about the prosthetic limbs that communicate with the app. Össur engineers routinely visit the F.O.R.E. Center from Reykjavik, Iceland to help implement and adjust all the sensors, accelerometers, gyroscopes, and other widgets in the study's three product models—the Justin Bieber, the Lady Gaga, and the Britney Spears. The pop-star labels are Össur's way of giving UM musician-researchers a chuckle as they keep track of each prototype.

The Britney Spears knee is actually the company's Rheo Knee, which employs sensors to continuously measure the angle and weight on the joint while a computer chip selects the appropriate stiffness for every movement. It does this by turning a magnetic field on or off, causing magnetic particles in the joint fluid to either bond together or disperse. It's the knee worn by study participant Kelly Elizabeth, who, as an ER technician, a nursing student, and a mother, spends a lot of time on her feet. Elizabeth lost her leg in a boating accident in 2001 and was introduced to Gailey and the Össur study by her prosthetist Adam Finnieston, who also works with Project Medishare in Haiti.

"At first I didn't know what I was getting myself into," she recalls. "But from the moment I put on [the Rheo Knee], I noticed a bounce in my step. It was—from what I remember—what it felt like to walk on two legs."

Elizabeth travels from her home in Port St. Lucie, Florida, several times a week to the F.O.R.E. Center, where wireless sensors on her body and floor sensors in the lab track her movements while she listens to her favorite songs on her iPod.



Prosthetics limbs, switches, sensors, and wires are not the typical tools of musicians, but at the University's F.O.R.E. Center they take their rightful place next to pianos and computers—all working together to bring advanced human functionality. Below, Colby Leider discusses engineering intricacies of Össur's Rheo Knee with undergraduate music engineering students who are assisting with the research study.



"I can't go to the gym without my iPod," Elizabeth says. "Add it to a prosthetic leg and we're good to go."

The F.O.R.E. Center team is choosing methods of pairing music with movement in a way that would make the legendary behaviorist B.F. Skinner proud.

"I could play you songs from my iTunes library that would punish you," Leider says with a slightly devilish grin. "Or I could play you songs that would make you say, 'Wow, that was like a piece of candy.' We know that when you play certain sounds, the amygdala, which is the pleasure center of the brain, lights up like a fire. And when you play sounds that a person perceives as ugly, that doesn't happen."

So, one way to encourage good walking behaviors is through what Leider calls a "vocabulary of auditory penalty and auditory reward." This can be done with pleasing or

displeasing songs or sounds, or it can be done with auditory effects on your favorite music.

"If we want to convey that you did something good," Leider says, "we might supply an enhanced bass response, or we might make it a little louder. We could also cue an auditory effect penalty, like bit crushing. For example, we can take a 24-bit signal recorded at a really high dynamic range and crush it. You as a user don't need to know anything about mixing. All you know is that the beautiful Norah Jones song you were just listening to now sounds like it came through a 1950s telephone."

Microchips, wires, Britney Spears, and other electronic parts and pieces are scattered on the table in front of a dry-erase board where Leider, Bennett, and their students gather to scrawl formulas and discuss ideas. On the adjacent wall are two five-foot-tall electrostatic speakers that Leider found in storage and a flat-panel screen connected to Apple TV, which plays music and picturesque images that stimulate creative thinking. The selections range from Bach to Beck and from Piazzola to Pink, depending upon who has claimed DJ privileges at any given moment.

"It's a computer, it's a phone, it's a musical instrument—and by the way, you can talk to your knee on it."

While music is one of the primary feedback systems in the app, it's important to include other feedback mechanisms because the goal is to show users exactly what they're doing wrong. With eight different gait variations and multiple movements involved in those variations, a vast catalog of sensory signals is necessary. But is it possible for a person to receive several kinds of signals at once and understand what they mean?

"We're already doing it," Leider says. "Your phone gives you feedback in the form of pictures, sounds, and vibration, all happening simultaneously. And you're able to distinguish what these signals all mean—whether you're getting a text message versus an email versus a phone call and who it's from."

"This is the new classroom," Leider says, "getting graduates and undergraduates together. There are two models of education. There's the sage on the stage, and then there's the guide by the side, which is what this is."

The Össur study is Leider's second funded research project. His first was a National Science Foundation study that aimed to quantify various adjectives that producers, recording engineers, and artists use to describe qualities in music. Leider, who holds a bachelor's degree in electrical engineering, a master's in electroacoustic music, and a master's and Ph.D. in music composition, sees cross-disciplinary research as a positive trend in education. It's also something that's a natural fit for the

University of Miami, which offers more academic disciplines than any other research university of comparable size.

"What's happening now is really a return to the Renaissance," Leider says. "A hundred years ago, if you said you wanted to combine the creation and performance of music with psychology and medicine, they would have said you're crazy. Academics used to be pigeonholed into silos, but that's not the way knowledge works anymore."

Leider, Bennett, and Gailey make the perfect triad for the Össur study and other research opportunities that are bound to spring from it. Leider is quick to point out that the Frost School's Music Engineering Technology program was the first music engineering program in the United States as well as "one of the few places in the country where you need to be a geek and you need to be passionate about music."

"Nobody in medicine can do what the Music Engineering Technology folks can do," Gailey says. "What we learn can be translated to Parkinson's disease, people with balance issues, and so many other areas of study. This is an emerging new field being born right here."

Gailey, who has published dozens of research articles, returned wounded soldiers to active duty, and enabled double amputees to run like the wind on blades of steel, calls his work with Bennett and Leider "the most exciting project I've ever been involved with."

"I know this is the tip of the iceberg," he continues, "and I can't even see how far it's going to expand." ||

Take it from these experts—composing music for TV, film, and video games requires both moxie and maximum versatility.

Media Writing Remix

By David Menconi

Chris Boardman, the new head of the Frost School of Music's Media Writing Program, has done a little of everything over the years. Working as composer, orchestrator, arranger, and producing and recording artist on projects including *The Color Purple*, *Lilo and Stitch*, *Meet Joe Black*, and dozens of others, Boardman has amassed six Emmy Awards and an Oscar nomination. And yet that kind of resume guarantees almost nothing in the new landscape facing people trying to break into the soundtrack world, a realization that makes Boardman perfect for the job.

"I've had about eight different careers in music," Boardman says. "But if I were to try and teach what I was doing 30 years ago, that career doesn't exist anymore. It used to be that if people wanted to do film scoring, you'd teach them how to succeed in Hollywood. If they wanted to produce, there was this other track. But you can't predict the longevity of any particular career path anymore, other than to know it will be constantly changing."



Chris Boardman, assistant professor of professional practice, takes media writing and sound design to new levels at Frost.

In-demand film composer Joel McNeely, at the podium, cues a full orchestra during a recording session.



Frost's Media Writing Program steers musicians toward dramatic underscore, composing music that will be part of a multimedia package—film, television, commercials, trailers, computer games. Versatility is important because the music can be “everything from dubstep to orchestral,” Boardman says. And that versatility has to apply to outlook as well.

“It’s a focus on the parallels between creatively solving entrepreneurial problems and writing music,” Boardman says. “Those take very similar mindsets. So we teach specific skills on networking, because you’re only as strong as the network you have access to. But we also teach how to attack a problem you don’t understand and have never encountered. It’s teaching a mindset in addition to skills because no one knows what the future will bring.”

Pursuing a career in film music has always taken a lot of moxie, even for someone seemingly born to do it. Joel McNeely, B.M. '82, grew up the son of a television producer, who gave him a 12th birthday present of sitting in on a recording session with soundtrack legend Elmer Bernstein. As soon as Bernstein fired up the orchestra, “I was snake bit,” McNeely says.

McNeely has since carved out an impressive career with recent credits including string arrangements for the upcoming Goo Goo Dolls album, the soundtrack to a show at Disneyland Paris, and the opening sequence of the Academy Awards telecast. Back in the mid-1980s, however, McNeely was scrambling to get a foothold. So he

assembled a demo tape of his music to solicit work, paying each musician who played on it \$25 and a lottery ticket. None of the lottery tickets hit, but they still paid off.

“They were taking a gamble on a young kid,” McNeely says. “In the 27 years since, almost all those people have done a lot of work for me. So it worked out.”

Networking has also paid off for McNeely over the years. Scoring George Lucas's 1994 film *Radioland Murders* put McNeely on the radar of Seth McFarlane, who enlisted McNeely to handle the soundtrack for the animated Fox sitcom *American Dad!* and produce his Grammy-nominated 2011 album *Music Is Better than Words*. Cartoon scores remain one of McNeely's specialties.

“Animation is good because you can really write for orchestra,” McNeely says. “Animation scores tend to be complex and challenging music, which I really enjoy. It’s also great to hear from kids and parents. I got a letter from a 4-year-old who wants to be a composer, and I heard from a mother who’d been driving around with the *Tinker Bell* movie I scored on endless loop: ‘Usually I’d want to climb through the speaker and kill someone after a while, but I love this music and it doesn’t get old.’ It’s nice to realize how it gets out there and into people’s lives.”

John Dickson, M.M. '88, can relate about both networking and the challenge of animation soundtracks. Nowadays, Dickson is best known for his soundtrack work (including the main theme) on six seasons of the series *Burn Notice*. But getting to that point took some

misadventures, including one of his very first jobs after moving to Hollywood two decades ago.

Soon after his arrival, Dickson met a woman in a bar in Toluca Lake, and they got to talking about an odd animated movie she was working on, director Ralph Bakshi's *Cool World*. She told Dickson they were having problems coming up with a particular kind of music Bakshi wanted, a sort of industrial-house dance music with the feel of old Warner Brothers cartoon soundtracks.

“Of course, that’s insane,” Dickson says, laughing now. “But when she asked if I had anything like that, I said, ‘Yeah, sure.’ And I had nothing, and no idea how to do it. So I spent the next few days putting odd things down on tape with this metallic, frenetic sort of industrial sound. The director told me, ‘Kid, I like you, you’re weird,’ and gave me a three-minute scene to do. But he was so paranoid that he wouldn’t let me actually have it. I had to come to his office, watch the scene on a VCR, and take notes with a stopwatch. When I got into the studio, they couldn’t believe it and were bringing in staff to gawk: ‘Look at what this guy’s doing, that is CRAZY!’ And yeah, it was. But I have 16 or 18 little cues squirted



Crowl has recorded with Neil Young, toured with Mannheim Steamroller, and done music for a long list of movies and shows, including *The Simpsons*, *How I Met Your Mother*, *Horton Hears a Who*, and *King Kong*. Working with directors to give them the sound they want can be challenging, given the descriptions that come in: “Something with a ’60s vibe but we wanna go retro-funk with a country feel.” But Crowl has grown adept at figuring out what is needed.

Tech-savvy Christy Crowl moves from studio to stage with ease.

“It’s a focus on the parallels between creatively solving entrepreneurial problems and writing music. Those take very similar mindsets.”

throughout the film. It was a good experience to see how nutty the process can be. Even in a bar somewhere, you never know. You might be talking to somebody who knows somebody who works for somebody.”

Just about everyone who works in this business has at least one story about a project calling for something impossible, usually on short notice. Christy Crowl, B.M. '92, M.M. '95, had one of her most memorable such experiences some years back when she got a call on Thanksgiving to write a live full-orchestra arrangement for a show featuring Charlotte Church, Julie Andrews, and Christopher Plummer—by Friday.

“Crazy deadlines are a given, but that was a crazy turnaround,” Crowl says. “They were all, ‘You’re lucky to have this opportunity,’ because the money wasn’t much. Still, I did it and I’m glad because a lot of this business is knowing you can for the next time.”

“It’s a wandering process, if you will,” she says. “Bringing them through the wilderness to get to specifics.”

What might prove to be Crowl's most enduring legacy is ProMusicDB, an archive similar to the Internet Movie Database that aims to give credit where credit is due. The project is still in the works, but Crowl hopes to launch it this year. Among other things, a definitive source for music credits might make it easier for musicians to get the work they deserve.

“Everyone I know who makes a living at music does everything,” Crowl says. “That’s kind of the new model, thanks to what technology has brought to the music business. You have to be agile and technically oriented as well as a solid and disciplined musician. I’ve been able to expand in a lot of different directions, which has led to the career I have. It’s about wearing a lot of different hats. I’m not just a composer, I’m a singer, player, arranger, orchestrator. All of it. You learn that there’s no path except for the one you make yourself.”

John Dickson takes a break in his home recording studio, where he composes for television shows and more.



Those looking to break into the soundtrack world will need to assemble a state-of-the-art home studio and keep it up to date, a process Dickson calls “chasing the technical dragon.” It will also involve a lot of work on a speculative basis, hoping for a payoff later—or even working for free for a long time.

Kier Lehman, B.M. '03, does some composition, most recently co-writing the theme song for a political talk show on BET called *Don't Sleep!* But his main job as

Christopherson, '00, started out working in sound effects, and he's done a fair amount of movie scores. But his bread and butter are computer game soundtracks.

Christopherson has done music for several dozen games over the past decade, going back to 2003 with Disney's *Toon Town Online*, in styles ranging from amped-up surf to lush orchestrations. His latest game, *Metal Gear Rising*, called for 13 songs in a style of heavy-metal electronica, written and produced in such a way

that they seamlessly accompany different scenarios and events within the game.

“Each one is like a puzzle piece, but it has to fit immediately and smoothly four different ways,” says Christopherson. “It's tricky. A lot of game music is interactive. You code it so there's a section that's like verse one without the vocals, which you keep on a loop until the intensity of the action ramps up. Then you go to the chorus, also without vocals, which come in eventually. So you stretch a song into something you can listen to without getting bored for 10 or 15 minutes.”

Jeffrey MacDonald, '00, has the opposite challenge in that he has to get to the point in a hurry. MacDonald's

niche is scoring trailers and commercials for movies, shows, and games with a production company whose name hints at his aesthetic: Louder Productions Music. So when you're getting pummeled by trailers for *World War Z*, *Call of Duty*, or *The Bourne Legacy*, that's his handiwork.

“We have a brand, a signature sound that's big with a lot of distortion,” he says. “Some in the trailer business would describe it as ‘hybrid rock-orchestral cues.’ If I had to come up with a name, maybe ‘electronified, distorted rock.’ Think Arnold Schwarzenegger in *Terminator 2* with the leather jacket, growling Harley, boots, shades, shotgun. Dark and loud and fun.”

One bonus is that the work allows MacDonald to reconnect with some of his favorite icons from his youth: *Mission Impossible*, *The A-Team*, *Star Trek*. The work is cool; getting paid to do it is even cooler.

“I really hope I'll get to do the next *Star Wars*, too,” he says. “I'd also like to score the right heist film, something like *Oceans Eleven*. But mostly, I just hope I get to keep doing what I'm doing. I love the work so much, it's so fun and I get to work with great, ridiculously talented and creative people. I'm super lucky.”

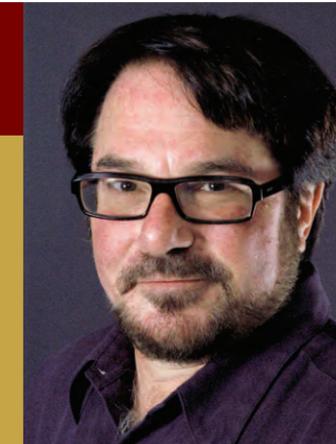
Just about everyone working in media writing echoes that sentiment. The best realize that they have to keep the relationship between music and business in proper perspective.

“You don't want to forget you can write music for yourself rather than twiddle your thumbs waiting on another film,” says Dickson. “Just because you're not working on a project doesn't mean you have nothing to do. Write songs, build a library, work on your piano scales. There's never an excuse to just sit by the phone.”

It's a tremendously uncertain time for everyone in music and arts, with the old revenue models based on television networks and movie studios deteriorating and the online world exploding in a Wild West frenzy. Dickson likens it to standing on the edge of a cliff, where the bottom is unseen. Still, opportunities beckon.

“I'm bullish on the future because the need for human beings to connect has never been stronger,” says Boardman. “We're so fragmented and disassociated, and art is a means to connect on a human basis with other individuals. So the value and importance of artists within smaller communities will rise. Not in a pop-star way of one to many. It will be more like one to one, or many to many.” ■

ENTREPRENEURSHIP ACCORDING TO ETT



You hear a lot of doom and gloom about the music business, but not from Alan Ett, '75, who recently joined the Frost School of Music's advisory board. Ett runs AECG, a group of five companies that does everything from composing and producing soundtracks to licensing music from its libraries for movies, shows, and commercials.

“Twenty years from now, this period will be remembered as a seminal moment when everything changed,” Ett declares. “The opportunities are huge right now because people are consuming more music in more ways than ever before. I'm ecstatic about where we are. When there were three TV networks, people talked about the 500-channel universe that was coming. Excuse me, it's 5,000 channels, and they all need music. So while the price per unit may be going down, the opportunities for quantity are off the charts.”

Of course, the other side of that equation is that there are more entities trying to provide that music than ever before. When Ett started his music-library business in the 1990s, it was a niche with a handful of companies. But as CD sales began plummeting in the 2000s, licensing music for film and television emerged as one of the industry's last reliable revenue sources.

“Before, if you wanted a piece of mariachi music, you'd call me and we'd have it,” Ett says. “Now they can call every label in Mexico, too.”

Other things have complicated soundtracks, too, especially with commercials. It used to be standard operating procedure to recreate popular songs or artists with sound-alike recordings, or to record new music in the style of well-known stars. After a series of court rulings involving Tom Waits, the Black Keys, and others, however, that's no longer allowed.

“We need to prepare students to be entrepreneurs and be savvy,” he says. “I sure didn't know anything about contracts, record deals, distribution or music licensing when I got out of school. But it's never been easy to make a living in music. Look at Chuck Berry, Howlin' Wolf, and Bo Diddley. There was no Internet then, and it was still tough.” ■

Frost School advisory board member Alan Ett is optimistic about music's future.

“Everyone I know who makes a living at music does everything. That's kind of the new model.”

vice president of film music for Sony is music supervisor, overseeing soundtracks for movies, including last year's big-screen version of *21 Jump Street*. He got started by working as an unpaid intern for a year.

“There's so much competition and relatively few jobs,” Lehman says. “Start out trying to connect with people doing the job you want. Do your research about them, their job, what it entails. Understand copyrights, labels, how publishers work. So if you get that opportunity, come prepared.”

Part of coming prepared also involved being adaptable and cognizant of the fact that big-screen films aren't necessarily the be-all-end-all of soundtracks. There are a lot of other niches out there. For example, Jamie

Welcoming New Frost School Faculty

THE FROST SCHOOL OF MUSIC'S NEWEST FULL-TIME FACULTY BEGAN IN AUGUST 2012. WITH EXPERIENCES RANGING FROM MEDIA WRITING TO MUSIC ENGINEERING TECHNOLOGY AND COMPOSITION TO CHORAL MUSIC EDUCATION, THESE OUTSTANDING MUSICAL LEADERS ADD CRITICAL MASS IN AN ARRAY OF KEY MUSICAL DISCIPLINES AND ARE PROPELLING THE SCHOOL TOWARD NEW LEVELS OF ACHIEVEMENT AND EXCELLENCE.



Chris Boardman, assistant professor of professional practice in the Department of Music Theory and Composition, is director of the Media Writing and Production Program and teaches Film Scoring and Advanced Music Editing. With a storied career of unsurpassed versatility in the film, television, and recording industries, Boardman has worked consistently in the top echelon of the entertainment industry. In addition to the Academy Award nomination he received for *The Color Purple*, Boardman has won six Emmy Awards,

13 Emmy nominations, ASCAP and BMI awards, and multiple platinum records for his work with such artists as Quincy Jones, David Foster, Steven Spielberg, Barbra Streisand, and Josh Groban. His diverse credits include composing the score for Mel Gibson's *Payback*, arranging for *Meet Joe Black*, orchestrating *Chaplin: The Musical* for Broadway, and releasing recordings as a solo artist. Boardman is the founder of a social media consulting business and at the forefront of the fast-moving online media space.



Christopher L. Bennett, B.S.E.E. '05, M.S. '07, Ph.D. '10, research assistant professor in the Music Engineering Technology program, teaches psychoacoustics and works with faculty and students on a new interdisciplinary project investigating the impact of auditory bio-feedback on rehabilitation (see page 26) in collaboration with the UM Department of Physical Therapy. Bennett earned a Ph.D. in biomedical engineering with a concentration in hearing science, an M.S. in music engineering technology, and a B.S.E.E. in audio engineering, all from the University of Miami. During his postdoctoral

research at UM's Miller School of Medicine, he investigated audible medical alarms utilizing psychoacoustics and human factors in simulated clinical settings to improve patient outcomes. Bennett is a founding partner of Oygo Sound, LLC, an audio development consultancy group, and a member of the Audio Engineering Society and the American Association for the Advancement of Science. His articles have been published in *Anesthesia & Analgesia*, *Journal of the Acoustical Society of America*, and *Journal of the Audio Engineering Society*.

Dorothy Hindman, B.M. '88, D.M.A. '94, assistant professor of composition, is a recipient of the Almquist Choral Composition Award, Nancy Van de Vate International Composition Prize for Opera, and International Society of Bassists Solo Composition Competition. Critics have described her music as "intense, gripping, and frenetic," "sonorous and affirmative," and "music of terrific romantic gesture." Recent commissions include *Prothalamia* for Empire City Men's Chorus, *The Road to Damascus* for the Caraval Quartet, *Nine Churches* for

the Corona Guitar Kvartet and Lithuanian Sinfonia, and *Tapping the Furnace* for Evelyn Glennie, Stuart Gerber, and Scott Deal. Hindman was awarded a Seaside Escape to Create Residency in 2009; she also was a visiting artist at the American Academy in Rome and a resident composer at the Visby International Centre for Composers in Sweden during 2005. A native of Miami and graduate of the Frost School of Music, she writes for *The Miami Herald* and *South Florida Classical Review* and hosts a weekly radio show on WVUM.



Bryn Hughes, assistant professor of professional practice in the Department of Music Theory and Composition, teaches freshman and sophomore music theory in the new Frost Experiential Music Curriculum as well as graduate-level classes in music theory. He earned his Ph.D. in music theory at Florida State University and holds bachelor's and master's degrees from the University of Western Ontario. His research interests include music cognition, popular music analysis, atonal voice leading, and the music of Alfred Schnittke. His disser-

tation involved an investigation of harmonic expectation in twelve-bar blues progressions. Hughes has presented research on atonal music analysis, popular music, and music cognition at numerous regional and national conferences, including the South Central Society for Music Theory, Music Theory Southeast, the Music Theory Society of the Mid-Atlantic, Music Theory Midwest, the Society for Music Theory, the Society for Music Perception and Cognition, and the International Conference for Music Perception and Cognition.



Corin Overland, assistant professor of professional practice in Choral Music Education, teaches choral conducting, choral literature, and secondary choral methods. Overland received a Ph.D. in music education from Temple University, M.M. in choral conducting from University of Missouri-Kansas City, and a B.A. in music education from Gustavus Adolphus College in Minnesota. A popular guest conductor and clinician, Overland taught choral music at the secondary level for 14 years in Minnesota, Maryland, and Missouri, and holds multi-

ple teaching certifications in choral, instrumental and general music. Prior to his doctoral work, he served as director of Choral Music at Punahou Academy in Honolulu, Hawaii. Overland's research interests include the history of music education organizations, integrated-arts school reform models, and the effects of musical training on physical coordination and timing. He has presented research nationally and internationally and is published in the *Journal of Research in Historical Music Education* and the *Music Educators Journal*.



John Hart, visiting lecturer in jazz guitar, is one of the most prolific and versatile guitarists on today's music scene. He has headlined at jazz festivals such as Montreux, Edinburgh, and Vancouver; released eight CDs as bandleader on major labels; appeared on over 100 CDs as a sideman; and worked with organist Jack McDuff for 16 years. Hart has performed with the Maria Schneider Orchestra for the past 20 years. The

John Hart Quartet, formed in 1992 with Chris Potter, toured extensively for seven years, was featured on NPR's *JazzSet*, and recorded for Concord. Hart has also worked with Jimmy Smith, James Moody, Jon Hendricks, Brian Blade, Larry Goldings, Lizz Wright, and Hilary Kole. He is featured on soundtracks including HBO's *Sex in the City* and on *A Prairie Home Companion* with Garrison Keillor and the band Pink Martini (2011, 2010).





Robynne Redmon, mezzo-soprano and visiting professor of vocal performance, will join the Frost School's full-time faculty as assistant professor in August 2013. Critics have hailed her "glorious singing, intense acting, excellent phrasing, ardent tone, splendid shading, and solid coloratura and excellent artistic sense" (*Das Opernglas*) and praised her "exactitude of pitch, luxuriance of tone, abundant animal spirit, and unerring dramatic intelligence" (*Newsday*). Redmon has performed leading roles with major opera houses, including The Metropolitan Opera (Maddalena in *Rigoletto*, Marina in *Boris*

Godunov, Suzuki in *Madama Butterfly* and Fenena in *Nabucco*), Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Berlin State Opera, Opera de Marseilles, Minnesota Opera, and Montreal Opera. A respected interpreter of modern music and creator of new roles, Redmon performed in world premieres of *Madame Mao* for Santa Fe Opera, and *Harvey Milk* and *Esther* for New York City Opera. Equally at home in recital and concert, she has appeared and recorded with symphonies worldwide.



Kevin Short, bass-baritone and visiting professor, will join the faculty in August 2013 as assistant professor of vocal performance. His wide range of repertoire has won him roles at the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, and Opéra-Comique in Paris. Short has performed as Leporello in *Don Giovanni*, Mephistopheles in *Faust*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress*, Figaro and Count Almaviva in *Le Nozze di Figaro*, and Porgy in *Porgy and Bess*. He has appeared in concert

with Boston Symphony Orchestra, The Philadelphia Orchestra, San Francisco Symphony, The Cleveland Orchestra, and others. Short sang with the Winter Olympics Festival Orchestra in Nagano, Japan, during opening ceremonies. He received his training at Morgan State University, Curtis Institute of Music, and Juilliard School of Music Opera Center. The recipient of numerous awards and grants, Short was a competition prizewinner in Metropolitan Opera National Council Auditions and the Opera America Competition.

Please visit www.music.miami.edu for additional faculty announcements throughout the upcoming year.

Alan Johnson Receives Phillip Frost Award for Excellence



Alan O. Johnson, B.M. '82, assistant professor of vocal performance and program director for the Frost Opera Theater, was awarded the 2012 Phillip Frost Award for Excellence in Teaching and Scholarship at a Frost School of Music faculty meeting in August. Johnson has led numerous opera, music theater, concert, and dance works by today's most innovative composers, including Nicholas Brooke, Douglas Cuomo, Tina Davidson, Anthony Davis, Philip Glass, and Michael Torke. His work has garnered awards such as Drama Desk, Obie, and Joseph Jefferson Award for Outstanding Music Direction. He is the music director of the John Duffy Composers Institute at

the Virginia Arts Festival. Performances at venues across the U.S. include American Repertory Theater, Brooklyn Academy of Music, New York City Center, Lincoln Center, New York Shakespeare Festival, Long Wharf Theater, and Spoleto Festival USA and Italy. Active in New York City since 1986 as a vocal coach and pianist, Johnson has prepared and collaborated with singers holding international engagements. As a soloist and collaborative pianist, he has performed at such venues as Alice Tully Hall and The Walker Art Center. Johnson conducted the Frost Opera Theater/Frost Symphony Orchestra's winter 2013 production of Mozart's *Die Zauberflöte* (*The Magic Flute*) and premiered Charles Mason's *Entanglements* with Frost Opera Theater in April 2013. ■



Carlos Abril, B.M. '93, associate professor and director of Undergraduate Music Education, was a featured speaker at University of Southern California, where he gave a talk on curriculum reform in music education, and at the Social Science SRIG of the NAfME (MENC) National Conference, where he gave a talk on the sociology of school band. He also gave presentations at the International Society for Music Education World Conference in Greece, College Music Society in San Diego, and Florida MEA Conference in Tampa. This past year he published chapters in four books, including *Oxford Handbook of Children's Musical Cultures*, *Patriotism and Nationalism in Music Education*, and *Oxford Handbook of Music Education*. Abril continues to serve on various editorial boards including the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and the newly established Latin American journal *Enseñar Música: Revista Pan Americana De Investigación*.

Glenn Basham, professor of violin, was named by the United Arts Council of Collier County as one of six 2013 Stars in the Arts. The award recognizes his leadership in the arts as concertmaster of the Naples Philharmonic for 20 years, as well as his concertizing in local organizations and churches and his teaching at the Frost School. Basham was also profiled in a feature article in *Gulfshore Life* that described the role of a concertmaster in orchestras today.



Martin Bejerano, M.M. '98, assistant professor of jazz piano, tours internationally as pianist with Roy Haynes Quartet, Ignacio Berroa Trio, and the Martin Bejerano Trio. He recently performed with Dave Holland, Pat Metheny, '73, and Brian Lynch. Recent

performances include Symphony Space, Birdland, and Dizzy's Club Coca-Cola in New York; Chicago Jazz Festival; Vienna, Austria; Zagreb, Croatia; and the Quito Jazz Festival. He was featured on Roy Hayne's 2012 recording "Roy-alty." The Martin Bejerano Trio released its sophomore CD and was recently featured on NPR's nationally syndicated show *JazzSet with Dee Dee Bridgewater*.

Bergonzi String Quartet, a faculty quartet-in-residence with Glenn Basham, Scott Flavin, Pamela McConnell, and Ross Harbaugh, played six concerts in Michigan at the Pine Mountain Music Festival in June 2012, repeating a concert program they performed earlier with pianist Tian Ying at the 2012 Mainly Mozart Festival in Coral Gables. They also performed their Gershwin and Friends program in UM Gusman Hall in September to celebrate their 20th anniversary and performed at Festival Miami. This spring the Bergonzi travelled to Buffalo, New York to play two concerts in the prestigious annual Slee Beethoven Quartet cycle. Concerts in Colorado and Georgia round out their spring 2013 schedule.



Terence Blanchard, artistic director of the Frost School's Henry Mancini Institute, composed the music for a new opera, *Champion*, based on the story of prizefighter Emile Griffith. It will premiere June 2013 at Opera Theatre of St. Louis. His new jazz CD, *Magnetic*, is scheduled for release by Blue Note in May 2013.



Juan Chattah, assistant professor of theory and composition, co-authored *A Critical Approach to Sight Singing and Musical Style* (Hayden McNeil); contributed the chapter on music theory research to the second edition of Sang-Hie Lee's

Scholarly Research For Musicians (McGraw Hill); and co-authored *Aural Skills in Context* to be published by Oxford University Press later this year. Chattah's research on semiotics applied to film music was presented at the International Conference on Musical Semiotics at University of Edinburgh. He also presented at the Music and the Moving Image Conference at New York University and the National Association of Schools of Music Conference in San Diego. Chattah has been appointed to the board of the prestigious Music Theory Southeast Society. He is working currently on three entries for the *new Music in the Social and Behavioral Sciences: An Encyclopedia* (SAGE Reference) and composing the soundtrack for the feature-length film *El Empantanado*, directed by Felipe Echeverria.



Don D. Coffman, professor and chair of the Department of Music Education and Music Therapy, delivered the keynote address to the Adult and Community Music Education Special Research Interest Group of NAfME: The National Association for Community Music in St. Louis in March 2012, and he received its Outstanding Scholarship and Service in Adult and Community Music Award. His other presentation appearances were at James Madison University for the Lifelong Learning in Music Symposium in May and in Corfu, Greece, for the Community Music Activity Seminar of the International Society for Music Education in July. He co-authored book chapters in *Community Music Today* and *The Oxford Handbook of Music Education*, edited a book of conference proceedings, and had an article appear in the *International Journal of Community Music*.

Tim Conner, trombone, recorded Thomas Sleeper's *Translucence for Trombone and Orchestra* in December 2012 with the BRNO Philharmonic Orchestra and Frost alumna Zoe

Zeniodi as conductor. The upcoming CD will include this and two other recent works by Thomas Sleeper. Tim continues to perform as Principal Trombone for the Opus One Orchestra for the Miami City Ballet.

Frank Cooper delivered three lectures



for the Miami International Piano Festival, four for the Naples Philharmonic, and five for his series on the UM campus, *A Mighty Five*:

Mendelssohn, Dvorak, Mahler, Debussy and Rachmaninoff. His interview about the founding of the American Liszt Society appeared in Pendragon Press's new book, *Liszt: A Chorus of Voices—Observations by Lisztians around the World*. His lecture, Music and Emotions, was presented twice: for the Frost School's Music Therapy Forum and for the South Florida Medical Group of the American Medical Association. Most recently, he hosted an *Evening with Leon Fleisher* in connection with the conductor's guest appearance at Festival Miami and presented a pre-concert perspective, The Legacy of Berlioz's *Symphonie fantastique*, before the combined Cleveland Orchestra/Frost Symphony Orchestra concert premiering new works by student composers.

Shannon de l'Etoile, professor of music therapy and **Colby Leider**,



director of the Music Engineering Technology program, were awarded a \$20,000 research grant from the

Grammy Foundation of the National Academy of Recording Arts and Sciences (NARAS) to support a two-year research project exploring infant response to rhythm. As keynote speaker for the 34th Dies Natalis celebration at the University of the



Netherlands Antilles, Curaçao in January 2013, de l'Etoile presented: *What is music therapy and the importance of music in the transformation of people*. In 2012 de l'Etoile was invited to be a guest co-editor for a special issue of the peer-reviewed clinical journal *Music Therapy Perspectives* exploring music and neuroscience.

Alberto De La Reguera was busy arranging for several ensembles in the Frost School including the Frost Band of the Hour, Henry Mancini Institute Orchestra, Frost Jazz Vocal Ensemble 1, and

the *DownBeat* award-winning Frost Salsa Orchestra, which he also conducts. The Frost Salsa Orchestra has presented concerts with renowned guest artists like Mark O' Connor and faculty Brian Lynch and Raul Murciano, B.S.C.E. '91, M.M. '93, D.M.A. '97. De La Reguera also has arranged for the Hallandale Symphony Pops and is currently working with pianist Juan Pablo Subirana, M.M. '94, for a concert with the Oklahoma City Philharmonic featuring arrangements of Latin standards.

Margaret Donaghue, professor of clarinet, performed at the International Clarinet Association's ClarinetFest July 2013 with MiamiClarinet, a quartet with three UM alums:



Dawn McConkie B.M. '96, M.M. '98, D.M.A. '04, Michael Walsh B.M. '98, M.M. '00, and Danielle Woolery Scalia, D.M.A. '11. She also performed with Pulse Chamber Music at the closing concert of Nuovi Spazi Musicali in Rome, Italy, in October 2012 and premiered "Cyclops" by Victoria Bond, "Semi Suite" by Thomas Sleeper, and the U.S. premiere of "Pulsearrhythmic" by Charles Mason at Symphony Space in New York in April. She released a new CD, *Bach Repurposed: Solo Bach for Clarinet* on Centaur Records.

Serona Elton, M.M. '95, associate professor of music business, was re-elected as president of the Music and Entertainment Industry Educators Association (MEIEA). She also co-founded a new entity, The Selena Brand, which manages uses of the name and likeness of late Latin music icon, Selena Quintanilla, and consulted for companies including Zumba Fitness and INGrooves. She continues to serve on The Recording Academy (Grammy) Florida Chapter Board of Governors, and Florida Bar Entertainment, Arts, and Sports Law Section Executive Council.

Gary Green, director of bands, premiered and co-commissioned a number of new works with the Frost Wind Ensemble. He was conductor for the Georgia Intercollegiate Band,

Oklahoma All State Band, Kentucky Intercollegiate Band, and California All State Band. He also was evaluator for the National Concert Band Festival and Florida Bandmasters Association and guest conductor for Ars Flores Orchestra, Texas Christian University Band Camp, Interlochen Music Camp, and in France and England.

Ross Harbaugh, cello professor at the



Frost School, performed the Elgar Cello Concerto this spring with the Alhambra and Broward Symphonies and performed eight

concerts with the Deering Estate Chamber Ensemble, a piano quartet with violin faculty member Scott Flavin that also performed on the Cutting Edge Concert Series in New York City. Harbaugh taught and performed at the Orfeo Music Festival in Vipiteno, Italy, last summer and has been invited back for his third summer this July. In Miami he recorded an album with Gloria Estefan and performed in Festival Miami with the Bergonzi String Quartet in an all-Piazzolla program. He presented a lecture/demonstration at the Florida Music Educators Association's Annual Conference in Tampa entitled "Relax Your Body Focus Your Mind." As mentor of the Stamps String Quartet, Harbaugh coached these four outstanding undergraduates in Italy and presented a lecture concert with them in Miami titled "the Architecture of an Interpretation," performing Schubert's Quintet with two cellos.

Dorothy Hindman, B.M. '88, D.M.A. '94, assistant professor of composition, has enjoyed performances of her work in Atlanta, Raleigh, Orlando, and New York City



(Empire City Men's Chorus). Her *Mechanisms* was premiered by the Frost Flute Ensemble in November and performed at the Florida Flute Association conference in January. Her *Cascade*, written for the Frost

Saxophone Ensemble, was performed at the FSU New Music Ensemble in February. She is currently completing commissions for Ensemble FORO of Portugal, and Mikkel Andersen, classical guitarist of Denmark. Her work for youth orchestra, *Urban Myths*, received its Miami premiere in two performances in October by the Greater Miami Youth Symphony. Hindman's first solo CD, *Tapping the Furnace*, will be released this spring on the Innova label. She also continues to review for *South Florida Classical Review* and *The Miami Herald* and hosts a weekly radio show, *The Po Mo Show*, on WVUM, 90.5 FM.

Trudy Kane, associate professor of flute, authored the article "Vibrato!" in *The Flutist's Handbook, A Pedagogy Anthology, Volume 2*. She was the featured artist at the



Southeast Michigan Flute Fair in April 2012. This season she performed several chamber music concerts at Festival Miami and joint recitals with guest artist Mary Karen Clardy and pianist Santiago Rodriguez. She hosted a series of flute master classes and will chair a panel at the 2013 National Flute Convention and perform with her students on a featured concert. Kane and her students were also included in the Flute News section of *Flute Talk* magazine.

Thomas Keck, associate director of bands and director of the Frost Band of the Hour, was invited by the Haitian government to travel to Port-au-Prince last February to help develop a marching band program for youths to perform during national soccer games. The intent is to use music for more civilized purposes than political rallies and other demonstrations. Keck also assumed the role of coordinator of the Frost Honor Band Festival, increasing the enrollment to 220 students and now three bands. The Frost Band of the Hour recorded the theme song to the upcoming film release *Despicable Me 2*, and the Basketball Bands have been busy supporting the successful seasons for men's and women's basketball. Externally,

Keck was published in *Teaching Music Through Performance in Band, Volume 9* and contributed a chapter to *The System: Marching Band Methods*, the first e-textbook for marching band methods. He presented "Henry Fillmore: The Man of the Hour" to the Florida Bandmasters Association in July and continued his role as a guest conductor/director for the Smith-Walbridge Drum Major Camp in Charleston, Illinois, and Hummingbird Music Camp in Albuquerque, New Mexico.

Rachel Lebon, Ph.D. '86, professor of jazz voice and voice specialist for speech and language disorders, was a featured performer in the 2013 Air Force Tops in Blue Worldwide Talent Contest; she is a prior winner. She served a three-month stint as vocal coach in residence and penned numerous articles for *VoiceCouncil Magazine Online*, such as *Successful Self-Accompaniment*, *Finding Your Optimal Key*, *The Rigors of the Road*, *Moving from Studio to Stage*, *Achieving Your Own Voice*, *Belt Your Heart Out Without Belting You Voice Out*, and more. Lebon is listed in *Who's Who in the World 2011*, *Who's Who in America 2010-2011*, and *Who's Who in American Women 2011-2012*.

Teresa Lesiuk, associate professor of Music Therapy, is presently acting program director of Music Therapy. She is using her Max Orovitz Summer Award in the Arts and Humanities to

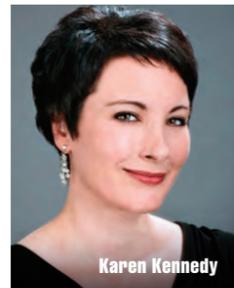


continue research conducted in collaboration with Sylvester Comprehensive Cancer Center and University of Miami Health System titled *The effect of mindfulness-based music therapy on attention and quality-of-life in women with breast cancer*. Lesiuk was a panelist for the *Assessment Round Table* at the November 2012 American Music Therapy Association conference in St. Charles, Illinois. In March 2012 she presented a paper titled *Appreciating Differences in People; The Myers-Briggs Type Indicator and Music Therapists at the annual conference of the Southeast Region of the American Music Therapy Association*, Charlotte, North Carolina.

Frost Announces Newly Tenured Music Faculty



Serona Elton



Karen Kennedy

Serona Elton, M.M. '95 (music business) and Karen Kennedy (choral studies) were awarded tenure, which includes a promotion to the rank of associate professor. Honored at a reception and dinner in honor of newly tenured faculty hosted by Provost Thomas J. LeBlanc in August at the Newman Alumni Center, Elton and Kennedy join a prestigious group of UM faculty who are considered national or international leaders in their respective fields. A University faculty committee vets the tenure process for each candidate; the provost and president have final approval. ||

Honoring Legendary Teachers and Musicians for Longtime Service

2013 MARKS SOME EXCITING new beginnings for the Frost School of Music, including groundbreaking on the Patricia Louise Frost Music Studios and the expansion of the Stamps Music Scholars programs. It also marks the retirement of several legendary faculty members who cooperatively built the Frost School into what it is today.

Many of them began their careers here as students. Larry Lapin, B.M. '65, M.M. '71, director of the Jazz Vocal Performance program, was invited back to teach in 1968.



Larry Lapin

"The enrollment was up at UM, and they needed someone to teach," Lapin recalls. "Music Theory and Composition Chair Clifton Williams polled the faculty, and a bunch of them came up with my name. It was adjunct but full time right from the get-go."

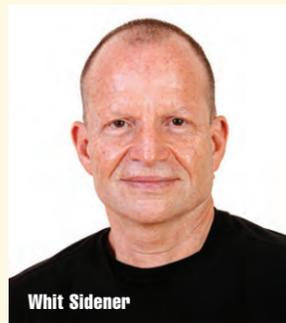
Whit Sidener, B.M. '69, M.M. '72, chair of Studio Music and Jazz and director of the Jazz Instrumental program, joined the faculty in 1972, and Rene Gonzalez, B.M. '71, M.M. '73, D.M.A. '83, program director of guitar, joined the faculty in 1979.

Other faculty came from further reaches. Frank Cooper arrived in 1983 from a lengthy stint at Butler University in Indianapolis, becoming research professor of musicology in 1997. Cooper, well beloved for his courses, recitals, and community lectures, says, "I think that I may hold the Frost School of Music record for the number of different courses taught—24!"

Luciano Magnanini came from Italy after winning the bassoon audition for the Miami Philharmonic and was invited to teach at the University of Miami in 1972. He stayed, even though the orchestra didn't, earning the title of program director of woodwinds, which he has held for 25 years.

Dennis Kam arrived after being a Ford Foundation Composer-in-Residence for the State of Hawaii from 1970 to 1972 and receiving his doctorate from the

University of Illinois in 1974. By 1976 Kam was chair of the Department of Music Theory and Composition, promoting an atmosphere of aesthetic openness and



Whit Sidener

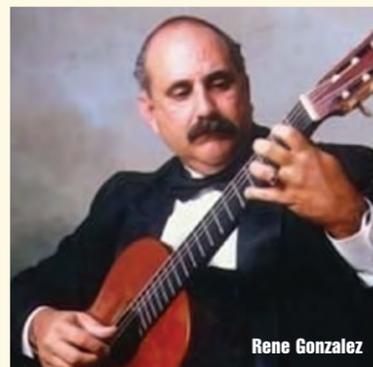
diversity that influenced numerous students who today have flourishing composition careers of their own. Current chair Charles Norman Mason says, "I don't know that any of us will ever match Dennis's ability to nurture yet challenge students to think creatively."

Kam helped Sidener and Lapin establish the Frost School's Studio Music and Jazz Department in 1983.

"There was no jazz department; the jazz program was part of Music Theory and Composition," Kam says. "I felt like they should have their own department, not only because of their size, but because of what they wanted to do. I didn't feel like it was right for them to have to always check with me."

For J.B. Floyd, who arrived at the University in 1981 from positions in Texas and Illinois and served as chair of the Keyboard Performance Department for 27 years, these reciprocal relationships were key to developing his own professional interests. A composer and jazz pianist, Floyd specializes in new music. His concert at Roulette (NYC) in 2011 featured his compositions for Yamaha Disklavier exclusively, and he has released six CDs of his music. For Floyd, "being accepted as an unofficial member of the Departments of Studio Jazz and Music Theory and Composition provided me with years of stimulation and satisfaction."

Collegial connections are also among the most precious for Gonzalez, and the couple of years he spent touring throughout the southeastern United States with his former teacher Juan Mercadal as a duo are among the highpoints of his



Rene Gonzalez



career. "He was my mentor and leader, my colleague and close friend," Gonzalez says.

Gonzalez also equally values his relationships with his students, noting that "over 34 years, I've taught a lot of students. There are so many experiences that I've had personally with them, not only in teaching music, but life lessons. Those are the things that I find really gratifying, and that have enriched my life and taught me things."

Frank Cooper views teaching as "instilling the love for learning about music." Deborah Schwartz-Kates, chair of the Musicology Department, recognizes that Cooper is a remarkable teacher and an extraordinary colleague.

"His concern for the students of this school is paramount," Schwartz-Kates says. "All of us will miss him."

To Cooper, his students are his legacy, and from them comes his validation. "Few aspects of my teaching have mattered more to me than the gratitude expressed by my students for what they learned."

Floyd echoes the sentiment: "They are my greatest pleasure and legacy, and I am especially proud to have made them aware of the music of our time!"

During their tenure, Cooper, Kam, Lapin, Magnanini, and Sidener have all been recognized with the Phillip Frost Award for Excellence in Teaching and Scholarship.

"The committee is made up of former recipients of the award and colleagues. To be thought of that well by those people is a big deal to me," says Lapin, who estimates that 80 to 90 percent of his graduates are working in music, which means he's been doing something right.

"I have been so fortunate to have had the privilege to be able to interact with Larry and Whit as my professors, fellow performers, and colleagues," says Rachel Lebon, a professor in Lapin's program. "I got to watch and learn as they inspired countless young vocalists and instrumentalists who are now making their mark in the world of jazz performance and jazz education."

"We've had so many great students that I'd be afraid to mention one and then leave one out," remarks Sidener.



Dennis Kam

"And I don't take credit for them. They were my students, they were everybody's students, they were their own students. If they've done great, the school

deserves some credit, but they were responsible for it." Downplaying his own influence, Sidener estimates that Studio Music and Jazz students have received at least 200 *DownBeat* Awards collectively, noting that "we kind of lost track."

Among Magnanini's stellar students are the principal bassoonist in Los Angeles, the principal bassoonist in St. Gallen, Switzerland, and the bassoonist with Orpheus for 25 years, also a former associate dean of Juilliard.

"When I came to this University, there were only 250 students in the School of Music" Magnanini recalls.

"Having been here for 40 years, in a very, very small way, maybe a grain of sand, I've been instrumental, with all of my colleagues, to bring the University to where it is today."

The primary incentive to retire is a Voluntary Retirement Program from the Provost's Office that will expire in 2014. But most are also planning to continue their music careers. Lapin and Gonzalez have recording projects they look forward to completing, and Magnanini intends to perform more. Kam has a Fourth String Quartet and two more symphonies planned, and Floyd wants to compose more. Cooper wants to "smell the roses before pushing up daisies." But Sidener has a different idea. "I thought I might be a rock star, but if that doesn't work out, I'll become a deejay!" ||



J.B. Floyd



Luciano Magnanini

Gary Lindsay, M.M. '79, professor of jazz and saxophonist, arranger, and conductor, attended the Jazz Education Network conference in January 2012.



Recent performances include multiple performances with both the Miami Saxophone Quartet and also with the South Florida Jazz Orchestra (with special guest Ken Peplowski). New commercial work includes arranging 14 titles for Verve recording artist Natalie Cole, produced by Rudy Perez; Lindsay was also conductor and associate producer on the project. The Miami Saxophone Quartet released its fifth CD, *Four of a Kind*.

Brian Lynch, assistant professor of jazz trumpet, executed two new recording projects in 2012: an extensive trumpet all-star session with Dave Douglas, Sean Jones, and many other top jazz trumpeters that is an exploration of the music of Woody Shaw in Latin Jazz style ("Madera Latino") and a quartet/duo project in collaboration with pianist Emmet Cohen, B.M. '12. Both CDs will be released in 2013 on Lynch's own Hollistic MusicWorks label. Notable concerts include appearances with his groups at the Detroit Jazz Festival, The Rubin Museum in New York City, and Scullers in Boston, as well as several concerts as co-leader of the Eddie Palmieri/Brian Lynch Jazz Quartet.



Charles Mason, B.M. '77, has composed a number of works this past year, including *Radiate*, a three-movement composition for wind ensemble that premiered in April with Gary Green conducting; *Spring Step* for saxophone, violin, and piano, which premiered in May; *Pulse Arrhythmic*,



which premiered by chamber ensemble Pulse in Rome, Italy, in October; *Oh What a Beautiful City* for Youth Orchestra, premiered by the South Florida Youth Orchestra in October; *Elegy for an Organist*, a string quartet composition for The Ritz Chamber Players that premiered in February; a full length opera, *Entanglements*, which premiered in April; and *Soumaya* for flute and string orchestra, to be premiered by North/South Consonance in June. In fall 2012 Mason became chair of the Department of Theory and Composition at the Frost School and authored a 20-page article review of the 2011 Society of Electro-Acoustic Music of the United States (SEAMUS) Conference for the SEAMUS journal.

Pamela McConnell, professor of viola, established the Frost Viola Solo Competition, held during the third annual Viola Day on March 2, 2013. She was awarded the "Distinguished Service Award" by the Florida American String Teachers Association in October 2012. In June, her arrangement for string quartet of "Babar, the Little Elephant" by Francis Poulenc, was premiered as part of the Pine Mountain Music Festival in Michigan.



Lansing McLoskey, associate professor of composition, received numerous awards and commissions in 2012-2013. His composition *Hardwood* (winner of the inaugural International Joint Wind Quintet Project) was premiered in summer 2012 at the conventions of the International Horn Society, National Flute Association, International Clarinet Association, and International Double Reed Society. It was recently performed at the Birmingham Chamber Music Series in England and published by Theodore Presser. He also had two performances of *The Maddening Crowd* by Spanish Brass at international music festivals in Spain



and premieres of new works by Cincinnati Vocal Arts Ensemble and Chatham Baroque in Pittsburgh. His *Haute Dance* was the Grand Prize Winner of the 2012 Chatham Baroque Composition Prize, he was a finalist for The American Prize for Choral Composition, and *What We Do Is Secret* received honorable mention in the Red Note Festival International Competition for Wind Ensemble Compositions. Upcoming performances include concerts in Chicago, Philadelphia, the North American Saxophone Alliance Conference, the 35th International Festival of Contemporary Music in Mexico City, the Tanglewood Institute, and a world premiere at the 2013 soundSCAPE Festival in Italy. He was asked to be the 2014 composer-in-residence for ensemblerlino vocale in Berlin.

Lawrence Moore, M.M. '07, D.M.A. '12, lecturer for electronic music composition, served as the music consultant and sound designer for the play *Dead Man's Cell Phone* by Sarah Rhule, presented at Miami Dade College Kendall Campus in November 2012. In December, his video piece *Fountain Talk* was featured on a continuing video jukebox at The Street: Festival of Electronic Music, Art, and Performance at the Harold Golan Gallery during Art Basel Miami 2012. Moore's fixed audio and video piece, "Bouquet in the Abyss," was presented at the Electro-Acoustic Barn Dance at the University of Mary Washington, and his tape piece "Curry Chicken and Ramen Noodles" was selected for the *SEAMUS Electro-Acoustic Miniatures 2012: Re-Caged* CD release.



Sam Pilafian, B. M. '72, tuba faculty artist, joined the Frost School of Music as lecturer in fall 2012. In addition to teaching tuba, he is the faculty mentor for the freshman Stamps Brass Quintet.



Paul Posnak, professor of keyboard studies, performed solo recitals and conducted master classes in California, Ohio, New York, New Mexico, and France; in duo



recitals in France (Festival St. Cere) and in Miami with Soprano Sandra Lopez, B.M. '96; and in chamber concerts in Cleveland and Miami with members of The Cleveland Orchestra and with the Carpe Diem String Quartet. In December he recorded an album of his new arrangements of twelve canciones of Ernesto Lecuona, and three of Lecuona's solo piano works, for Peermusic. The recording of Posnak's 15th CD will be released in early summer. Future concerts include a concerto performance with The Kremlin Chamber Orchestra, a chamber music concert on the Mostly Mozart Series in Coral Gables, solo recitals at the National Gallery in Washington, D.C., and for the U.S. Chopin Foundation in Miami, a recital and master class for the St. Petersburg/Clearwater FSMTA, and duo recitals with Sandra Lopez in the U.S. and Puerto Rico. Posnak is the founding artistic director of the Saint Martha-Yamaha Concert Series, which this season features artists such as Helen Donat, William Bolcom and Joan Morris, Juana Zayas, The Kremlin Chamber Orchestra, and a special benefit concert in April with Frost School Dean Shelly Berg and jazz vocal greats Tierney Sutton and Carmen Bradford.

Brian Powell, double bass, assistant professor of instrumental performance and music education, was interviewed and cited several times in the January edition of *The Strad* on issues concerning use of online technology in string teaching. He was invited to perform his transcription *Suite Italienne for Double Bass and Piano* at the upcoming



International Society of Bassists Convention in June 2013 at the Eastman School of Music in Rochester, New York. He has made music education presentations and conducting appearances nationwide, including the Kentucky Music Educators State Conference and the American String Teachers Association National Convention in Providence, Rhode Island. He was also invited to conduct one of the All-State Orchestras at the All-Northwest Music Educators Convention, held in Portland, Oregon in February.

Steve Rucker, B.M. '79, M.M. '83, drum set lecturer and *DownBeat* award-winning ensemble director, performed at the annual Naples Winter Wine Festival on January 26. Collaborating artists for this worthwhile cause included Monty Powell (Keith Urban's award-winning songwriter), Grammy-winning artist Billy Dean, Grammy-winning jazz singer Anna Wilson, and Nashville songwriter Ray Barnette.

Dale Underwood, saxophone professor, premiered Thomas Sleeper's Saxophone Concerto with The United States Navy Band in Washington D.C. in January



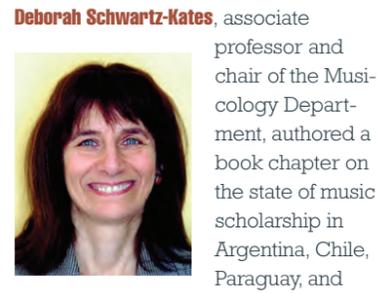
2012, and students in his Frost Saxophone Quartet performed at the Navy Band's annual saxophone symposium. Underwood served for 30 years as master chief musician in the Navy Band, formally retiring in 1997 to pursue a solo and recording career. Recent soloist activities include premiering a Suite from *West Side Story* for Alto Saxophone and Wind Ensemble at the Midwest Band and Orchestra Clinic and appearances with the Virginia Grand Military Band in Washington D.C., the Virginia Symphony Orchestra, and the Greater Miami Symphonic Band guest conducted by Col. Arnald D. Gabriel, U.S.A.F. Ret. Underwood served as a clinician for the Frost School's 2013 Honor Band Festival and judged the Florida Bandmasters state solo and ensemble contests (South and Central divisions).

Upcoming projects include premiering a commission by David Maslanka for saxophone, cello, and piano and participating in a CD project featuring South American saxophone concerti.

Santiago Rodriguez was chairman of the international jury and guest artist at the William Kapell International Piano Competition Festival In July 2012; his



opening piano recital, according to critics of the *Baltimore Sun* and *The Washington Post* "set a bar high before the competition even started." Also in July he was appointed artistic director at the Florida International Piano Competition. He returned as a guest artist for the Endless Mountain Music Festival in Wellsboro, Pennsylvania, where he gave three performances of Rachmaninoff's 3rd Piano Concerto and participated as a faculty member in the festival's internship program, along with violinists Robert Bokor (Belgrade Philharmonic) and Charles Rex (New York Philharmonic). In August Rodriguez gave a recital and a master class at the Lancaster International Piano Festival in Pennsylvania, in October he returned as a chair of the International Jury at the San Antonio International Piano Competition in Texas, and in December he was invited for a master class and to judge a competition at the Peabody Conservatory of Music. In February 2013 Rodriguez returned to the Celebrity Series at the University of New Hampshire, where he performed a reengagement recital at the Johnson Theatre featuring works by Frost colleagues Thomas Sleeper and J.B. Floyd. This spring he also accompanied several faculty recitals at the Frost School of Music. Upcoming 2013 appearances include a performance with the Lancaster Symphony Orchestra in May, and a trip to Xi'an, China in June to present a solo recital and conduct a master class at the International Music Festival.



Deborah Schwartz-Kates, associate professor and chair of the Musicology Department, authored a book chapter on the state of music scholarship in Argentina, Chile, Paraguay, and Uruguay that will appear in the *Handbook of Latin American Studies*—an international reference source produced at the Library of Congress. In collaboration with María Estorino of the Cuban Heritage Collection, she coauthored the article “Music Episodes and Narratives from Cuba and Venezuela: Primary Sources at the University of Miami.” She received a commission from Boosey & Hawkes to contribute the introduction to *Alberto Ginastera: Connections*, a publication in honor of the 100th anniversary of the composer’s birth. Last summer, she gave an interview in Spanish on Radio Nacional Argentina about her recent book on Ginastera.



Thomas Sleeper, director of orchestral studies, received a commission from The United States Navy Band for his Symphony No. 3 to be premiered and recorded in 2013. The Navy Band under the direction of Captain Brian O. Walden recorded Sleeper’s *Through a Glass Darkly* and Concerto for Alto Saxophone and Chamber Orchestra for its new CD, *Discoveries*. Sleeper’s Concerto for Flute and Flute Orchestra, written for faculty artist Trudy Kane, was premiered in November 2013, while his Violin Concerto No. 1, commissioned by the Greater Miami Youth Orchestra, was premiered by Huifang Chen, M.M. ’05, who later recorded the work with the Brno Philharmonic Orchestra in the

Czech Republic. Sleeper was also commissioned to write a second violin concerto for UK violinist Hugo Ticciati to be premiered in Europe 2013. The Brno Philharmonic recorded his score for the documentary film *The Silver Mirror* this year. Notable performances of his compositions this season included *Hana’s Day Out* with the Baltimore Symphony, several performances of Concerto for Trumpet in South America by soloist Flavio Gabriele, and Sleeper’s opera *The Sisters Antipodes* in Mississippi.



Svet Stoyanov, assistant professor and percussion program director, presented a theatrical percussion performance at TEDxMIA and a lecture and a recital at the Minnesota Day of Percussion, both in fall 2012. He performed on the “Enchanting Classics at Sea”—a concert series occurring only during the inaugural cruise of the *Celebrity Reflection*—and was the sound producer for the event. In spring 2013 he will present a recital with Colorado Symphony’s principal flutist Brook Ferguson and will receive two newly commissioned chamber works by composers Paul Lansky and Andy Akiho. Both pieces will feature the participation of the Frost Percussion Studio and will be performed in Miami this upcoming season.



Tian Ying, associate professor of key board performance, joined Bergonzi String Quartet for numerous performances in 2012, including the Mainly Mozart Festival at Gusman Concert Hall and at Pine Mountain Music Festival in Michigan,

where he also gave solo recitals. Ying gave a benefit concert in March for the Chopin Foundation as a member of its jury in the 2005 and 2010 competitions. He performed for the Rolf’s Piano Series in Pensacola, Florida, in March and offered a master class for Pensacola State University. In June Ying performed, presented master classes, and served as a jury member at Lee University in Tennessee during its annual International Piano Festival & Competition. A new solo CD titled *The Sonatas* was completed in December 2012 and released in February 2013.

Stephen Zdzinski, Graduate program director and associate professor of music education, made five presentations at the 2012 and 2013 FMEA conferences, including the clinics *Involving Special Learners in Instrumental Music* (2013), *A Twelve-Step Program for Preparing a Research Proposal* (2013), *How to Apply Research to Improve Music Teaching From A to Z* (2012), and with Ph.D. student Caroline Dachinger, *Professional Pathways Music Education/Music Therapy Certification* (2012). Along with Carlos Abril and Don Coffman, Zdzinski presented *Visions for Music Teacher Education: Beyond the School Day and the School Years* at the 2012 International Society for Music Education Conference in Thessaloniki, Greece. He also served as the Frost School representative to Southern Association of Colleges and Schools Task Force for the University of Miami, where he evaluated of 46 Frost SACS degree curriculum reports and developed SACS training materials for Frost faculty. He completed work on revisions to the M.M., the M.M. with certification, and the Ph.D. degree programs in music education. He has recently submitted articles on parental involvement and chromesthesia, now in final review for publication. As a top-ten performer in last spring’s Walking ‘Canes program, Zdzinski won lunch with President Donna E. Shalala.

The Pulse of What’s Possible

FROST FACULTY MEMBERS Maggie Donaghue, a clarinetist, and Scott Flavin, a violinist, first met while playing in the orchestra for the Miami City Ballet. After getting married and having two sons (now 10 and 12 years old), they decided to explore their shared love for playing chamber music. So they drafted pianist Marina Radiushina, D.M.A. ’10, and Pulse Chamber Music was born.



Left to right, Marina Radiushina, Scott Flavin, and Margaret Donaghue are Pulse.

Of course, that’s a highly unusual configuration for chamber music, and they quickly ran up against the fact that there’s just not much in the way of chamber repertoire for violin, clarinet, and piano. Undeterred, they decided to see if they could inspire some new compositions. So they used social media to issue a call for scores in May 2012, to surprisingly vigorous response.

“It was amazing how far and fast that circulated, especially on Twitter,” Donaghue says. “We were hoping for a few submissions, but just about 100 came in from all over. We got a great response and some terrific music, which was exciting.”

After spending the second half of 2012 considering the submissions, Pulse began debuting selected works from the call for scores in February, with more scheduled for April and later in 2013. The trio is booked through next season and beyond, which makes Pulse the perfect complement to the musicians’ other projects—even if some arts presenters are proving hard to win over.

“That’s the biggest challenge, the presenters, because we’re not typical,” Donaghue says. “Where money is tight for everybody, it’s easier to book a more standard piano trio or string quartet because those have a monumental repertoire that speaks for itself. We just have to work harder to make it as engaging as possible. Variety and how we interact with the audience, those are both very important.”

In that sense, Flavin’s and Donaghue’s work as teachers was the perfect primer for an unconventional

group that necessitates an ongoing education process for audiences.

“In the classical field, you really have to create your own opportunities,” says Flavin, who is also resident conductor of the Frost School’s Henry Mancini Institute Orchestra and a player in the Bergonzi String Quartet. “Maybe the one percent can sit back and let opportunities come to them. The rest of us have to be out there, communicating online as well as in the marketplace. There used to be a time when those were thought of as mutually exclusive. You had your great artistes and those who were market-savvy, both looking askance at each other. But they go hand in hand, now more than ever.”

Getting Pulse launched has been inspiring in ways that spill over into Flavin’s and Donaghue’s educational mission at Frost.

“We have a mandate from the school to create a climate for students to have success, and this is a gratifying example of what’s possible,” Flavin says. “I tell students they’re communicating every moment onstage, even when they’re not playing. If body language is nervous, passive, or tired, that communicates something negative. We want every second to be positive, to instill and communicate passion. It’s a privilege to be up there, so make sure every moment you’re giving your best. Do it because the music lives. It’s corny to say, but it’s so important to find meaning and spirituality in everything we do.” ■

1950s

Charles Clark Bell, B.M. '58, is retired after



33 years of teaching music education at Florida Atlantic University. He has written music and produced three record albums, *Mixed Meters for*

Minors, *Holidays for Minors*, and *Special Kind of Songs*. He and his wife reside in Longmont, Colorado and are active in his church music program, enjoy camping, and play a variety of sports.

Budd E. Malchus, B.M. '59, M.M. '60, of Tucson, Arizona, is retired from teaching after 44 years. He plays clarinet in the Arizona Symphonic Winds, Tucson Concert Band, the Tucson Clarinet Quartet. Malchus also plays cornet in the Old Pueblo British Brass Band and directs for the Desert Aires Clarinet Choir. He volunteers to teach Kinder Klari to young students.

istrator of the National Symphony Orchestra Young Soloists' Competition and conductor of the Columbia Flute Choir, which performed at The White House in December. Byer will tour Spain with the International Flute Orchestra in May 2013 and has toured in Slovenia, Slovakia, Hungary, Czech Republic, Russia, Baltic Countries, Belgium, Netherlands, Poland, Greece, Chile, China, and Croatia.

Robert "Bo" Crane, M.M. '71, is president of Pandisc Music Corporation. He is producing a new album of BR6 (a jazz vocal ensemble in Rio de Janeiro) and recently signed as the North American affiliate of Rotana Publishing Sarl, the largest music company in the Middle East. He won Broadcast Music, Inc.'s citation of achievement in 2009 and Gold and Platinum awards from the Recording Industry Association of America for his work with Lil' Jon, Black Eyed Peas, Ciara, and Flo-Rida.

Joe Donato, B.M. '71, M.M. '89, is founder and director of The Miami Jazz Co-operative. He was inducted into the Sunshine Jazz Hall of Fame in 2013.

Dean W. Anderson, B.M. '72, is professor

of the percussion department at Berklee College of Music. He is enjoying his 41st season as percussionist with the Boston Pops Orchestra,



with a recent tour of Virginia, North Carolina, South Carolina, Georgia, and Florida. Anderson also performs with Boston Lyric Opera and Cantata Singers of Boston.

Anita Castiglione, B.M. '72, D.M.A. '02, is an accompanist, coach, and adjunct professor of music theory at Palm Beach Atlantic University in West Palm Beach, where she performed with the university orchestra and vocalist Lisa Vroman. She appeared recently at the Lake Mohonk Arts Festival and the St. Martha/Yamaha Concert Series in Miami Shores, Florida. She received her M.M. from Juilliard.

Leon Edward Dixon, B.M. '72, has been the top sales person at AXA Advisors' South Florida Branch for the last four years, landing him in the AXA Advisors Hall of Fame. Dixon has worked at AXA Advisors for 36 years.

Corinda M. Carford, B.M. '73, is a backup

singer on Bruce Springsteen's latest album, *Wrecking Ball*. She has appeared on multiple Springsteen albums, including *The Rising*, *The Promise*, and *The Essential Springsteen*. This year Carford was a guest on *The Daily Show with Jon Stewart* and was recently deemed by *The Huffington Post* as one of "Jon Stewart's greatest feuds."

David Drubin, B.M. '73, resides in both Florida and Virginia and continues to perform with major touring celebrities and jazz performers throughout the U.S., including Bucky Pizzarelli, Ann Hampton Callaway, TKs Swing Blue Revue, John Davidson, Robert Klein, Stephanie Nakasian, and others. He appeared in the shows *13 The Musical*, *The Wonderful Wizard of Oz*, *The Music of Harold Arlen*, and the *Melodies and Memories: The Song is You* series at Aventura Arts and Culture Center.

Cathy Ellis, B.M. '73, M.M. '84, is president of Ellis Family Music Co., Inc./EFM Productions. She is currently working on the music, lyrics, and script for a new feature film and musical, *Abraham & Sarah*. Ellis also directed and co-produced the film. This year she released two new albums, *Born in Miami* and *The Diamond*. Ellis co-authored a new book, *The Advancing Jazz Pop-Rock Guitarist*, with Frost jazz faculty Donald Coffman for The Complete Guide for the Guitar series.

Carey D. Kleiman, B.M. '73, M.M. '75, is a professor at Broward College and an adjunct professor at Palm Beach State College. He teaches music business, clarinet, and music promotion and marketing. He has performed and produced with Ray Charles, Frank Sinatra, Boyz to Men, Woody Herman, Kathy Lee Gifford, Tony Bennet, Vic Damone, the Honolulu Symphony, and Miami Philharmonic. In the 1980s he formed his own music production company and served as the musical and entertainment director for the Diplomat Hotel. Later he formed CK Entertainment, which specializes in corporate and meeting entertainment.

Dean T. Barnhard, B.M. '74, M.M. '80, is a partner in Barnes & Thornburg LLP's Indianapolis office and a member of the firm's Litigation and Intellectual Property Departments. For the third consecutive year, he was named in *Best Lawyers in America*, a national guide that recognizes top attorneys, in the area of Product Liability Litigation—Defendants.

Gayle S. Cubberley, B.M. '74, M.M. '75, has retired from the Miami-Dade County Public School System after 37 years of teaching instrumental music. Cubberley will be living in the Florida Keys and enjoying boating, swimming, diving, and playing tennis. She will also continue playing clarinet professionally and traveling.

Paula Holmes Fleming, B.M. '74, double bass, has been a member of the Dallas Symphony since 1979. She also teaches privately. After graduating from UM she received her M.M. from the University of Texas at Austin and studied at the Academy of Music in Vienna, Austria. Recently widowed, she has three daughters.

Elizabeth Marshall Keith, M.M. '74, is a violinist in the Southeastern Pennsylvania Symphony Orchestra and Lansdowne Symphony in Pennsylvania. She was the



conductor of the Delaware Valley Young Musicians Orchestra and a guest conductor of Lansdowne Symphony. Keith is enjoying life as a retired teacher. In her final year of teaching she was nominated for Disney Teacher of the Year.

Andrea Green Feigenbaum, B.M. '75, is owner and director of Andrea Green Music, a publishing company in the Philadelphia area specializing in Broadway-style musicals for children. For 30 years Green has brought together children from Germantown Friends School and the HMS School of Children with Cerebral Palsy. She was honored with a proclamation by the City of Philadelphia in March 2013 for bringing diverse groups of youngsters together in tolerance-teaching musicals. Green is the associate producer of the documentary *On the Other Side of the Fence* and was nominated for the Joe Raposo Award by American Society of Composers, Authors and Publishers in 2012 and 2013.

Linda Degrassi Swope, M.M. '75, is writing music for amateur folk harpists for a project called *Folk Harp and Friends* and was commissioned to write a piece for a "harp circle." She also completed an arrangement of the hymn "Come Away to the Skies." She

is a member of the International Alliance for Women in Music, a freelance oboist, and recorder player in her recorder consort, Winds of Time.

John Walter Augenblick, M.M. '76, D.M.A. '79 (music education and choral conducting), is associate professor of music at Florida International University.

Sally K. Albrecht, M.A. '77, M.M. '79, is director of School Choral and Classroom Publications for Alfred Music Publishing Co., Inc., a position she has held for 23 years. She is



releasing three new larger works for elementary performance in 2013 and is enjoying the success of more than five commissioned pieces this year. She has received the American Society of Composers, Authors and Publishers Special Award in the field of composition since 1987.

Hazan Rav Danny Marmorstein, M.A. '77, is rabbi/cantor at Congregation Ahavat Olam in Miami, Florida. He is composer and choir director of the Ahavat Olam Chorale Society



and songwriter, vocalist, and keyboard player for Prima Bima Band.

Sarah Neham Salz, B.M. '77, M.M. '80 is director of the Frost School of Music Young Musicians' Camp. She is also director of Suzuki Piano School of South Florida, and was awarded Suzuki teacher trainer status in 2012. She is president of Simon Salz Productions, Inc.

Al Hospers, B.M. '78, is founder of Clever Sounds Recording, a full service ProTools-based recording studio in New Hampshire. Hospers has performed with various local bands and artists, including recording artist Tony Sarno and the Black Mountain Ramblers. He placed second at the Granite State Blues Festival, singing and playing acoustic guitar with his partner Michael "Milwaukee Slim" Rouchleau. Hospers plays in the pit orchestra for local theatrical productions and regularly plays bass and acoustic guitar.

Sam Ruttenberg, B.M. '78, designed



HingeStix practice drumsticks, which are now being produced by Vic Firth Company, the largest drumstick maker

in the world. His daughter, Molly, is now attending the University of Miami, studying marketing and international finance.

Kenneth Fuchs, B.M. '79, is enjoying the release of his latest orchestral music, recorded by the London Symphony Orchestra and released by Naxos American Classics. *BBC Music Magazine* stated, "Kenneth Fuchs writes tonal orchestral music of great imagination...On Naxos's third Fuchs recording, everything gets five-star treatment." The Frost School of Music recognized Fuchs in 2000 as distinguished alumnus of the year.

Steven Rivera, B.M. '79, plays percussion in Riverhead, New York, with two community bands, The Shoreham-Wading River Community Band and the No Doubt World Famous Monday Night Band. He is a financial advisor and branch manager for Janney Montgomery Scott, LLC.

Tim Smith, B.M. '79, bass, is owner of Groovehouse Recording in Nashville, Tennessee. He produces and performs with saxophonist Tim Gordon in the contemporary



jazz group Mr. Groove, as well as in an eight-piece horn band called Detroit Memphis Experience. In 2012 he produced a debut project for Corey Cray and country offering from Richard Page. Smith is a member of the executive board of Local 257 of the American Federation of Musicians.

1980s

Eric Roberts, M.M. '80, M.B.A. '81, is a professional guitarist, bassist, and composer and owner of MusicMagic Productions in Colorado. He released an EP, *My Brazilian Heart*, and was voted

"Best Male Jazz Artist" in the 2012 Indie Music Channel Awards. His composition "Children's Song" won first place in the instrumental category of the 2010 Great American Song Contest.

Daniel C. Adams, M.M. '81, is an associate professor of fine arts at Texas Southern University in Houston. The world premiere of his trio composition *Two and One* for flute, cello, and piano was performed at the Livewire Three Festival at the University of Maryland in Baltimore in October 2012. Two of his compositions were performed as part of the Society of Composers, Inc. Region VI Conference at West Texas State University in Canyon, Texas.

Kathleen Leta Deutsch, B.M. '81, J.D. '86, is a partner in the law firm of Broad and Cassel, where she specializes in mergers and acquisitions, public and private offerings



of securities, international business transactions, and general corporate transactions. In 2012 she was elected a regional representative and member of the executive committee of Lawyers Associated Worldwide. Deutsch was also listed in *A Guide to America's Leading Business Lawyers*, published by USA Chambers and Partners.

Christopher D. Jacks, B.M. '81, is president of Audio Reinforcement Technologies, Inc. More than three of his recent written works have been released on iTunes, including "Dreadlocks of Love" by Jose O'Coen and "Homo Erectus" by Boner Hamilton.

Bruce Zimmerman, B.M. '81, is celebrating his 23rd year as a film and video composer. He recently won his fourth regional Emmy Award for scoring *Jonathan Bird's Blue World: Season 3*, an underwater nature program airing across the United States. Zimmerman's music is often heard on MTV, VH1, History Channel, Discovery, and Lifetime. The music library branch of his company, ZimMusic, places music cues around the globe. He claims his greatest "production" is his son, Joshua, who is a sophomore at the Frost School of Music.

Steve Hobbs, M.M. '82, has performed concerts and in jazz clubs in the U.S., Canada, and Europe and has been

a headliner at many jazz festivals throughout the world. He has done extensive touring as a leader or sideman with such players as Tom Harrell, Art Van Damme, Randy Johnston, John Stowell, Janice Barnett, and Johnny San Sone (Jumpin' Johnny).

Dawn J. Lewis, B.M. '82, is president of Morning Jewel, Inc. Recently she co-starred in the Disney film *Let It Shine*, played a supporting role in the award-winning, animated futuristic sci-fi film



Strange Frame, and is the voice of the title character in the soon-to-be released film *Dino Time!* She has a recurring role as Dr. Knapp on *Days of Our Lives* and has guest-starred on *CSI: Miami*, *Breaking In*, and *Reed Between the Lines*. Lewis holds leadership positions for the National Center for Civil and Human Rights, SAG National Board of Directors, and SAG-AFTRA Singers Committee.

Tina Marie Lorusso, M.M. '83, is bandmaster and music director for Celebrity Cruises and performs as a conductor, pianist, accompanist, and singer onboard the company's ships. She is a recording artist with Grammy-nominated trumpeter Nate Collinsworth.

Chris Tedesco, B.M. '83, is continuing his 26-year career as a producer in Los Angeles. He is a professional trumpet player, music contractor, and composer. In October he provided the 25-piece brass and percussion ensemble for the arrival of the *Endeavour* space shuttle to Los Angeles. His CD, *Living the Dream*, peaked at No. 8 on the Jazz Radio airplay charts. Recent recording credits include the *Green Lantern* cartoon series and *Playboy Club* television show.

Rosa Vento, B.M. '83, is an adjunct professor of voice at New York University. She teaches private voice and diction classes.

Steve Bailey, B.M. '84, is chair of the bass department at Berklee College of Music. He is co-founder of Bass Extremes, a cutting-edge two-bass group on the Tone



Center label and is the author of numerous books and videos on bass performance. A partial list of his extensive performance credits include performing and/or touring with artists such as Paquito D'Rivera, Dizzy Gillespie, James Moody, Lew Tabackin, Dave Liebman, Claudio Roditi, Michel Camilo, The Rippingtons, David Benoit, Kilauea, Jethro Tull, Jon Anderson, Willie Nelson, Ray Price, Billy Joe Shaver, Larry Carlton, Emily Remler, Kitaro, Mel Torme, and Johnny Witherspoon.

Jo Lynn Burks, M.M. '84, recently toured with Laura Bell Bundy and Miranda Lambert, playing keyboard and singing background vocals.

Ronald Fox, B.M. '84, is a music teacher at East Islip Public Schools in New York and director of concert bands and the award-winning East Islip High School Jazz Ensemble.



Fox also serves as the Suffolk County Music Educators Association Instrumental Jazz co-chairman and All-County Jazz Ensemble co-director. He is lead trumpet with Funk Filharmonik, New Millennium Jazz Band, Swingtime Big Band, and SCMEA Jazz Repertory Orchestra, and for the New York run of *The Rat Pack Is Back* from Las Vegas.

André Raphael Smith, B.M. '84, is the music director of Wheeling Symphony Orchestra in West Virginia. The Wheeling Symphony Orchestra has commissioned



composer **Kenneth Fuchs**, B.M. '79, to write a work to celebrate the 150th anniversary of West Virginia statehood. Raphael will conduct the world premiere at a sesquicentennial concert in June 2013. The orchestra will also perform the work on its July tour in cities throughout West Virginia. Raphael appeared as guest conductor with Oregon Symphony for an all-Gershwin program featuring Kevin Cole and Sylvia McNair.

Lori Peatrowsky Murphy, B.M. '85, is on

the Board of Directors at Education through Music in New York, where she is chair of the partnership and community committee and a marketing and public relations committee member. Her album *Lori Murphy Sings!* will be released in fall 2013.

Maria Schneider, '85, recently released her newest CD, *Winter Morning Walks*, with Dawn Upshaw. The Maria Schneider Orchestra has distinguished itself with nine Grammy nominations and two Grammy awards. Her albums *Concert in the Garden* and *Sky Blue* won Jazz Album of the Year by the Jazz Journalists Association and *DownBeat* Critics Poll. Schneider has received numerous commissions and guest conducting invites, working with more than 85 groups from more than 30 countries spanning Europe, South America, Australia, Asia, and North America.

Gina Kreiezmar, B.M. '86, vocalist, is an understudy for a variety of roles in *Forbidden Broadway! Alive and Kicking* and is working on symphony gigs in her spare time.

David Ruttenberg, B.M. '86, has been nominated for a Grammy twice. He is an American Federation of Musicians engineer and a Broadcast Music, Inc. composer. He was a voting member of the National Academy of Recording Arts and Sciences and is currently a member of the Grammy Producers and Engineers Wing and the Record Industry Association of America. He works at Polar Boehme Music, Inc.

Mike Abbott, '87, is a guitarist and educator in Denver, Colorado. In 2012 he wrote *The Guitar and Amp Sourcebook*, published by Harper Collins, an evolutionary look at the most groundbreaking guitars and amps of the 20th century and new millennium. Abbott's guitar work was featured on Chie Imaizumi's 2010 CD release, *A Time of New Beginnings*, with Randy Brecker, John Clayton, and Jeff Hamilton.

Lisa Ann Arpino, B.M. '87, is music editor at MICDI Productions, Inc. and composer and songwriter at L.A. Squared Music. She is the music editor for many television shows and movies, including *Justified*, *The Lying Game*, *The Americans*, *Left to Die*, and *Hidden Moon*. She was nominated for a Golden Reel Award for the ABC Family movie *The Twelve Dates of Christmas*,

Fulbright Scholar Touts Beauty of Russian Theater

Last year, *Score* reported on two Frost doctoral students who won Fulbright Scholarships for cultural exchange and research in Uruguay and Sweden. This year, Justin Pressman, B.M. '12, an aspiring orchestral conductor and classical trumpet artist, was awarded a Fulbright grant to study conducting in Russia at the Rimsky-Korsakov Saint Petersburg State Conservatory with Leonid Korchmar, principal advisor to Valery Gergiev at the Mariinsky Theater.

Pressman works every week with Korchmar and a two-piano ensemble on technical challenges, then rehearses and performs with a full symphony orchestra. He was drawn to this conservatory because conductors receive "an extraordinary amount of podium time," and their training is based on a technique developed by Ilya Musin that provides a "comprehensive theoretical understanding of the science of the conducting gesture."

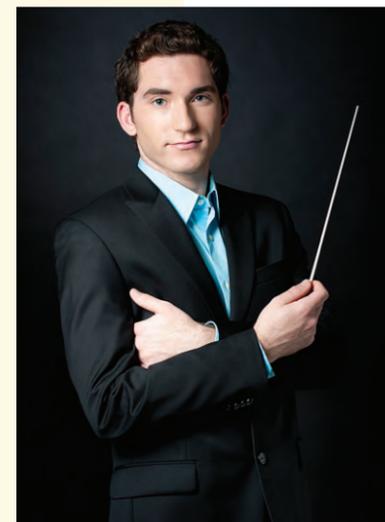
Pressman was introduced to classical music at the age of 10, when his grandmother took him to see *The Nutcracker*. "The sheer beauty and power of the full symphonic orchestra in perfect synchronization with Tchaikovsky's lush, romantic score hypnotized me," Pressman recalls. "At intermission, I ran down to gaze into the orchestra pit. It was love at first sight."

Listening to recordings of Mussorgsky's *Pictures at an Exhibition* and Stravinsky's *Petrushka* led Pressman to the trumpet, and he eventually became so enamored with Russian culture that he completed three years of Russian language study in high school. He then followed up with an intensive language course at the University of Miami. Most of his classes are taught in Russian.

Pressman, who attended more than 100 concerts within the first six months of his internship, observes the concert-going culture of Saint Petersburg and administration style of such institutions as the Mariinsky Theater, Mikhailovsky Theater, and the Saint Petersburg Philharmonic. He explains how the Russian theater system differs from that of the United States: "As a repertory theater, the Mariinsky has close to 100 opera productions that alternate throughout the season; there are usually 20 different operas performed each month, along with numerous ballet and symphonic concerts."

Pressman says that the Mariinsky Theater's music director, Valery Gergiev, has direct support from President Vladimir Putin and is one of Russia's greatest musical ambassadors. The theater employs three orchestras and a huge roster of singers, dancers, conductors, directors, and technical staff who work to fulfill what Korchmar calls a "moral obligation to the Saint Petersburg public."

Reflecting on what he will share when he returns to America, Pressman says he's gained "a deep understanding of how Russian's vast history, culture, and folklore have affected not just classical music, but all the arts. Many of the Russian works I experience here are rarely performed in the United States; I hope throughout my career to help revive and proliferate these under-performed masterpieces." ■



for the Disney Channel movie *Avalon High*, and for the FX series *Justified*.

Ron DiCesare, B.M. '87, is a musician, recording engineer and producer who recently produced an electro-swing jazz album, *Swingin' at 90*, for veteran pianist Marty Napoleon, best known for playing with Louis Armstrong in the 1950s. **Nate Bloom**, B.M. '86, **Anastasia Barzee**, '88, and **Tim Hegarty**, '86, also collaborated on the project. In addition to recording and mixing all the songs, DiCesare can be heard on drums, vibraphone, bongos, and Vocoder, as well as programming and arranging.

Janet Duguay Kirsten, B.M. '87, M.B.A. '89, M.M. '92, Ph.D. '07, served as visiting professor and coordinator of music education at Florida International University during



the 2010-2011 academic year. Kirsten has almost 20 years of experience teaching vocal, instrumental, and general music in the Miami-Dade Public School System. She has taught at Barry University and Miami Dade College. She is licensed in several early childhood music curriculums, including *Musikgarten*, *Kindermusik*, and *Music Together*. She plays flute with the Sunrise Symphonic Pops and Bravo Musicians and is a Life Member of the National Flute Association. Kirsten and her husband live in Miami with their two daughters.

Michael "Mike" C. Robinson, B.M. '87, M.M. '96, D.M.A. '98, is an associate professor of music at the University of Georgia in Athens, Georgia, where he directs



the 440-member Redcoat Marching Band, conducts the Symphonic Band, and teaches courses in conducting and music education. This year Robinson was awarded tenure and named the undergraduate coordinator for the music school.

Christopher H. Scherer, B.M. '87, has been re-elected president of the Overland Park Civic Band in Overland Park, Kansas. He previously served

on the band's board of directors and has played tenor saxophone and bass in the group since 2006. Scherer also plays baritone saxophone in the American Legion Band of Greater Kansas City and serves as the events coordinator. He is the announcer for the Midwest Winds, a Kansas City-area wind symphony.

Brian C. Wuttke, B.M. '87, M.M. '07, Ph.D. '11, is director of music education at George Mason University in Virginia. **Anastasia Barzee**, '88, has starred on Broadway in numerous musicals and plays, including the Tony Award-winning production of *Henry IV Parts 1 and 2* and *Urinetown*. She has also appeared in *Miss Saigon*. Barzee created and starred as Josephine in the West End production of *Napoleon*. She has guest-starred on numerous TV shows, including *Law & Order: SVU*, *White Collar*, *Law & Order*, and *Murder She Wrote*. Among her many regional credits are The Kennedy Center's Sondheim Celebration production of *Merrily We Roll Along*.

Barry Hartglass, B.M. '88, is an adjunct lecturer at Hostos Community College in New York, where he teaches media design, audio production, and sound design. He is a producer, composer, arranger, engineer, and musician at Barry Hartglass Music Composition & Production. He plays electric bass at Hank Lane Music and is a bass and piano instructor at Guitar Center Studios in Connecticut.

Katherine Ivanowski, B.M. '88, is a performer and educator. She sings and plays the accordion in the Showstoppers Accordion Orchestra in New Hampshire and teaches private voice, piano, and accordion lessons.

James (Jim) Schmelzer, B.M. '88, is owner of Big Note Mobile Instrument Repair in the greater Atlanta, Georgia area. He began the business in April 2011 and is now serving nearly 100 schools with same-day, on-site repair service of band and orchestra instruments.

Robin Whitener Wilkins, M.M. '88, currently a graduate student in neuroscience at University North Carolina Greensboro, received the award for Outstanding Research Paper at the International Conference on Network Science for her work using network science methods and functional magnetic resonance imaging to investigate the effects of music on the brain. She

has presented her research at Harvard and Yale Universities and globally.

Pete Masitti, M.M. '89, is a vocalist, recording artist, music producer, and composer at Audio Network and owner of West End Recording Studios in Florida and Chicago. He serves on the Grammy Board of Governors South Florida Chapter for the National Academy of Recording Arts and Sciences. He has hundreds of broadcast credits as writer and producer, including *Dancing with the Stars*, *Shameless*, *Reef 2*, *Live to Dance*, *E! True Hollywood*, *Holly Oaks*, *Toddlers with Tiaras*, *Bridezillas*, *Auction Kings*, *Exterminators*, *Hillbilly Handfishin'*, *Lottery Changed My Life*, *My Big Redneck Wedding*, and *21*.

Andrew Scheps, B.M. '89, won a 2012 Album of the Year Grammy Award for the album *21* by Adele at the 54th Annual Grammy Awards on February 12, 2012 in Los Angeles. Scheps has engineered and mixed for some of the biggest rock bands in the world: Metallica, Red Hot Chili Peppers, Weezer, Audioslave, Linkin Park, Green Day, and U2. He's also worked with icons such as Johnny Cash, Neil Diamond, and Iggy Pop and indie artists such as Manu Chao, Duke Spirit, Cass McCombs, and Blood Red Shoes.

Chris Alden Sharp, M.M. '89, is director of bands at Polk State College in Winter Haven, Florida, where his duties include teaching music arranging and technology and directing the



symphonic band, jazz band, and jazz combo. Sharp has published more than 100 works for concert bands and various chamber ensembles. He is a freelance arranger, orchestrator, and commissioned composer whose past clients include Walt Disney World, Universal Studios, Ringling Bros. and Barnum & Bailey Circus, and the United States Air Force Airmen of Note. He has received nine consecutive American Society of Composers, Authors and Publishers awards for sales of published music.

Marlene Sotelo, B.M. '89, is a music therapist, adjunct faculty at Nova Southeastern University (NSU) who teaches courses in autism and applied

behavior analysis, and director of education and training at the Broward County Satellite Office of the UM-NSU Center for Autism and Related Disabilities. She sings in several local bands, performing at private parties and corporate functions. She holds an M.S. in diagnostic teaching from Florida International University and a doctorate in special education from NSU.

1990s

Francine M. Accardi Andersen, B.M. '90, is the chief of arts education at Miami-Dade County Department of Cultural Affairs. She won the 2012 IMPACT Award, presented by Parent to Parent of Miami, which honors individuals in the Miami-Dade community who are dedicated to improving and promoting initiatives that benefit children and adults with disabilities. A proud wife, mother, and classically trained flautist, Andersen enjoys fiber arts, photography, creative writing, and culinary arts. **Cheong "Kyle" Leong Chuah**, M.M. '90, D.M.A. '94, is director of music technology and professor of music at Los Medanos College in Pittsburg, California. A composer, Chuah is also actively engaged in local and international real estate sales and investments and oversees a medical practice in the San Francisco Bay Area.

Alfred De La Rosa, '90, is busy founding and directing Miami Arts Charter School, which will open a new campus in 2014.

Chris DeRosa, B.M. '90, released his sixth CD, *Shadows*. He was featured in Roland Ruby's short film *Damn You Roland Ruby!* and has been performing live with Elektrik



Buddha, FlyinFisch, KTQ, Nishi Rajan, Renee Ruth, Rob Decoup, Dionysus, Roland Ruby, Monkfish, and Exotic Robotz. He recorded drum tracks for Renee Ruth's new CD, *Spirals*, as well as several tracks for Exotic Robotz's new release at CDR Studios, produced by J Chris Griffin. DeRosa is included on Tom Humbert's newest CD, *Closer to the Heart of God*. He has recorded

sessions for the television show *30 Rock* and worked with Cee Lo Green and Michael McDonald on various recording sessions.

James Dorgan, B.M. '90, is vice president of business and legal affairs for Los Angeles-based Telepictures Productions, a Warner Bros. Company that creates original themes, underscore, and songs for television series including *The Ellen DeGeneres Show*, *The Bachelor*, *TMZ*, *Extra*, *Anderson*, and MTV's *America's Best Dance Crew*. After UM, Dorgan graduated from Whittier Law School and held positions at Famous Music and Capitol Records.

Ronald Dziubla, B.M. '90, is an in-demand saxophonist in the Los Angeles area and teaches at Musicians Institute in Hollywood, where he was named All-MI



core supervisor in August 2012. In the past year he has played with Duane Eddy, Waddy Wachtel, and The Mannish Boys, as well as The Crystal Method with Martha Reeves. He is currently artist in residence at Sonoma State University under director of jazz studies **Doug Leibinger**, B.M. '90, M.M. '02, D.M.A. '05, and is recording on new CDs for Robert Cray, John Hiatt, and Beth Hart. His latest CD as bandleader, *Nasty Habit*, was released in January 2013 (Ripcat Records).

Alyse Korn, B.M. '90, is a pianist, composer, and teacher. She is founder and teacher at Suzuki Piano School of Santa Clarita in California. She is featured on piano and keyboards on *The Light of the Sixth Sun*, a new instrumental Latin-jazz CD by Waldo Valenzuela. She teaches for the City of Santa Clarita seasonal programs and is on faculty at Southern California Suzuki Chamber Music Institute at Scripps College. Korn is community outreach state chair for the Music Teacher's Association of California.

Michael P. Lazarus, B.M. '90, is founder and president of Latin Pulse Music, Inc., a vertically integrated musical services company exclusively focused on the development, sales, and promotion of Latin, Hispanic, and Spanish language musical content. The company is a media partner for the

Billboard Latin Music Conference and Awards. This past year Lazarus has had multiple music licensing and catalog placements and mastering credits.

Laura McMullen Winters, B.M. '90, is a music teacher at All Saints Catholic School in Jupiter, Florida. She plays bassoon in the Palm Beach Opera Orchestra and is principal bassoon and plays saxophone in the Palm Beach Pops.

Mladen Milicevic, D.M.A. '91, is a professor at Loyola Marymount University, where he is the chair of the recording arts department.

Michiko Otaki, D.M.A. '91, pianist, has performed and recorded with the Graffe String Quartet, Kodaly Quartet, Swiss Wind Quintet, Jose White Quartet, and Martinu Quartet, and with violist Roger Chase. She has performed at venues including Washington's National Gallery, Carnegie Hall's Weill Recital Hall, Cleveland's Museum of Art, and the Chamber Music Hall of the Warsaw Philharmonic. She has been featured at Festival Miami, the Da Camera Society of Los Angeles, the Chicago Chamber Music Society, Princeton University, the Harvard Musical Association, and BIG Arts.

Joe Ciresi, B.M. '92, is director of advertising sales at the Kimmel Center for the Performing Arts in Philadelphia, Pennsylvania. He also is president of the Spring-Ford Area School Board and has set up cultural exchange programs for students between Limerick, Pennsylvania and Limerick, Ireland.

Corbin (Brett) Abernathy, B.M. '93, is a faculty member at the Walnut Street Theatre in Philadelphia and an independent teaching artist with a private vocal and acting studio. He



presented a workshop at the Minuetto Music Festival with The Continuo Arts Foundation under the direction of fellow Frost Music School alumna **Candace Wicke**, M.M. '92. Abernathy has recorded voice-over and industrial work for NBC-Universal, the Food and Drug Administration, Potomac River Partners, and Medavante, Inc.

Jennifer Lee Ladkani Fryns, B.M. '93, is the associate dean of liberal arts and sciences at the College of Central

Florida. She is a member of the Florida Higher Education Arts Network.

Gerhard Guter, B.M. '93, is a freelance musician in Southern California. He is the producer, editor, arranger, vocalist, and trumpeter for a newly released CD, *Vocalogy: Refilled*. Guter is also working on a Scott Joplin tribute album where he is both pianist and arranger and a series of little big band arrangements for Walrus Music Publishing.

Scott Innis, B.M. '93, is celebrating 19 years with The Walt Disney Company. He is the production team leader for Disney Event Group in Orlando, where he produces convention entertainment at Walt Disney World. He played in multiple seasonal Disney bands before moving into entertainment show development. He is a member of the Tapestry Brass Quintet and an avid endurance athlete. He has completed 16 marathons and the Ironman World Championships in Hawaii.

Marko Marcinko, B.M. '93, is an adjunct professor of jazz studies at The Pennsylvania State University and artistic director for The Pennsylvania Jazz Alliance and The Scranton Jazz Festival. Marcinko is touring and recording with NEA jazz master Dave Liebman and the Organik Vibe Trio featuring Dave Samuels. He is an endorser for Zildjian Cymbals, Vic Firth Sticks, Aquarian Heads, and Yamaha Drums.



Jorge Saade-Scaff, B.M. '93, violist, is Guayaquil cultural director from the Ministry of Culture of Ecuador and honorary consul of the Kingdom of Belgium, Guayaquil, Ecuador. He is a 2013 candidate for the doctoral degree program at the Instituto Superior de Artes ISA in Cuba. In 2012 he performed as a guest soloist with the Qatar Philharmonic Orchestra, Vac Symphony Orchestra, and Guayaquil Symphony Orchestra.

Brett Simons, B.M. '93, is a bassist and producer. He performed at the 54th Annual Grammy Awards with The Beach Boys and worked on their new record, *That's Why God Made the Radio*. Simons is also a member of Melissa Etheridge's band, playing on her latest studio album, *4th Street Feel-*

ing. His band, The Stripminers, will be releasing its third album in 2013.

Andrea R. Chaussee Johnson, M.M. '95, is assistant professor of music business and management at Berklee College of Music. She recently interviewed Gloria Estefan at



Berklee's Teachers on Teaching Seminar and lectured on entrepreneurship at the Marché International du Disque et de l'Édition Musicale (MIDEM) Conference in France.

Stephen K. Rivero, B.M. '95, is director of bands at Flanagan High School in Pembroke Pines, Florida. He was recently awarded the Oliver Hobbs Award for superior band performances and service to music education. Under his leadership the Flanagan Wind Orchestra has won several awards, including the 2012 National Champion title at the Grand National Adjudicators Invitational. Rivero is a member of the Florida National Guard and has been with the Army Band for 27 years. As a representative for the Army Bands Advisory Council, he provides technical assistance to Army Bands nationwide.

Jason Sutter, M.M. '95, is the drummer for Marilyn Manson and currently on a world tour. He recorded on Manson's current Grammy-nominated record, *Born Villain*. In the last year he has been featured in multiple magazines, including, *DRUM!*, *Revolver*, *Modern Drummer*, *Rhythm* (United Kingdom), and *Perkusista* (Poland). Sutter travelled the world with the New York Dolls, Foreigner, Vertical Horizon, Chris Cornell, Smashmouth, and American Hi-Fi prior to touring with Manson.

Michael Babcock, B.M. '96, is a supervising film sound designer and re-recording mixer based at Warner Brothers Studios in Burbank, California. He has recently completed work on films *The Host*, *This Is the End*, and *Turbo*. He was on the Academy Award-winning sound teams of *The Dark Knight* and *Inception* and the Academy Award-nominated



crews of *Transformers*, *There Will Be Blood*, and *War of the Worlds*. His recent work includes *Thor*, *Dolphin Tale*, *Underworld: Awakening*, and *The Dark Knight Rises*. Babcock played on various film and television scores as a saxophonist, flutist, and clarinetist.

Erik B. Christiansen, B.A. '96, released a new book titled *Channeling the Past: Politicizing History in Postwar America*. He is assistant professor of history at Rhode Island College.

Julio Cesar Garcia, B.M. '96, is an educator, professional musician, composer, and doctoral student at Grand Canyon University in Phoenix, Arizona. He is on faculty at the University of Phoenix and Trinidad State Junior College. During his 17 years as an educator he has taught many subjects and tutored in math, Spanish, and reading. He has self-released three CDs of original music and was nominated as best solo/duo pop music in 2005 and 2006 by the Pikes Peak Arts Council. Garcia is married and a proud father to four children.

Eric C. Hughes, M.M. '96, lives in Austin, Texas, where he plays drums for Americana singer-songwriter Jesse Dayton, The Allen Oldies Band, and many others. His playing is endorsed by Sabian Cymbals and Humes & Berg Manufacturing Co. Hughes has conducted and video recorded more than 60 oral history interviews with a wide range of music legends for the Percussive Arts Society (PAS) and National Association of Music Merchants (NAMM), and he is a member of the PAS Drum Set Committee.

Cheri Rose Katz, B.M. '96, has extensive opera experience. She resides in Germany and is known for her roles at the *Deutsche Oper Berlin*, where she has performed more than 100 times. Additional appearances include the world-premiere of Anton Coppola's *La Coupe et les lèvres* and roles in *Ernani*, *Die Walküre*, *Aida*, *Carmen*, *Cavalleria Rusticana*, and *Don Carlo*. Katz is an international prizewinner of various competitions, a five-time grant recipient from the Gerda Lissner Foundation, and a winner of the Altamura/Caruso International Voice Competition.



crews of *Transformers*, *There Will Be Blood*, and *War of the Worlds*. His recent work includes *Thor*, *Dolphin Tale*, *Underworld: Awakening*, and *The Dark Knight Rises*. Babcock played on various film and television scores as a saxophonist, flutist, and clarinetist.

Podium Prowess Yields Distinguished Appointments

TWO ALUMNI OF THE Instrumental Conducting Program at Frost earned prestigious conducting appointments with major performing arts institutions this season.

CONDUCTORS MĂCELARU AND ZENIODI UNITE THE COMPOSER WITH BOTH ORCHESTRA AND AUDIENCE.

After serving as assistant conductor of The Philadelphia Orchestra for a year, Cristian Măcelaru, B.M. '03, was named associate conductor, describing the promotion as "an incredible endorsement coming from one of the finest orchestras in the world." Other recent accolades include the 2012 Sir Georg Solti Emerging Conductor Award and his Chicago Symphony subscription debut as a replacement for Pierre Boulez.

Măcelaru views the role of a conductor as "the facilitator for every member of an orchestra to perform their best, in a unified interpretation, and at the same time being the inspiration that drives the performance in the right direction."

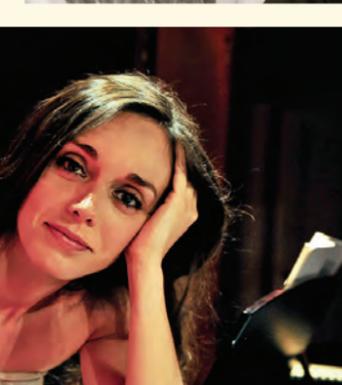
Born in Romania, Măcelaru first played the violin. He became intrigued with conducting while studying at the Frost School.

"I felt limited as a violinist," he explains. "The vast symphonic repertoire is of so much more interest to me than the violin solo works. And I wanted to be the one creating an interpretation that justifies the composer's wishes, helping both musicians and audiences alike gain insight into a specific style or work."

Măcelaru was previously a conducting fellow at Tanglewood Music Center and Aspen Music Festival and served as assistant conductor at Dallas Opera. He made his Houston Grand Opera debut in 2010-11.

Zoe Zeniodi, D.M.A. '10, A.D. '11, was named assistant conductor for the Florida Grand Opera at the start of the 2012-2013 season. Conducting openings at opera companies are rare; there were 80 applicants for this position, and 15 were invited to audition.

"It was a tough and demanding audition that included conducting, playing piano, singing all the parts,



and sight-reading excerpts from three different operas," explains Zeniodi, who is originally from Greece. She is also music director of the Broward

Symphony Orchestra and an accomplished solo and collaborative pianist who enjoys premiering and performing new works. The transition to conducting opera was a logical one.

"Working with voices and text is something very natural for me, something I did for years already as a pianist," she says, describing the conductor as "the closest medium between the composer and the orchestra, and furthermore, between the composer and the audience. It is an almost monastic life, and it should always be approached with utmost respect for the works of those composers who left beautiful legacies."

Both Măcelaru and Zeniodi studied conducting with Director of Orchestral Studies Thomas Sleeper, who reflects, "Cristian and Zoe are driven by a powerful work ethic. Both came to UM as exceptionally well-trained musicians, musically mature beyond their years. Their genuine internal beliefs and passions, not external acknowledgement, is what makes their performances honest. An audience cannot always articulate this but can sense a deep and penetrating musical experience, which lasts well beyond the echoes of the last note." ||



Cynthia A. Kohanek, B.M. '96, teaches general music at Pinecrest Elementary School in Miami, where she was presented with a Proclamation from the Village of Pinecrest, designating December 13 as Cynthia Kohanek Day for her dedication to music education and community. She is also a conductor for the Miami Children's Chorus and an adjunct professor at Florida International University. She is vice president of the Dade-County Music Educators Association.

Sandra Lopez, B.M. '96, A.D. '98, is currently on tour with Opera Eclate throughout France as Cio-Cio San in *Madama Butterfly*, 2013. She has starred in other operas, including *Opera de Fribour, La Boheme*, and *Don Carlos*. She is the 2010 Frost School of Music Distinguished Alumna.

Angelo Marchese, B.M. '96, vocal performance, had his debut in Madrid at the Ateneo de Madrid and performed in the prestigious summer program *Musica en Compostela* in Santiago de Compostela, Spain.

Sandra M. Schwartz, B.M. '96, M.M. '98, Ph.D. '06, was promoted to associate professor of music education with tenure and is coordinator of undergraduate advising at West Virginia University.

Olivia Warren McKinsey, B.M. '97, is vice president of digital and media at The Partnership, an advertising agency in Atlanta, Georgia.

David Thorne Scott, M.M. '97, is an associate professor at Berklee College of Music and director of the voice department at Vocal Summit summer camp. In 2012 he released his album *Hopeful Romantic*. His new album, *Refilled*, includes the vocal jazz quintet *Vocalogy* featuring **Christine Helferich Guter**, M.M. '97, and **Gerhard Guter**, B.M. '98.

Xiaojun (Ronnie) Zong, M.M. '97, is assistant



director of the Shanghai Philharmonic Orchestra and founder and program director of the arts management program at the Central Conservatory of Music in

Beijing. He has held management roles, including chief producer and assistant president, for many local artists and arts organizations in China.

Kendra Preston Leonard, M.M. '98, is an active musicologist, with published articles and research presentations at the 2012 Society for American Music Conference, 2012 South Central Society for Eighteenth-Century Studies Conference, and the 2011 American Shakespeare Center Blackfriars Conference, to name a few. She was recently appointed to the Membership and Professional Development committee of the American Musicological Society and serves as managing editor of the *Journal of Music History Pedagogy*.

Rachel Hogeboom Reynolds, B.M. '98, is principal of the Dominion School for Autism in Richmond, Virginia, and executive director of CJ's Thumbs Up Foundation, which she and her husband **Roger Reynolds**, B.M. '91, M.M. '96, founded after experiencing the tragic death of their 4-year-old daughter to a brain tumor in 2010. The nonprofit provides assistance through financial grants and meals to families of children with chronic and life-threatening illnesses. In 2012 Reynolds published a memoir, *Four Seasons for Charlotte: A parent's year with pediatric cancer* (Palari Publishing). She was awarded an Eagle Rare Award for Courage by Richmond's *Style Weekly* in the Top 40 Under 40 category.



Bobb Robinson, M.M. '98, baritone, is the director of opera at University of North Carolina at Chapel Hill. He previously taught at Jacksonville University and Stetson University. He was a guest artist on the Clearnote album *Liebestreu: Lieder of Johannes Brahms*. **Michael B. Walsh**, B.M. '98, M.M. '00, is assistant professor of clarinet at South Dakota State University. He recently performed at The National Association of College Wind and Percussion Instructors national conference in San Diego. Walsh recorded "Dreams Sonatina" for clarinet and piano by **Brian Balmages**, M.M. '00. He was elected vice president of the National Association of College Wind and Percussion Instructors.

Krzysztof Dutkiewicz, B.M. '99, M.M. '01, is currently a teacher of violin and founder and member of The Kolberg Quartet at the Oskar Kolberg State Music School in Radom, Poland.

David J. Finch, B.M. '99, is a humorist, public speaker, and author of the New York Times best-selling memoir *The Journal of Best Practices: A Memoir of Marriage, Asperger Syndrome, and One Man's Quest to Be a Better Husband* (Scribner).

Keith A. Kramer, D.M.A. '99, is an assistant professor at Central Connecticut State University. Recent performances of his work include the all-Kramer programs at New York's Merkin Hall in 2006 and 2010. His latest releases include albums of his compositions as heard on *Causal Dualism* (Navona) and *Emerge* (Navona). Both albums include performances by the Slovak National Symphony Orchestra and the Moravian Philharmonic Orchestra. Upcoming releases include audio and video versions of *Beyond Sonic Boundaries Live!*, documenting the Merkin Hall performances.

Douglas Mead, B.M. '99, D.M.A. '04, is dean of the School of Health Sciences at Owens State Community College in Toledo, Ohio. Mead is the Northwest Regional Chair for the Ohio Music Educators Association.

2000s

Gabe Dixon, B.M. '00, is the lead singer and keyboard player of the Gabe Dixon band, where he performs with **Winston Harrison**, B.M. '99, **Jano Rix**, B.M. '99, and **Chandler Webber**, B.M. '00. They released their debut album, *On a Rolling Ball* in 2002. The band is currently touring around the U.S.

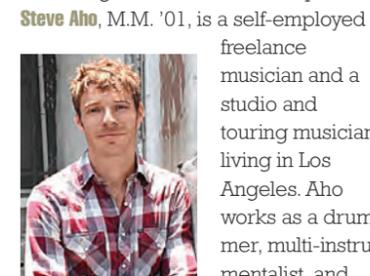
Joshua J. Desrochers, B.M. '00, is a music educator at Goffstown High School in New Hampshire. In 2012, he received his M.M. in music education from the University of Massachusetts Amherst. Desrochers is in demand as an adjudicator and honor choir conductor. He received the 2011 New Hampshire Excellence in Education award as a music educator of the year.

Lissette Gonzalez, B.A. '00, has served as the weekday morning and noon meteorologist for CBS4 news in Miami since 2007. She has been featured

in several publications in Miami, and her weathercast recently received a Florida Award of Excellence from the Society of Professional Journalists. Gonzalez has starred as "Maria" in the Off-Broadway hit *4 Guys Named Jose* and *Una Mujer Named Maria* in New York and Miami, and was nominated for the prestigious Carbonell Award. She also performed the "Star Spangled Banner" and "God Bless America" at the Heat, Marlins, and Dolphins games and at the Sony Ericsson tennis tournament.

Brad Russell, M.M. '00, is freelancing in New York City and playing bass for Broadway musicals *Jersey Boys*, *Rock of Ages*, and *Memphis*. He released a solo album, *Let's Hear It!*, on Steve Vai's Digital Nations label and will be touring this winter with rock guitarist Gary Hoey. He is endorsed by Warwick Basses, La Bella strings, and Kahler Tremolos.

Keith Daniel Washo, M.A. '00, is a songwriter and keyboardist. He composes new songs with San Francisco Bay-area vocalists and publishes and sells his music online. He recently performed at World Youth Day in Madrid, Spain, with recording artist Elizabeth Campisi.



Steve Aho, M.M. '01, is a self-employed freelance musician and a studio and touring musician living in Los Angeles. Aho works as a drummer, multi-instrumentalist, and producer/arranger. Recent credits include Jason Mraz, David Foster, Andrea Bocelli, Steve Martin, Edie Brickell, Paramore, Graham Nash, Kenny Loggins, Katherine McPhee, Stevie Nicks, Cobra Starship, Chris Isaak, Lyle Lovett, Michelle Branch, Boz Skaggs, Reba McEntire, and Natalie Cole. He performed with Adele at the Academy Awards in 2013.

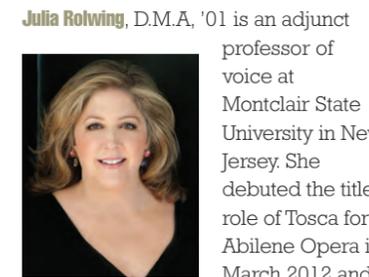
Carlomagno Araya, B.M. '01, M.M. '08, recently performed as a guest soloist with the Costa Rican National Symphony Orchestra featuring the Araya Orta Latin Jazz Quartet and Ernie Watts. In the last year Araya has done session work with Gary Burton, performed with Randy Brecker, and produced an album for singer **Valeria Proano**, B.A. '02, that included guest artists Dave

Samuels, Diego Urcola, Nestor Torres, Ed Calle, and Federico Britos. Araya is working on an album with the Araya Orta Latin Jazz Quartet.



Aaron Lebos, B.M. '01, released his new album, *Aaron Lebos Reality*, which encompasses a high-energy blend of jazz, funk, rock, R&B, Latin and world music. He performs throughout South Florida at venues such as Tobacco Road.

Scott Opiela, B.A. '01, has composed the scores of three independent short films, *Planeta Desconocida*, *Patch*, and *No Future* and is the music supervisor for the new Internet TV series *Clarissa's World*. He also performs with local bands Sigmund Floyd (a Pink Floyd tribute band) and Predator, works as extra in television shows (*Burn Notice*, *Bones*, *America's Most Wanted*), and had a featured role in the Warner Bros. film *Rock of Ages*, performing as the lead guitarist with Porcelain Black in the Venice Beach Band. Opiela also teaches guitar, bass, and piano privately, as well as through TakeLessons.com.



Julia Rolwing, D.M.A. '01 is an adjunct professor of voice at Montclair State University in New Jersey. She debuted the title role of Tosca for Abilene Opera in March 2012 and was a featured guest artist for Delta Omicron International Music Fraternity's annual convention in Lexington, Kentucky. Rolwing debuted as Senta in Wagner's *Der Fliegende Holländer* in September 2012 with Opera Roanoke in Virginia. She is a member of Opera America, National Association of Teachers of Singing, Phi Kappa Phi, Delta Omicron, Pi Kappa Lambda, and The VoiceCare Network. She is a recipient of an artist grant from the Joyce Dutka Arts Foundation.

Megan Strawn, B.M. '01, graduated in December 2012 with an Associate of Science in Court and Realtime Reporting from Prince Institute Rocky Mountains, where she was named student of

the year. She is a deposition reporter for Coffman Reporting & Litigation Support in Denver, Colorado, and a professional member of the National Court Reporters Association.

Benjamin Rosner, B.M. '02, has served as the cantor of Congregation Beth Shalom in Pittsburgh, Pennsylvania for more than two years.

Andrew Synowiec, B.M. '02, M.M. '04, is a session guitarist in Los Angeles. He recently recorded albums for Michael Bubl , Alejandro Sanz, and Gordon Goodwin's Big Phat Band. Synowiec has performed with the Los Angeles Philharmonic, Pasadena Pops, and Glendale Pops Orchestras and has recorded motion picture soundtracks such as *Mission Impossible IV*, *Crazy Stupid Love*, *Trouble with the Curve*, *A Good Day to Die Hard*, *The Internship*, and *Oblivion*.

Jesse Fishman, B.M. '03, is a senior audiovisual systems designer for Westlake Reed Leskosky, where he designs systems for performing arts centers in Pennsylvania, Ohio, Arizona, Minnesota, New York, Taiwan, Beijing, and Shanghai.

Kier Lehman, B.M. '03, is vice president of Music Creative at Sony Pictures Entertainment. Recent projects include *Ghost Rider 2*, *21 Jump Street*, *The Raid*, *Sparkle*, *Captain Phillips*, and *One Direction Concert Movie*. Lehman received the Guild of Music Supervisors award for best film studio music department.

Jennifer Rose Miller, B.M. '03, is magnet music director for South Miami Senior High School of the Arts and clinical supervising teacher for interns at the Frost School of Music. She has performed professionally as a featured percussion soloist with Miami Wind Symphony, Greater Miami Symphonic Band, and Miami Percussion Ensemble. She is currently the only high school band director in Miami-Dade County with national board for professional teaching standards certification. **Scott Kevin Routenberg**, M.M. '03, M.M.



'05, D.M.A. '08, is assistant professor of jazz piano at Ball State University and was an arranger for Metropole Orkest's

"Tweetphony" event. He was commissioned to write two arrangements for Metropole Orkest's *Homage to Michel Legrand* concert, multiple arrangements for a symphonic pops program conducted by Michael Krajewski featuring Tiempo Libre, and a big band arrangement of harmonica artist Howard Levy's composition *Chorinho*. Routenberg also received a 2012 Plus Award from ASCAP.

Luis Zuñiga Saá, B.M. '03, saxophone, is teaching at Denver School of the Arts as a resident artist, and at the University of Colorado as a visiting research scholar. He recently played with the Colorado Symphony Orchestra and Ars Nova Singers. He received a master's degree from the University of California, Los Angeles in 2005 and a doctoral degree from the University of Colorado in 2011.

Armen Shaomian, M.M. '03, D.M.A. '08, is assistant professor of sport and entertainment management at the University of South Carolina. He is a consultant to Miami-Dade County Department of Cultural Affairs and serves on the board of the Miami Civic Music Association, which holds an annual piano gala fundraiser to benefit Frost School of Music scholarships. He presented research on the use of laptops in the classroom at the Music and Entertainment Industry Educators Association conference in March 2013.

Douglas Fonseca, M.M. '04, resides in Brazil and is a music producer at www.voicez.com.br, where he has composed and produced music for more than 400 television



advertisements. In 2012 he received a prize for best soundtrack for the short film *5 Horas Rumo Norte* at the Canoa Film Festival. He writes arrangements for Jazz Sinfonica, a Brazilian orchestra, and teaches arrangement at Souza Lima/Berklee College of Music.

Sarah Elizabeth Foster, B.M. '04, recently released *Take Me for a Ride* with Youthquake Records, a label she founded. She is a member of American Society of Composers, Authors and Publishers; Women in Music; Association of Independent Music Publishers; National Association of Recording Arts and

Sciences; and the Grammy Organization; and is a voting member of the National Association of Recording Industry Professionals.

David Kassler, D.M.A. '04, euphonium, performed on a guest artist recital at the University of Brazil with pianist **Giulio Draghi**, D.M.A. '05, where Kassler's original composition for voice and piano, *Heartland Songs*, also received a world premiere performance. He performed as a guest artist at a Midwest conference of the International Tuba Euphonium Association.

Marina Radiushina, M.M. '04, pianist, will be on tour in 2013 and perform Stravinsky's *Les noces* with the Mariinsky Theatre Symphony Orchestra



conducted by Valery Gergiev. She has performed at the Great Hall of Moscow Conservatory, the Mariinsky Theatre in Saint Petersburg, Russia under Tugan Sokhiev, and the Theatre des Champs-Elysees, Paris, France.

Ryoji Yamaguchi, B.M. '04, M.M. '07, classical guitar, has been collaborating with internationally acclaimed shamisen player Kijiji, bandoneonist Yukie Kawanami, Noh theater expert Reijiro Tsumura, contest-winning accordionist Coba, and reggae guitarist Earl "Chinna" Smith (from Bob Marley & the Wailers). Yamaguchi appeared in Festival Lent in Slovenia, the Air Jamaica Jazz & Blues Festival in Jamaica, and the Hatsume Festival in Florida. In 2012 he appeared on the CD *Shima* and composed music for the play *M. Yukio*.

Karyne Bury, B.M. '05, is the owner and piano instructor of Major Scale Music Lessons, LLC in Miami.

Mark Denis, M.M. '05, is an independent composer in Los Angeles. He has composed and licensed music and sound designed for *Iron Man 3*, *The Lone Ranger*, *Zero Dark Thirty*, and



Argo theatrical advertising campaigns. Denis is excited to be working with fellow UM Frost graduates **Veigar Margeirsson**, B.M. '97, M.M. '98, and

Randy Gist, M.M. '12, as part of Pitch Hammer Music.

Tyler Kuebler, D.M.A. '05, is music director for United States Air Force Band Airmen of Note. He is an adjunct associate professor of jazz saxophone at Shenandoah Conservatory and George Mason University in Fairfax, Virginia. He released his latest album, *Compositions*, with the USAF Airmen of Note and was announced non-commissioned officer of the year for the United States Air Force Band.

Nancy Luzko, D.M.A. '05, originally from Paraguay, is performing as a pianist and composing music, including the new ballet work *Pas de Deux Paraguayo*, premiered this year by Ballet Municipal of Asuncion in Paraguay, and *Madame Lynch*, premiered by the same company in 2010. Her piece *Dancers Making Dances* was choreographed by Ian Poulis, dancer and choreographer for the Kansas City Ballet, and premiered in February. She will perform a duo concert with her brother and musical collaborator Daniel Luzko at the Kimmel Center in Philadelphia in May.

Kristi Rostad Shade, B.M. '05, is a freelance harpist in New York City, principal harpist with the Chamber Orchestra of New York, and on Harp Faculty at the Manhattan School of Music, Precollege Division. She is a member of Duo Scorpio, a harp duo that aims to expand harp duo repertoire through commissions; a recent commission by composer Robert Paterson, "Scorpion Tales," was premiered at the American Harp Society Convention in New York in July 2012. It was also included in Duo Scorpio's debut album, *Scorpion Tales*, also released in 2012.



Claire Courchene, B.M. '06, is creative partner at Stereographic Entertainment, where she is writing and producing cues and songs for commercials and trailers. Courchene has toured with Josh Groban, Rhye, and Macy Gray and performed on television for *Glee*, *American Idol*, and *The Voice*. She recorded on the latest album for Quadron on Polydor records.

Steve Danyew, B.M. '06, is an editor of the music website Polyphonic.org. His

works for chamber ensembles, wind ensembles, and choral ensembles are found on concert programs throughout the United States and abroad. Recent commissions include a wind ensemble consortium piece for winds and film, a work for the Bethel College Concert Choir, a wind ensemble work for Tabor College, and a work for the Tennessee All-State Band.

Sarah Pachter Freudenberger, B.M. '06, is cantorial associate at Congregation B'nai Israel in Boca Raton, Florida. She is married to **Peter Freudenberger**, B.M. '08, and a proud mother of their daughter, Aria, born June 22, 2011.

Marie-Elaine Gagnon, D.M.A. '06, is an assistant professor of cello at the University of South Dakota, where she has played in the Rawlins Piano Trio since 2009. Recent international tours have included Taiwan and Panama. She has won numerous music competitions in Canada and the United States, and as a member of the Ibis Camerata she has performed at the White Nights Festival in Russia and in Serbia and Switzerland.

Joshua A. Henry, B.M. '06, is currently playing the role of Jake in the production of *The Gershwins' Porgy and Bess*, which won a 2012 Tony for Best Revival of a Musical.

Bruce Kiesling, D.M.A. '06, is director of the Tulare County Symphony in California. He conducted the Youth Orchestra Los Angeles at the Hollywood Bowl in August



2012 for an audience of 14,000 as they accompanied Latin superstar Juanes, featuring Kiesling's own arrangements of Juanes's hit songs. Kiesling also prepared the youth orchestra for a joint performance and open rehearsal with Simon Rattle for the L.A. Phil's Youth Orchestra Festival Day, May 2012. He is as a composer for feature films including *Desperate Acts of Magic* (Gold Cap Films, 2012) and *Desires of the Heart* (DOTH Entertainment, planned release 2013).

Kelly A. Parkes, Ph.D. '06, is an associate professor at Virginia Tech, where she teaches graduate level music education class, mentors students completing internships, and supervises

interns. She won Virginia Tech's 2012 University Exemplary Program Award for effectively integrating ePortfolios to improve student learning.

David Ragdale, D.M.A. '06, is associate professor of music and director of bands at the University of Alabama in Huntsville. He conducts the Huntsville Youth Orchestra and



Huntsville Chamber Winds, and has several guest-conducting engagements in the Southeast, including the 2012 Alabama All-State Band.

Cara Samantha Scherker, B.A. '06 is a singer and songwriter. Her pop/soul album of original music *Out the Door* (EP) was released under her stage name Cara Samantha on iTunes in 2012. She was a contestant on American Idol Season 12, where she received a golden ticket from Mariah Carey, Keith Urban, Nicki Minaj, and Randy Jackson.

Matthew White, MM '06, D.M.A. '11, is assistant professor of trumpet and coordinator of jazz ensembles at Coastal Carolina University. In 2012 he began touring and recording with the country band, The Mavericks, as part of their Reunion Tour. White has been a featured soloist with the Nashville Jazz Orchestra, South Florida Jazz Orchestra, Gene Krupa Big Band, and musical artists Wycliffe Gordon, Kevin Mahogany, Lou Marini, Rihanna, Melinda Doolittle, and Russ Taff in addition to leading his own ensemble, the Super Villain Jazz Band.

Misha Dacic, B.M. '07, recently recorded an album titled *Liszt: Piano Music* for a Dutch record label.

Ben Geyer, B.M. '07, is a Ph.D. student and teaching assistant in music theory at the University of Kentucky. This semester he is presenting his research on swing microrhythm at two theory conferences at Florida State University and Indiana University. He is active as a jazz pianist in Lexington, Kentucky.

Kimberly Gustafson, B.M. '07, is general manager of the Amelia Island Chamber Music Festival (AICMF). During her three seasons there, AICMF was listed as one of the Top 20 Events in the Southeast by the Southeast Tourism Society.

Jeanie Jihyun Kim, D.M.A. '07, a pianist and Steinway artist, is an adjunct professor of music at Sungshin Women's University and Cheongju National University of Education in Korea. She is also director of Eumsarang School of Music in Korea.

Armando Mazariegos Monterroso, M.M. '07, has been working as a professor at Universidad del Valle de Guatemala, in Guatemala City, teaching harmony and counterpoint. In 2012 he served as juror to many local music competitions.

Catherine A. Rand, D.M.A. '07, is director of bands and associate professor at the University of Southern Mississippi. Rand is published in Volume 5 of *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* (Meredith Music Resource). She recently presented at the International University Global Theatre Experience Conference in Austria and will present at the Singapore Drama Educators Association Conference in May. She is a member of the Creative Music Project for the Cayman Islands Music Workshop and has conducted several honor bands in Mississippi, Alabama, and Florida.

Kristen L. Rasmussen, B.A. '07, B.S. '07, performs trumpet with the Seattle Women's Jazz Orchestra in the solo chair while pursuing a Ph.D. in atmospheric sciences at the University of Washington.



Gregorios Zamparas, D.M.A. '07, is assistant professor of music and director of piano studies at the University of Tampa. He has received critical acclaim for his versatile career as recitalist, orchestra soloist, and chamber musician in Greece, Bulgaria, former Yugoslavia, Russia, Latin America, South Korea, and the United States. **Nicholas D'Angiolillo**, B.M. '08, is the licensing representative at Naxos of America, Inc., a leading classical music label. He has been a part of countless custom CD compilations, music textbook accompaniments, television commercials, and film synchronizations, including notable Naxos synchs in the productions *Shutter Island*, *Modern Family*, *Transformers*, *Boardwalk Empire*, *Weeds*, and most recently the

2012 James Bond film *Skyfall*.

Emma Cohen-Joppa, B.M. '08, is an elementary school music teacher at The International School of Panama in Panama City, Panama.

Doug Larsen, B.M. '08, and **Ben Lindell**, B.M. '08, are preparing to release *Shuffle*, a pop/hip hop/dance album of all original music with VHI's Save the Music Foundation, featuring artists from around the world. The album is for East Midwest Music Group, LLC, a company Larsen and Lindell run together. All proceeds will benefit the Save the Music Foundation.

Hayoung Lim, Ph.D. '08, recently had an article, "The effects of therapeutic instrumental music performance on endurance level, self-perceived fatigue level, and self-perceived exertion of inpatients in physical rehabilitation," published in *Journal of Music Therapy*.

Nicole P. Marcus, B.M. '08, is a drummer in the 2013 international tour of *Hair, The Musical*. She is currently touring the U.S., Canada, and Japan.

Chung Park, D.M.A. '08, is director of orchestral activities for the Hayes School of Music at Appalachian State University in Boone, North Carolina. This year he worked with the Marcus Roberts Trio, violinist Yosuke Kawasaki, and the Waitiki 7. Park also conducted the Hillsborough County (Tampa, Florida) All-County Orchestra and the 9/10 Florida All-State Orchestra.

Katrina Mena Rick, B.A. '08, recently signed with Dynamix Records to release her debut album of original electronic dance music. Rick is casting director for Disney's *American Idol*



Experience in Hollywood Studios and a freelance vocal coach and clinician for students in the Orlando area. She is a studio vocalist for Walt Disney Entertainment and a member of American Society of Composers, Authors and Publishers and National Association of Teachers of Singing.

Dave Carl Schroeder, M.M. '08, D.M.A. '11 (nicknamed Canadian Dave), is currently an adjunct faculty member at Carleton University in Ottawa, Ontario, Canada. Schroeder performs regularly with the groups "The Bad Samaritans" and "Little Bones."

Parker Smith, B.M. '08, has been recording, writing, and touring solo and with his band, Parker Smith and the Bandwith, for three years. He is also a music teacher and business manager for Opus One Music in Atlanta, Georgia, which brings music to preschool students. He teaches private guitar lessons at Buckhead Music in Atlanta.

Brett Thomas Takacs, B.M. '08, is an audiovisual communications analyst at the Board of Governors of the Federal Reserve System and is treasurer of the Audio Engineering Society in Washington, D.C.

Eric Thomas, D.M.A. '08, is an associate professor of music at East Texas Baptist University and artistic director and principal conductor of the Shreveport Chamber Singers.

Vicente Chavarria, B.A. '09, M.M. '11, is pursuing a D.M.A. in early music performance and choral conducting at USC Thornton School of Music, where he is an early music graduate teaching assistant. He founded the early music ensemble Flos Campi, directs the Gloria Dei Choir, and co-directs Canticum Novum LA. Chavarria recently performed with Bach-Collegium San Diego, LA Schola, and more, and was commissioned to arrange music for the Santa Fe Desert Chorale. He is published by Santa Barbara Music Publishing, Inc.

Sara Cowley, B.M. '09, M.M. '12, is director of bands at Hialeah-Miami Lakes Senior High School, where she was nominated Rookie Teacher of the Year.

Michael Feinberg, B.M. '09, is a faculty member at the New York Jazz Academy. His tribute to Elvin Jones, *The Elvin Jones Project*, was released on Sunnyside Records featuring Billy Hart, George Garzone, Tim Hagans, and Leo Genovese. It made several best of 2012 lists, including *Jazz Inside Magazine* and *New York City Jazz Record*.

Feinberg also won the 2012 Yamaha Six String Theory Guitar Competition, which led to recording on Lee Ritenour's latest Concord Records release, *Rhythm Sessions*.

Ross Goldman, B.M. '09, is director of instrumental music at Monsignor



Edward Pace High School in Miami Gardens, Florida. This year he was named Lead Teacher for the new Fine Arts Academy program.

Sara Anne Duncan Grimes, M.M. '09, is recently married and working as the assistant orchestra director at Walton High School in Georgia.

Mijal Grinberg Konigsberg, M.M. '09, is director and owner of Rec Música Centro de Estudios Musicales in Roma Norte, Mexico.

Diana Le, B.M. '09, is a neurologic music therapy fellow at University Hospitals Case Medical Center in Cleveland, Ohio.

Michael Martinez, B.S. '09, is technical director and audio engineer for DJE Sound and Lighting in Lake Forest, California.

Kevin Mazzarella, B.M. '09, is band director at Carl C. Cutler Middle School in Groton, Connecticut.

Evan Privoznik, B.M. '09, is a master's student in music therapy and graduate teaching assistant at the Frost School of Music.

Tobin Sparfeld, D.M.A. '09, is vice chair of music at Los Angeles Mission College. He won the Young Artist Choral Composer Competition of the Los Robles Master Chorale, which premiered his *O sacrum convivium* in May 2012.

William Villaverde, D.M.A. '09, is co-founder, program director and piano faculty of The Superior Academy of Music in Miami. Villaverde has performed extensively throughout Cuba, Bolivia, Spain, and the United States. As a soloist he has performed with the Frost Symphony Orchestra, South Carolina Philharmonic, Meadows Symphony Orchestra, Orquesta Sinfonica Iuventas, and others.

2010s

Diosan Borrego, B.M. '10, is a television editor. He has edited a full season of *La Chispa de Chef Carmen* for Casa Club Network (of MGM Latin) and content for CNN Latino's weekly



programing. Borrego was cast as a singer and songwriter for a new talent

show called *Onset Miami*.

Tim Buchholz, D.M.A. '10, is assistant professor of music at the University of Wisconsin Marathon County in Wausau, Wisconsin. Buchholz directs two vocal jazz ensembles, including a community vocal jazz ensemble and classical choir, and teaches music theory, aural skills, and vocal technique.

Bridget Davis, B.M. '10, is a voice teacher at Mark Murphy's Music in New Jersey. She released her debut EP, *Trouble Comes In Threes*, in December 2012 with her band, Bridget Davis and the Viking Kings. The album is available on iTunes and the group is playing throughout the Northeast.

Amy Kalas, M.M. '10, recently had an article, "Joint attention responses to simple versus complex music of children with autism spectrum disorder," published in *Journal of Music Therapy*.

Geoffrey Loff, B.M. '10, M.M. '12, is the music director and pianist for the Atlanta Opera's community outreach program. This summer he will be a young artist



at Opera North in New Hampshire and in August 2013 will begin a resident artist stint at the Minnesota Opera. He is working on arranging the Mozart piano concert for string quartet and piano and composing a sonata for voice, viola, and piano.

Stacie Lee Rossow, D.M.A. '10, is associate director of choral and vocal studies at Florida Atlantic University in Boca Raton. Rossow was the studio conductor for the 2011 CD *Illuminations* by Anúna (recorded in 2010 in Dublin, Ireland).

Esneider Valencia, M.M. '10, a doctoral candidate in saxophone, recently signed on as a Selmer Paris Artist.

Lauren Ann Denney Wright, D.M.A. '10, is director of wind activities at Berry College in Rome, Georgia. In July she conducted chamber music with members of the Berlin Philharmonic in France. She recently published an



article in Volume 9 of *Teaching Music through Performance for Band* and has been a guest conductor at numerous colleges and high schools.

Zoe Zeniodi, D.M.A. '10, was named assistant conductor for the Florida Grand Opera in December 2012. Previously she was music director of the Broward Symphony Orchestra. She was also 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.

Fabiana Claire, D.M.A. '11, is the co-founder and executive director of The Superior Academy of Music in Miami and has recently performed in the U.S., Bolivia, Cuba, and Spain. As a soloist, she has performed with the South Carolina Philharmonic, Frost Symphony Orchestra, College of Charleston Symphony Orchestra, Orquesta Sinfonica Iuventas, and Valencia Youth Orchestra.

Eunju Jeong, Ph.D. '11, accepted a postdoctoral music therapy position at Ewha Womans University, Seoul, Korea.

Jose Leonardo Leon, M.M. '11, is a Venezuelan-American bass trombonist in South Florida. Recent performances include the Florida Grand Opera Zarzuela Series, including FGO's gala under Maestro Plácido Domingo; a solo recital at the National Center for the Arts in Mexico City; and appearances with Sarasota Orchestra, Southwest Florida Symphony Orchestra, Naples Opera, Miami Symphony Orchestra, and Bilbao Symphony (Spain). Leon is a low brass faculty member at Saint Andrew's School of Performing Arts in Boca Raton and brass director at the Greater Miami Youth Symphony.

Aaron Ludwig, D.M.A. '11, is a member of the New World Symphony. He has performed solo, chamber, and orchestral music throughout the United States and Europe. As a chamber musician, Ludwig was a founding member of Trio Lunaire, which competed in major competitions, including the Coleman Chamber Music Competition in Los Angeles and Fischhoff Chamber Music Competition. His piano trio was one of only two American groups invited to the ARD Munich Music Competition in Germany and was a prizewinner at the Music Teacher National Association chamber music competition in

Toronto.

Brad Newman, B.M. '11, is a freelance music teacher in Palm Beach County, Florida. Recent health complications prohibit him from playing clarinet, but he has found new interests in the health field. He graduated from the Florida Medical Training Institute and holds a state certificate in EMT-Paramedics. He is studying nursing at Florida Atlantic University.

Eric Spiegel, B.M. '11, teaches Exploring Music to middle school students and music history to high school students at George Rogers Clark Middle and High School in Whiting, Indiana, and is directing the school musical *Little Shop of Horrors*. He also performs with Chicago-based Peregrine Medieval Vocal Ensemble and Boomslang a new pop-rock a cappella vocal ensemble. He will compete in the 2013 Harmony Sweepstakes in May.

Alexandra Stewart, B.M. '11, moved to Brooklyn, New York, began writing songs, and debuted her album *Waba*.

Colin Trusedell, B.M. '11, is the tour manager and bassist for the United States Air Force Academy Band's pop/rock ensemble, Blue Steel, recording tours through major metropolitan areas and organizing concerts for television. In 2012 he was awarded the Public Affairs New Airmen of the Year award and the Team Peterson Air Force Academy Band Airmen of the Year. MyShowsLive, his booking agency in South Florida and Central Colorado, quadrupled in size and revenue last year. He recorded his first record as band leader, and he and his wife celebrated the birth of their first child in March.

Jose "Joey" Barreiro, B.M. '12, is working as "Tony Manero" (the John Travolta role) in *Saturday Night Fever the Musical* on Royal Caribbean's *Liberty of the Seas*.

Chris Cicconi, D.M.A. '12, was an invited guest conductor with the Broward Symphony for the Vaughan Williams *Scherzo ala Marcia*. He is the assistant conductor of the Ars Flores Symphony Orchestra in Davie, Florida.

Jason Cooper, M.M. '12, J.D. '12, is an attorney with Lipscomb, Eisenberg & Baker, PL in Miami, where he practices intellectual property litigation with a focus on national anti-piracy copyright enforcement.

Carolyn Dachinger, M.M. '12, is pursuing a

ClassNotes

Ph.D. at Frost in music education with a music therapy emphasis. She is a graduate teaching assistant.

Michelle Ozog, M.M. '12, J.D. '12, is working as an in-house counsel for TuneSat in New York City.

Stephanie Riggs, B.M. '12, is a music therapist at Miami Season's Hospice.

Jenna Rubali, B.M. '12, plays the role of The Extraordinary Girl in the U.S. and international touring shows of *American Idiot The Musical*, a punk rock adaptation of Green Day's album *American Idiot*.

Trent Saunders, B.M. '12, plays the role of St. Jimmy in the touring Broadway

show *American Idiot The Musical*. He was a featured soloist at the University of Miami's undergraduate commencement ceremonies in May 2012. While attending Frost, he and his brother **Heath Saunders**, B.M. '11, were cast regularly in Jerry Herman Ring Theatre productions.

Kathryn "Kate" Lynn Simon, Ph.D. '12, is an assistant professor of music education at Towson University. She was appointed Youth and Student Activities



Chair for the Maryland and Washington D.C. Chapter of the American Choral Directors Association.

Laura Sutnick, M.A. '12, one of the first alumni from the new Arts Presenting & Live Entertainment Industries program, won the title of Best DJ in The Best of Miami 2012 for her iconic show, *Vamos a la Playa*. She now works at Wynwood Radio, a local Internet radio station.

Evelyn Laguardia, B.M. '13, is a music therapist at Miami Children's Hospital.

Andy Panayides, M.M. '13, a music therapist, works at Opportunities in Positive Growth in Indiana.



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In Memoriam



Victor Stern, professor of viola and chamber music at the University of Miami from 1952 to 1984, died in Flat Rock, North Carolina, on August 26, 2012. He was 89. Stern was also director of the University of Miami String Quartet and founder and conductor of the University of Miami String Orchestra. A native New Yorker, Stern moved to Miami in 1947 and was principal violist and personnel manager of the Miami Philharmonic Orchestra for 25 years (a.k.a. the Greater Miami Philharmonic, then the Florida Philharmonic) and musical director of the International Ballet Company Orchestra for 13 years. He is survived by his wife of 68 years, Joyce; his three children: Ben Stern, Ruth Samad, B.S.N. '69, and Jessica Beir, B.M. '76; and six grandchildren.



Ingus Naruns, a cellist in the Greater Miami Philharmonic who taught at the University of Miami from 1968 to 1981, died in Long Island on July 23, 2012 at the age of 87. Naruns studied at the Latvian National Conservatory and the Moscow Conservatory before becoming a Latvian World War II refugee. He won the Geneva International Music Competition while living in a German Displaced Persons camp. He emigrated to the United States in 1951 and was soon performing in Boston and New York City. He recorded as a soloist with The London Philharmonic Orchestra and can be heard in the theme for the 1960s television series *Bewitched* and on the Bee Gees'

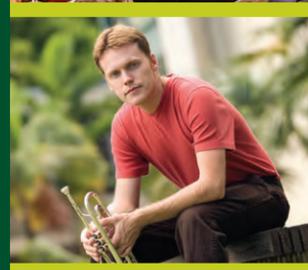
Saturday Night Fever soundtrack. Naruns is survived by Kathryn Ellis, his companion for 34 years, and daughters Sylvia Naruns Parodi and Ingrid Naruns-Gil.

Rosann Sidener, B.M. '78, M.S. '87, principal of Miami Beach Senior High School since 2007 and wife of longtime faculty member Whit Sidener, B.M. '69, M.M. '72, lost her courageous battle with cancer on April 15, 2013, at the age of 57.

Sidener first developed a passion for music while playing violin in fourth grade. She later sang lead roles in school musicals and at church and played piano and French horn. She began her career as a choral music educator in Miami-Dade Public Schools in 1977. She served as assistant principal at Nautilus Middle School and Miami Senior High, choral director at Palmetto High School, and principal at Booker T. Washington High School before taking the helm at Beach High. Named the 2012 Florida Principal of the Year, she spearheaded Beach High's rise from a "D" to an "A" school in just four years.

"This is a very sad day for the entire family of the Frost School," says Dean Shelly Berg. "Rosann was an amazing and accomplished woman. A commemoration of her life and legacy will be held later this spring."

In addition to her husband, Sidener is survived by her mother, Martha Powell; sister, Carol Eaton; brothers, Samuel and Daniel Powell; and stepson David Sidener. ▮



Among the highlights of the University's historic *Momentum* campaign was Phillip and Patricia Frost's magnificent naming gift to the school. Fueled by such generosity, the Frost School has evolved into what is now widely considered the most industry-relevant center of higher music education in the nation.

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The Frost School of Music broke ground on its new Patricia Louise Frost Music Studios, the first of three new buildings slated for the music campus during *Momentum2: The Breakthrough Campaign for the University of Miami.*

