

FROST SCHOOL OF MUSIC

University of Miami • Spring 2017

SCOPE

INSIDE:

Afro-Cuban Jazz Faculty

Marvelous Musicologists

Joshua Henry in *Hamilton*



Leading *the* Way

Shelton G. Berg celebrates a decade as dean with a cross-curricular initiative that advances future careers in music.



Message from the Dean

The Frost School of Music has a distinctive DNA, and we are the latest caretakers of it. I'm reflecting on the recent passing of two iconic professors, Robert Parker and Rosalina Sackstein. Dr. Parker served as Graduate Dean of the School until 1995. As a trumpeter, he was as comfortable with the Great American Songbook, and jazz, as he was in a symphony orchestra. He was both a music theory teacher and a musicologist. Current Frost musicologist Deborah Schwartz-Kates describes his monumental research on Mexican composers as having, "shaped the work of an entire generation."

Rosalina Sackstein stepped away from a promising solo career for love and family, and then went on to shape the futures of young pianists for 50 years. She was legendary for her uncompromising standards, which were exemplified in her own playing, and she was a master in carrying forward the pianistic approach of her mentor, Claudio Arrau. Rosalina served the school until 2012. As an entrepreneur she presented great chamber music with her Miami Civic Organization, using the proceeds to fund scholarships.

The attributes of these two and many other faculty members laid the foundation for the Frost School of today. The vision of previous deans put into place the breadth of offerings that allow our students to "build themselves," which is a signature result of our DNA. With our groundbreaking Experiential Music Curriculum, all Frost undergraduates become composers, arrangers, and improvisers across genres.

They also focus on technology and marketing/entrepreneurship skills. Other courses, offered only in our school, train graduate students in the same manner. Those attributes are reinforced in a breadth of performance and creative endeavors.

Where else could a university music student perform with Quincy Jones, John Williams, and Steve Miller within the space of a week, and then a couple of weeks later perform stunningly in a concert of Mahler and Prokofiev?

In April, I attended the capstone project of the Frost senior class in Instrumental Performance. These young artists came to Frost to enhance artistry on their instruments, and they performed brilliantly. But, they also composed and arranged genre-spanning repertoire, conducted the pieces, improvised, and narrated eloquently, planned the lighting and production values, and demonstrated a palpable joy for music making. Bob Parker and Rosalina Sackstein would have been proud.

Shelton G. Berg

Shelton G. Berg
Dean, Frost School of Music
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JOHN ZALLOUX

FROST SCHOOL OF MUSIC UNIVERSITY OF MIAMI

Frost School of Music

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Front Cover

Photo by David Azoulay

Score magazine is published once a year by the Frost School of Music and University of Miami Division of University Communications. **Score magazine** is distributed free of charge to alumni, faculty, staff, and friends of the Frost School. Reproduction in whole or in part without written permission is prohibited. Postmaster and others, please send change of address notification to **Score magazine**, Frost School of Music, P.O. Box 248165, Coral Gables, Florida 33124-7610; telephone 305-284-2241. Contributions of articles, photographs, and artwork are welcome; however, **Score magazine** accepts no responsibility for unsolicited items.

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Employment Prospects Bright for New Frost School Grads

AS NEWLY MINTED Frost School of Music graduates cross the commencement platform and are formally conferred their University of Miami degrees, they break free of traditional protocol and greet Dean Shelton G. Berg with heartfelt handshakes, high-fives, and hugs. They know him personally from performing together on stage and in the classroom and from his ongoing interest in their professional development.

Recent stats indicate they have every reason to be enthusiastic. “Our new alumni are optimistic about their futures in the music profession, because they know, as Frost School graduates, they are the best prepared for 21st century careers,” says Berg. “Our most recent data reveals that 88 percent of our undergraduates either already had good full-time jobs lined up six months after graduation, or were enrolled in a graduate program of their first choice, and that is the direct result of the changes that our faculty made to both the curriculum and the types of industry-relevant experiences in which they have participated in recent years,” he explains, quoting statistics from

UM’s Toppel Career Center’s 2015 exit survey of new graduates. The percentage was 57 percent in 2007, the year Berg was appointed dean.

In addition, the Toppel Career Center’s exit survey reported that the average starting salary for new music grads was \$55,000, higher than the University of Miami’s aggregate of \$50,000 for other grads, and the same as the School of Business Administration.

“Our new music grads are embarking on satisfying and entrepreneurial careers in performance and production, as well as music therapy, music business, and entertainment law, with greater

confidence and placement rates than ever before. Our master’s and doctoral students are also landing significant positions,” Berg says.

Career outcome survey results for the 2016 and 2017 classes will be available at the Toppel Career Center’s website once fully compiled (miami.edu/toppel).

Read more about Dean Berg’s decade of leadership on page 22, and the accomplishments of Frost faculty, alumni and students throughout this issue of *Score*.



Kyle Swan, right, shakes hands with Dean Berg at UM’s 2016 undergraduate commencement ceremony. He is currently pursuing a master’s degree at the Frost School of Music.

Frost a Top-12 Elite Music Business School

THE REPUTATION of the Frost School of Music continues to rise, as reflected in higher education and trade publications. This year, the Frost School is included in *Billboard’s* report, “Top 12 Elite Music Business Schools Shaping the Industry’s Future.” The selected schools are all nonprofit, degree-granting programs in both public and private U.S. universities.

Billboard noted that among the resources offered to the 80 undergraduates majoring in music business at Frost are student-run record label Cane Records, publishing company Cat 5 Music, and radio station

WVUM, in a highly relevant curriculum directed by entertainment attorney, professor, and department chair Serona Elton, M.M. ’95.

Billboard also highlighted alumnus Miles Braffett, M.B.A. ’86, M.M. ’87, who currently serves as senior vice president and chief information officer for Sony Music Entertainment.

In addition, *The Hollywood Reporter* included the Frost School in its “Top 25 Music Schools” report for the third year in a row, and *Musical America* included Frost in its special report, “Where Training in the Arts Meets Training for Life.”

Super Teachers Weekend Spotlights Students and Faculty

WHEN DEAN BERG expanded the Frost School’s advisory committee four years ago to include more music business executives and entrepreneurial thought-leaders, one of the committee’s first recommendations was for the School to identify more “key influencers” across the globe—those who actively advise top high school music students or grad students about the best music schools at which to apply. The committee felt a larger pool of key influencers could help build the Frost brand more deeply as well as internationally.

Berg proposed to faculty that they nominate and invite a select group of such key influencers to visit the campus as a way to jump-start the process. “I felt if they could interface one-on-one with our faculty, see our incredible new facilities firsthand, and hear the quality of our chamber music groups and large ensembles, it would move us quickly toward our goal,” he says.

Berg coined the phrase “super teachers” to describe the types of candidates the faculty identified as ideal... highly respected, private music instructors; faculties of music and arts high schools; award-winning orchestra, choir, and band directors whose students earn all-state and international prizes; music supervisors for large school districts with their eye on the best classical, jazz, or popular music programs; and alumni working in the areas of music engineering, music therapy, and music business.

That led to the creation of an annual Super Teachers Weekend at the Frost School, hosted for the second time in early March. Associate Dean for Undergraduate Studies Steven Moore, Assistant Professor of Professional Practice Corin Overland and Director of Recruiting and Admission Karen Kerr, M.A.L.S. ’16, organized the weekend’s activities with department chairs, ensemble directors, and professional staff.

This year’s Super Teachers, pictured left to right, are: Judy Grant-Duce, flute, Boston Flute Academy/ Boston College; Xun Pan, director of keyboard studies, Millersville University; Kimberly Strickland, chair of the music department, Alabama School of Fine Arts; John Casagrande, executive administrator for the National Band Association, George Mason University (retired); Doug Wallace, director of percussion, American Youth Philharmonic Orchestras; Steven Bossert, music teacher, Plant High School, Florida Music Institute; Allan Dennis, president and founder, Midwest Young Artists; Bill Sears, director of jazz studies, Interlochen Center for the Arts; Daniel Trahey, tuba, Peabody Institute at Johns Hopkins University.



ALEXIS CAPELLADES



VERSATILE LIGHT STUDIO



VERSATILE LIGHT STUDIO

Overland says the Super Teachers were very impressed with the Frost students’ “talent, confidence, and poise” as well as the faculty’s “high level of commitment to their students.”

Kerr adds, “Many of our Super Teachers had never been to the University of Miami campus before or hadn’t visited in a very long time. Showcasing all that we have to offer in this way is already helping our recruiting and marketing efforts.”

Super Teachers, above left, enjoyed the Frost Opera Theater’s staging of *The Rake’s Progress* by Stravinsky, above, a concert by the Stamps String Quartet, left, and much more during their weekend visit.

Harry Glantz Classical Trumpet Scholarship Announced

Trumpeter extraordinary Harry Glantz is memorialized in a newly endowed classical music scholarship at Frost. FORMER MUSIC FACULTY HARRY GLANTZ was one of the most renowned classical trumpeters of the 20th century. He emigrated from the Ukraine to the United States as a young child, eventually studying trumpet with such greats as Max Schlossberg and Gustav Heim. His career spanned five decades. Most notably, he was principal trumpet of the New York Philharmonic Orchestra from 1928 to 1942, during

which time instrument manufacturer Conn produced the first Harry Glantz signature mouthpiece. Glantz also performed with Arturo Toscanini's NBC Orchestra from 1942 to 1954, as well as the Philadelphia Orchestra and the San Francisco Symphony.

Glantz was recruited to join the applied music faculty at the

University of Miami in 1968 as a full-time trumpet instructor, where he mentored graduate trumpet students until his passing in 1982.

To honor the master musician's legacy, Glantz's granddaughter, Felicia Rosenfeld, executive director of Dance Resource Center in Los Angeles, and her husband, David Linde, chief executive officer of Participant Media, pledged \$100,000 to establish the Harry Glantz Classical Trumpet Endowed Scholarship at the Frost School of Music.

"We are honored that the Frost School has worked with us to establish this opportunity to support future classical trumpeters, says Rosenfeld. "My grandfather would have been proud to know that his legacy and inspiration continues."

Associate Professor of Trumpet Craig Morris says, "This scholarship is very exciting. Harry Glantz is a legend, and having his name attached in any way to the trumpet studio at Frost is both appropriate and fantastic."



GETTY IMAGES

Rare Guarneri Violin Honors Philanthropist Sue Miller

THE MILLER FAMILY, whose generosity has left an indelible mark on the University of Miami with gifts totaling over \$200 million since 2004, including \$5 million in 2016 to the Frost School of Music, is honoring the passing of their matriarch Sue Miller with a gift of \$1.1 million to enable the Frost School to purchase a rare 1714 Giuseppe Guarneri 'filius Andreae' violin. It will be called the Sue Miller Violin, and will be loaned to a talented Frost School violin student each year upon the recommendation of the string faculty.

An avid music lover, Miller died on November 10, 2016, at the age of 81. The widow of the late Leonard M. Miller, former chair of UM's Board of Trustees who founded Lennar Homes, is honored through this incredible rare instrument by her three children, Stuart Miller,

J.D. '82, who also served as the chair of UM's Board of Trustees; Jeffrey Miller, A.B. '84; and Leslie Miller Saiontz.



JENNY ABREU

The violin is from the maker's most productive period, in which the instruments are the most excellent and most valuable. Giuseppe surpassed his famous father as a violinmaker; he ranks among the most important of the classical era. "Thanks to a magnificent gift from the Miller family, the Frost School of Music will be able to attract brilliant young violinists and launch their concert careers. They will be privileged to play a 300-year-old masterpiece violin from one of the greatest of the Italian makers, dedicated to the

memory of one of Miami's most significant philanthropists, Sue Miller," says Dean Shelton Berg. "Nothing could make me more proud."

UM Trustee Donates Noteworthy Music Scores

RARE AND VALUABLE SCORES composed by musical giants—from Beethoven to Gershwin—printed and bound during the composers' lives, were donated to the University of Miami by one of its longtime trustees Alfred Camner, J.D. '69, his wife Anne Camner, J.D. '72, and their children Danielle Camner Lindholm, J.D. '95, Errin Camner, L.L.M. '99, Lauren Camner Winter, M.B.A. '98, and Andrew Camner, A.B. '09.

"It is our family's desire that this collection of first and early printed music editions form the true start to creating an extraordinary musical resource, unmatched by modern editions," says Camner.

The Camner Family Music Collection features historical works spanning three centuries and with origins in many parts of the world, including rare lithography-printed and leather-bound editions of Chris-

toph Willibald Gluck's *Alceste* (1767), Georges Bizet's *Carmen* (1875), and Igor Stravinsky's *The Rite of Spring* (1913).

The collection is housed at the Marta and Austin Weeks Music Library and Technology Center at the Frost School of Music, where it is available to University students, researchers, and the public. "The Camner Collection brings a new level of research prestige to the library," says Weeks Music Librarian, Nancy Zvac, M.M. '79.

Frank Cooper, research professor emeritus, says the timing is important. "In an age where electronic media have taken over, there are fewer research materials to compare to original objects, in this

case, printed scores from the times of the composers themselves. How invaluable for researchers today and for many generations to come."



Fred Camner

Orchestra Library Finds a New Home at Frost School of Music

THE FROST SCHOOL is now home to a large music library of orchestral scores and parts owned previously by the Florida Philharmonic Orchestra (FPO). The Miami Foundation, along with the Miami Dade Public Library System (MDPLS), was designated the custodian of the FPO Music Library after the orchestra filed for bankruptcy in 2003. After an open bidding period, the Foundation ultimately purchased the Library, with the stipulation it be kept intact in South Florida, and the FPO could buy it back if it was able to reorganize. After the orchestra was dissolved in 2012, neither the Miami-Dade Board of County Commissioners nor the MDPLS were willing to house the Library permanently. The Frost School of Music approached The Miami Foundation and suggested it donate the Library to the School, where it could be well-maintained, kept intact, and made readily available for lending, educational, performance, and research purposes in South Florida. The Foundation agreed, and the entire Florida



Alexander Magalong, M.M. '16, a doctoral candidate in instrumental conducting, selects a score and parts for a rehearsal with the Frost Symphony Orchestra.

Philharmonic Orchestra Library was gifted and transferred to the Frost School of Music in January 2016.

New Scholarships Add Prestige to Frost Salzburg Program

SERGIO GONZALEZ, senior vice president for University Advancement and External Affairs, along with Shelton Berg, dean of the Frost School of Music, traveled to Austria for a week last August with a dozen dedicated scholarship donors to visit students participating in the Frost School's four-week Frost Salzburg Opera Program now in its 32nd year at the legendary Salzburg Festival. It is a comprehensive summer training program in the birthplace of Mozart that attracts young singers and pianists from around the globe to study with renowned musical artists.

Nearly 40 students studied abroad through the program last summer, hailing not only from the Frost School, but from other universities as well. Robynne Redmon, mezzo-soprano and Frost assistant professor in vocal performance, is the director.

Emily Ennis, a junior vocal performance major at Frost, says the study abroad experience broadened her world view. "In Salzburg, opera and classical music is a lifestyle, whereas in the U.S. it is viewed more as an art form...something to be studied. There, music and art is valued tremendously. It feels like the lifestyle in music that I aspire to have."

Cameron Sledjeski, also a junior, says his opportunity to sing with a professional Mozarteum orchestra was "a really big deal, and a real privilege." He praises the "great tickets that students receive to major concerts at

the festival, the daily immersion in the Austrian culture, profound music lessons, diction coaching, master classes with major singers, lunch every day with all of the students and faculty, and glorious sightseeing and tours."

Two donors on the tour were University of Miami Trustee and Frost School of Music Visiting Committee member Allan Herbert, B.B.A. '55, M.B.A. '58, and his wife, Patti Herbert, B.B.A. '57. They were so impressed with Redmon, and the "superb quality of the program," that upon their return to Miami they donated \$100,000 to the Frost Salzburg Program and pledged an additional four consecutive years of support, primarily for scholarships for Frost students.

The Herberts are great friends of the University of Miami and Frost School of Music. They support the Donna E. Shalala MusicReach Program, are patrons of the Frost School's annual Winter Wonderful gala, and are namesakes of UM's Patti and Allan Herbert Wellness Center on the University of Miami's Coral Gables campus.

"I am so grateful for the enthusiasm and support of Allan and Patti Herbert," says Redmon. "The Salzburg program is well known as a high-quality place for singers and pianists to learn in the summer. Without scholarships, we would likely cease to exist. I believe it elevates the reputation of the Frost School as a place to come and study classical singing, and it is my hope that every applied voice student can be guaranteed a scholarship to the Salzburg program during their four years at Frost."



Cameron Sledjeski



Patti and Allan Herbert

Below: Left to right, Frost students Laura Lassen, Joana Gonzalez, Cameron Sledjeski, Neal Taibel, and Emily Ennis before a recital at the Schloss Leopoldskron mansion in Salzburg, Austria, where exterior scenes were filmed for *The Sound of Music*.



MusicReach Mentees Give Back

FRESHMAN KATHERINE ATTONG-MENDES became the first-ever Donna E. Shalala MusicReach mentee to be accepted and enrolled at the University of Miami Frost School of Music. The mentoring program inspired her, so in turn, she is now serving as a MusicReach mentor through Frost. "I want to be able to impact someone in the way my mentors impacted me," she says.

An oboist, Attong-Mendes attended Miami's Coral Reef Senior High School while participating as a four-year mentee in the much-admired MusicReach program.



Katherine Attong-Mendes

She now travels to nearby Mays Conservatory each week to work with middle school music students.

"MusicReach promotes the healthy growth and development of youth in South Florida, using music as a motivating tool

to encourage teens to graduate from high school and continue on to college," explains Director of Outreach Melissa Lesniak, Ph.D. '05.

The mentoring program was featured in *The Miami Herald's* Giving Special Section. Written by Howard Cohen, the article states, "Shelly Berg, dean of the Frost

School of Music at the University of Miami who has worked with everyone from Gloria Estefan to ceremonies at the White House, states, 'Nothing keeps kids in school better than music. Nothing. Music is essential to human development, essential to society. A lot of problems we have in society can be traced, in some part, to music being taken out of schools,' he said. 'We know that kids who participate in music together get along better, they are more respectful of each other and their teachers, they gain self-esteem,' Berg said. 'It's an interesting thing. You have to develop as an individual, but you really have to do it with others.'"

Another former MusicReach mentee, Alain Rodriguez, now a trumpet major at Miami-Dade College (MDC), was similarly inspired to give back. He was named MDC's Student of the Month in September for his efforts to organize 15 of his fellow college music majors to mentor local high school students who are studying music. His MusicReach mentor, Justin Pressman, B.M. '12, now the development manager for the American Friends of the Israel Philharmonic Orchestra, says, "I was so touched to learn that Alain has gone on to make music such an integral part of his life, and is now making a profound difference for others."



Alain Rodriguez

Surprise for Frost Band of the Hour at Family Weekend Football Game

FAMILY WEEKEND was in full swing in October as 65,000 people filled Miami Gardens' Hard Rock Stadium to watch the University of Miami Hurricanes football team take on one of their biggest rivals, the Florida State Seminoles.

An explosive 30-second video at halftime introduced the Frost School of Music's Band of the Hour. As the band took the field, the crowd raised to their feet with thunderous applause for the surprise celebrity guest appearance of multi-Grammy-winning international superstar and UM Trustee Gloria Estefan, A.B. '78, and producer Emilio Estefan, as they appeared on the sidelines. Both have honorary D.M.A. degrees from



JENNY ABREU

UM. Amid the paparazzi and excitement, the 125-member Frost Band of the Hour set their starting formation and proceeded to rock the stadium with the Estefans' hit songs *Conga* and *Rhythm Is Gonna Get You*.

"I remember being a student at UM and

hearing the marching band practice as I would leave campus to go to work," recalls Gloria Estefan. "To be here tonight and hear this amazing band performing our music is overwhelming, so very special!" For sophomore trumpet player Samantha Daugherty, performing for Estefan and meeting the artist was life-changing, she says. "When I look back at my college experience, this is the night I will remember for the rest of my life."

Frost Band of the Hour saxophonist Dora Pagan, a freshman Music Ed major, is all smiles as she greets Gloria and Emilio Estefan after a half-time show at Hard Rock Stadium.

Grammy Success for Five Fabulous Frost Musicians

FROST FACULTY AND ALUMNI were well

represented at the 59th Grammy Awards show in Los Angeles on February 12, 2017 (CBS-TV), and at the 17th Annual Latin Grammy Awards in Las Vegas on November 17, 2016 (Univision Network).

Geoff Saunders,

M.M. '13, a Frost D.M.A. candidate who currently records and tours as bassist and banjo master with Nashville's six-piece O'Connor Band, won a Grammy Award for Best Bluegrass Album, for the group's #1 *Billboard* chart-topping debut album *Coming Home* (Rounder Records). Violinist Mark O'Connor calls Saunders "one of the best side musicians on the bluegrass scene today." The O'Connor Band also performed at the Grammy Awards Premiere Ceremony that was streamed live before the telecast, just days after they performed at the Frost School's Festival Miami (see page 18).

John Daversa, arranger, trumpeter, and chair of the Department of Studio Music and Jazz, received three

Grammy nominations in conjunction with his new album *Kaleidoscope Eyes: Music of The Beatles* recorded by the John Daversa Progressive Big Band. The first nomination was for Best Large Jazz Ensemble. The second was in the Best Arrangement Instrumental or A Capella category for his arrangement of "Lucy In The Sky With Diamonds," and his third was in the Best Arrangement Instrument or Vocals category for "Do You Want To Know a Secret." After the televised show, his band performed at the Grammy celebration party.

Brian Lynch, Frost associate professor of jazz trumpet, was nominated for a Grammy Award in the Best Latin Jazz Album category for his project *Madera Latino*, a Latin jazz perspective on the music of Woody Shaw. This was Lynch's fourth Grammy nomination; he won a Grammy in 2007 in the same category.

Colombian music producer and eight-time Grammy Award winner Julio Reyes Copello, M.M. '00, was nominated for four 2016 Latin Grammy Awards. He was nominated in the Record of the Year category, as producer and recording engineer for the song "Iguales" by Diego Torres. He also shared three different Album of the Year nominations with alumnus Carlos Fernando López, B.M. '12, for Andrés Cepeda's *Mil Ciudades*, Diego Torres' *Buena Vida*, and Fonseca's *Conexión*. Both Copello and López won a Grammy in 2016 for Ricky Martin's album *A Quien Quiera Escuchar (Deluxe Edition)*.

students Meaghan Campbell, Andrea Lopez, Noah Tauscher, Ashley Levin, Mel Bryant, and Anh Le.

IMA Award nominations are culled from thousands of submissions worldwide. The 2016 judges included Tom Waits, Kathleen Brennan, Slayer, The Kills, Lalah Hathaway, Meshell Ndegeocello, Suzanne Vega, and Shelby Lynne, as well as music industry press and talent scouts.

The 'Cane Records team members for this award-winning release were Emma Marzen, B.M. '16, Cristian Hitchcock, Randolph Miller-Taylor, Allie Darmanian-Harris, B.S.C. '16, Andrea Lopez, B.M. '16, Brian Barnett, Sam Fein, Kim Komara, B.S.C. '16, Jon Vilardi, Maryjane Wheeler, and Jared Dylan, B.M. '16.



GETTY IMAGES

Frost advisory committee member and producer Gregg Field, left, violinist Mark O'Connor and The O'Connor Band pose with their Grammy Award. Frost alumnus Geoff Saunders is second from the right.

'Cane Records Wins Independent Music Award

'CANE RECORDS, the student-run record label of the Frost School of Music, won the 2016 Independent Music

Award (IMA) for Best Album Compilation for its project *For The Record*, presented at the IMA Independent Music Party at Lincoln Center in New York in November.

'Cane Records creates a compilation album each year to attract fans and to market to record labels, publishers,

music supervisors, and promoters. *For The Record* features up-and-comers performing original songs, including Phonobomb, ZOLA, Jack Lax, Mint Trip, Souvenir, Gabriel Berenbaum, B.M. '16, and current



High Accolades for MuE Researchers at AES Convention

ASSOCIATE PROFESSOR of Music Engineering Technology (MuE) Will Pirkle, B.M. '89, M.S.E.E. '91, and Frost School research assistant Akhil Singh, M.S.M.E.T. '16, were named winners of the esteemed Audio Engineering Society (AES) Convention Paper Award for outstanding achievement in academic papers. The pair received the award for *The Relationship between the Bandlimited Step Method (BLEP), Gibbs Phenomenon, and Lanczos Sigma Correction* during the opening ceremonies of the AES 141st Convention in Los Angeles on September 29, 2016.

This is the first-ever AES Convention Paper Award for Pirkle, a perennial convention presenter. "I'm especially honored because there's so much competition and such a broad range of topics submitted for the contest," he says. The authors have been invited by AES to submit their manuscript for publication consideration in the *Journal of the Audio Engineering Society*.

Pirkle found a groundbreaking link between a new

synthesizer algorithm and fundamental technology dating back over 150 years. The paper came about as a result of that research and proves some mathematical relationships with synthetic non-aliased waveforms. "Implementation of our research information can advance the design of software synthesizers and help software programmers develop new plug-ins for applications in music recording and production," explains Pirkle.

A 13-year faculty veteran at the Frost School, Pirkle teaches classes in C++ Audio Programming, Signal Processing and Audio Synthesis Theory, and Mobile App Programming. Singh now works in software audio plug-in development with Output Inc.



Will Pirkle and Akhil Singh

AUDIO ENGINEERING SOCIETY

Weeks Recording Studio Undergoes Extensive Upgrade

THE L. AUSTIN WEEKS RECORDING STUDIO, one of the most advanced academic and professional recording studios in the world, is home to the Music Engineering Technology (MuE) program at the Frost School of Music. It underwent a million-dollar overhaul recently, making it the first of its kind to house three full-size integrated mixing consoles with digital and analog capabilities. The new control room boasts a 24-channel Avid S6 controller; a 32-channel all-analog API 1608 with Automation; and an SSL 948 Delta, a digitally controlled analog console.

Parson's Audio along with enrolled students working under their supervision installed the new audio equipment, which included components, console wiring, fiber optic network, and more. The renovation also provides isolation areas for different types of instrumental performance needs, including a drum booth, vocal alcove, and sound lock. The main studio features a high ceiling and Yamaha C5 grand piano, and is spacious enough for string sections and other group performance needs.

The Weeks Recording Studio is used for MuE coursework, including hands-on workshops, recording sessions, recital recordings, and laboratories where



GONZALO MEJIA

students obtain practical experience in recording studio technique, audio for video, and the use of the Studio's synchronization and post-production capabilities. Students can also earn a studio license through the MuE program and book their own studio sessions.

L. Austin Weeks was a music lover and generous donor to the Frost School of Music. The Weeks Recording Studio was named in his honor, through a charitable gift from his family.

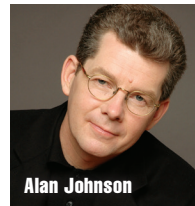
Opera Recorded at Frost Is Named Critic's Choice

THE DEATH OF WEBER, a contemporary opera by composer Michael Dellaira and librettist J. D. McClatchy, was named by *Opera News* as one of the Five Best New Works of 2016. Alan Johnson, B.M. '82, associate professor and director of the Frost Opera Theater, conducted the Florida premiere and recorded the riveting work with Frost faculty, alumni, and students in Clarke Recital Hall in the Weeks Center for Recording and Performance at the Frost School of Music.

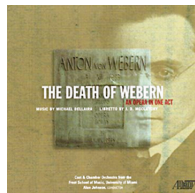
A compact disc of the project, produced by Director of Orchestral Activities Thomas Sleeper and released to critical acclaim by Albany Records, features singers Esther Jane Hardenbergh, Maria Denison, D.M.A. '12; Tony Boutté, Mario Almonte, M.M. '16, Carl DuPont,

D.M.A. '14, Susan Williams, and Kevin Short. It also showcases a chamber orchestra comprised of faculty artists Scott Flavin (violin), Ross Harbaugh (cello), Trudy Kane (flute), Margaret Donaghue (clarinet), and Anastasiya Naplekova, D.M.A. '16 (piano), plus alumnus Peter White, M.M. '16 (percussion).

Opera News' critic Joshua Rosenblum writes, "Conductor Alan Johnson leads an adept six-member chamber orchestra from UM's Frost School of Music with stylistic assurance." *Fanfare Magazine* described the work as "expressive, intelligent, and superbly performed and recorded."



Alan Johnson



Composer Dorothy Hindman Celebrates at Carnegie Hall

SONOROUS AND AFFIRMATIVE, "music of terrific romantic gesture" are just some of the reviews extolling the prolific works of Frost Associate Professor Dorothy Hindman, B.M. '88, D.M.A. '94. In celebration of her golden birthday, a large-scale concert billed as *Dorothy Hindman @ 50: A Chamber Music Retrospective*, was staged last spring at Weill Recital Hall at Carnegie Hall, performed by some of new music's preeminent musicians.

The evening featured milestones of Hindman's 21st-century chamber music career, including *Tapping*

the Furnace, and *Time Management*, plus *The Steinway Preludes* performed by Hindman's 17-year-old son, pianist Jacob Mason. In addition, her work *Heroic Measures* featured faculty colleagues Scott Flavin, Margaret Donaghue, and Naoko Takao. Concertgoers were also treated to two world premieres: *Entwined*, featuring Donaghue with faculty saxophonist Dale Underwood, and *Rough Ride*, featuring cellist Craig Hultgren. The event concluded with two of Hindman's vocal pieces. "It was a celebration for all of us to do what we love, for a night at one of the best venues in the world," Hindman says. Her works are recorded on 11 CDs, including two solo albums.



Dorothy Hindman

Thomas Sleeper Tapped to Teach at Cabrillo Festival

CRITICALLY ACCLAIMED conductor Thomas Sleeper, director of orchestral activities and professor of instrumental conducting at the Frost School of Music, received a prestigious appointment as faculty for the upcoming 2017 Cabrillo Festival Conductor's Workshop, an internationally recognized professional summer training program led by some of the world's most respected contemporary music professionals.

Sleeper will join Leonard Slatkin, music director of the Detroit Symphony Orchestra and Orchestre National de Lyon, and Cristian Măcelaru, B.M. '03, the newly appointed music director of the Cabrillo Festival. "It is a great honor to be a faculty member at the 2017 Cabrillo Conductor's Workshop and to work with my two colleagues to help develop emerging young conductors who have a passion for new music," says Sleeper. "We share a deep belief in classic literature, both old and new."



VERSATILE LIGHT STUDIO

Ph.D. Music Ed Students Partner with Visually Impaired Learners

THE MIAMI LIGHTHOUSE for the Blind and Visually Impaired, Inc. is the oldest and largest private institution of its kind in Florida. Its Better Chance Music Production Program aims to help visually impaired music students acquire marketable skills that lead to independence and employment in the music industry, by pairing them with fully sighted music students.



Rob Saunders

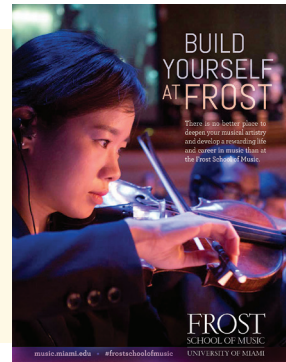
The Frost School of Music began partnering with The Miami Lighthouse on the program last year. Music Education Ph.D. candidates Rob Saunders, Vimari Colon Leon, and Johanna Abril were first recruited to collect data for an evaluation of the agency. President and Chief Executive Officer Virginia Jacko then offered Saunders a position to manage it.

Saunders helps visually impaired learners gain meaning from the musical sounds they hear, while he's gaining valuable experience with cognition research and administrative roles. He oversees eight staff members and 67 intergenerational clients ranging in age from 4 to 75 years old.

New Tools to Tell Our Story

Build yourself at Frost is a new marketing campaign for the Frost School of Music that is rolling out this year. Alumni, current students, and faculty are encouraged to share the information with prospective music majors, and encourage them to visit and apply. New digital and print advertisements, a bold and attractive prospectus,

and coordinated posters with audition dates all reinforce aspects that are "uniquely Frost" such as its innovative curriculum, real-world experiences, collaborative opportunities, award-winning faculty, and the sizzling Miami arts scene. To view or download the new prospectus, go to music.miami.edu/admissions.



UMindfulness Makes Meditation Meaningful for Musicians

PEOPLE WORLDWIDE have practiced various forms of meditation for more than 2,500 years and its health benefits are well documented. At the University of Miami, the UMindfulness Research and Practice Initiative (UMindfulness) is an interdisciplinary organization that shares neuroscience research on the benefits of mindfulness.

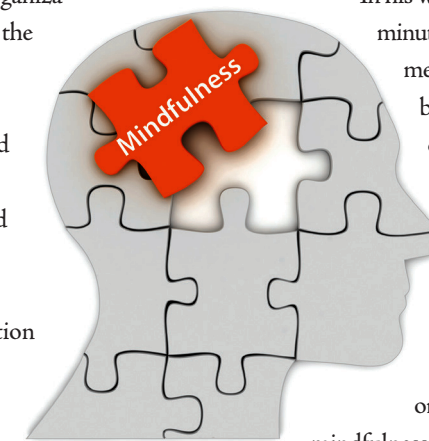
Trombonist Tim Conner, associate professor of professional practice, joined the UMindfulness initiative and offers weekly mindfulness classes to interested music students. He has been studying and practicing mindfulness since 2010 when he went on his first silent meditation retreat with forest monks in Thailand. He has completed mindfulness-based stress-reduction training and other mindfulness training programs.

"Being more fully present, in the moment, is a skill that all musicians value and cultivate in their performing

lives," says Conner. "Mindfulness practice delivers just that: the ability to pay attention more fully to what is actually happening. This is not some hippy-dippy, feel-good fluff. These are practical, evidence-based strategies."

In his weekly sessions, students spend 20 minutes in silence, with a lightly guided meditation that uses the sensation of breathing as a focal point. A short discussion follows. Regular attendees say they get more restful sleep, feel more alive, and have an increased sense of gratitude for what is happening in their lives.

"I have always had trouble maintaining concentration in classes or rehearsals. Since starting a regular mindfulness practice, I notice that, not only can I achieve a clear focus quicker, I can also maintain it for longer periods of time," says Gabriel Benitez, an undergraduate performance major.



Nu Deco Ensemble Develops New Classical Audiences

“I PRIDE MYSELF on being able to speak multiple musical languages,” says Frost lecturer, trumpeter, composer, and music entrepreneur Sam Hyken, MM ’12, whose goal is to reinvigorate classical music for a new generation. Fusing the traditional art form with pop and electronic music, Hyken is creating a hybrid genre that is taking the modern classical world by storm.

Hyken paired up with conductor Jacomo Bairos and integrated some of Miami’s best musicians, composers, DJs, and dancers, plus visual and media artists, to form

the Nu Deco Ensemble, a groundbreaking chamber orchestra. *Huffington Post* calls Nu Deco “a different type of symphony; a Miami tour-de-force, a risk-taking, powerful, experimental high-speed train heading into the future with a sound inviting us aboard.”

The Nu Deco Ensemble debuted in Miami’s Wynwood Art District after receiving a \$75,000 grant two years ago from the John S. and James L. Knight Foundation, plus other funding. Since then, they’ve premiered Hyken’s orchestral arrangements of music by Daft Punk and LCD Sound System, new works by composers Paul Dooley, Jorge Martín, and Adam Schoenberg, and collaborated with Miami-based musicians Spam Allstars, Afrobeta, and Brika.

“We wanted to create an ensemble that local musi-

cians could call their own,” says Hyken, whose assembly of top professionals included a collective of Frost School faculty including Gabriel Beavers (bassoon), Craig Morris (trumpet), Karen Lord-Powell, M.M. ’14, (violin), Brian Powell (Double bass), and Svet Stoyanov (percussion). They often perform at The Lightbox at Goldman Warehouse, a cooperative art space.

“Sam and Jacomo were really determined to build a hip, contemporary chamber orchestra playing music that not only has broad appeal, but also opens the ears of the audience to other musical tastes,” says Beavers. “Sam’s arrangements draw people in, tapping into the aesthetic of Miami’s art scene.”

Hyken says when he enrolled as a master’s student in the Frost School’s Media Writing and Production Program, it was for its “buffet of skill offerings, from creating new music to managing the business side of things” and because he “craved more diversity and wanted to make a bigger impact on the musical world.” Prior to attending Frost, he was a fellow in the New World Symphony, performed with the Singapore Symphony Orchestra, and earned a bachelor’s degree from Juilliard. “Being a complete artist in the 21st century means more than knowing your instrument. It’s also about how to do basic video editing, website development, composing, arranging, producing, and more,” he says.

Now, just six years later, Hyken’s multi-genre aesthetic is contributing to a vibrant new music culture in Miami, where young people are cheering for the sounds of the classics, reinvented.



Nu Deco Ensemble co-founders and artistic directors Sam Hyken, right, and Jacomo Rafael Bairos, center, with chief financial officer Daniel K. Baltzegar.

MONICA MCGUIVERN PHOTOGRAPHY

Stamps Brass Makes Strong Entrance

Five freshman brass musicians, Logan Butler (trumpet), Cameron Zhen (trumpet), Peter McFarland (horn), Cameron Daly (trombone), and Thomas Graf (tuba), are enjoying their first year at Frost as Stamps Scholars and members of the Stamps Brass Quintet, class of 2020. Stamps Scholars each receive full tuition, plus room and board, for all four years of their undergraduate studies from the Stamps Family Charitable Foundation and the University of Miami. The group is also eligible to receive funding for special enrichment activities together, such as summer study abroad.



VERSATILE LIGHT STUDIO

Frost Wind Ensemble Chosen for CBNDA Performance

PROFESSOR ROBERT CARNOCHAN, director of wind ensemble activities at the Frost School of Music, has already achieved a coveted top honor among university concert band conductors—an invitation to appear at the prestigious College Band Directors National Association’s biennial conference. Under Carnochan’s baton, the Frost Wind Ensemble performed in mid-March at the renowned Helzberg Hall at the Kaufman Center for the Performing Arts in Kansas City.

“To appear on a national stage before the entire community of collegiate wind conductors and students was like being on an Olympic team for concert band,” says Carnochan, “This was not only a great honor, but a reflection of the quality of our students and faculty.”

Approximately 50 student musicians traveled to Kansas City for the performance, along with Dean Shelton Berg and other Frost School designates. For their concert, the Frost Wind Ensemble performed four pieces, including two new commissions: a world premiere of *Ondine’s Epilogue* by Andy Akiho, and a concert band transcription of Jonathan Leshnoff’s *Clarinet Concerto*,



Robert Carnochan

VERSATILE LIGHT STUDIO

featuring Frost faculty soloist Margaret Donaghue.

“The Frost School has a long tradition of being at the forefront of the wind band world, and home to one of the nation’s best wind ensembles,” says Berg. “Our legacy goes all the way back to Henry Fillmore and includes past faculty members Frederick Fennell, Alfred Reed, Clifton Williams, John Kinyon, and Gary Green. The legacy continues with Professor Carnochan.”

Two Frost Jazz Ensembles Perform at Monterey Jazz Festival

THE FROST CONCERT JAZZ BAND, under the direction of Assistant Professor and Department Chair of Studio Music and Jazz John Daversa, and the newly formed Dafnis Prieto Artist Ensemble earned the honor of appearing in September at the 59th Annual Monterey Jazz Festival in California.

The groups were invited to perform after receiving top honors five months earlier at the 2016 Next Generation Jazz Festival, where they won the College Big Band and College Combo divisions, respectively. Three individual Frost School jazz students also received outstanding soloist awards: doctoral candidate and tenor saxophonist Phillip Doyle, master’s student and drummer Johnathan Hullet, B.M. ’15, and senior and drummer Marcello Perez, a Stamps Music Scholar.

The Monterey Jazz Festival is the longest continuously running annual jazz event in the world, featuring over 500 artists performing on eight stages. The Frost ensembles each performed twice. “That’s the best part of it,” says Daversa. “And our students got to spend 48 hours immersed in jazz music, going backstage and rubbing shoulders with some of the most relevant jazz artists today.” The headliners included Wayne Shorter, Quincy

Jones, and Cécile McLorin Salvant, to name a few.

Jazz trombonist and D.M.A. candidate Will Wulfbeck grew up on the Central Coast of California. He spent eight years living and playing music in Los Angeles before coming to Frost. “This was a rare opportunity to play so close to my home town. I’m proud to play in this great band, and I wanted my friends and family to hear us,” he says.

Senior Joey Rosin, a baritone saxophonist from Chicago, was excited to experience California for the first time. “For me, it’s about being somewhere different,” he says. “I’m grateful to Frost for sending us and for attracting so many great musicians to the school.”



Frost Concert Jazz Band

VERSATILE LIGHT STUDIO

Frost Students Here, There, and Everywhere

FROST STUDENTS WERE FEATURED at many high-profile performances this academic year.

Classical and jazz students helped kick off the 100th anniversary celebration for the Vizcaya Museum and Gardens at a gala held on November 19. The evening's festivities included nostalgic music provided by the Henry Mancini Institute Orchestra, Frost Studio Jazz Band, and the departments of Vocal and Instrumental Performance.

Also in November, jazz students added their positive energy to the opening of the Lennar Foundation Medical Center. It is a state-of-the-art health center located on the University of Miami's Coral Gables campus. They also performed in conjunction with the Cool Frost Jazz Concert Series at Sunset Place in South Miami and also at Cocowalk in Coconut Grove.

The American Music Ensemble (AME), comprised of students in the Bruce Hornsby Creative American Music Program at Frost, performed pop, rock, and R&B originals at both the GroundUp Festival at the Miami Beach Bandshell in January and the Okeechobee Festival in March. The group has a melodic pop approach and great stage presence. Members are songwriters Will Newman, Anh Le, Carter Vail, and Mel Bryant, guitarists Aaron Hicks and

Conor McCarthy, bassist Sara Keden, drummer Garrett Fracol, keyboardist Sam Bierman, sound engineer Amanda Abate, and faculty director Daniel Strange, M.M.'09.

The ensemble, plus other members of the Contemporary program at Frost, also sang backup vocals in a show behind Michael McDonald, Snarky Puppy, GriZ, Vulfpeck, and Gallant.

The Henry Mancini Institute Orchestra conducted by Constantine Kitsopoulos presented the world premiere of the Blake Edwards' 1964 hit comedy, *The Pink Panther* with live orchestra at the Festival of the Arts in Boca Raton, Florida, on March 11. They performed the Grammy Award-

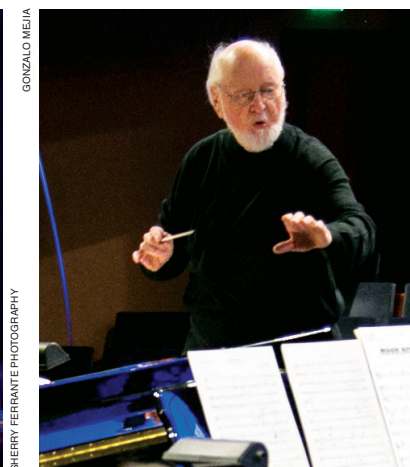
winning score and its famous saxophone theme music by Henry Mancini. The Mancini Orchestra conducted by Chris Walden also enjoyed a trip to Beverly Hills, California, to perform *Mancini Delivered: A Musical Tribute to Ginny and Henry Mancini*, at the Wallis Annenberg Center for the Performing Arts on April 1. The celebrity-studded gala concert featured Quincy Jones, John Williams, Julie Andrews, Patti Austin, Kristen Chenoweth, Dave Koz, Ginny Mancini, Monica Mancini, Seth McFarlen, Sergio Mendes, Matthew Morrison, and Robert Wagner.



COLIN MCKINLEY

Bottom left: American Music Ensemble (AME) performs with singer-songwriter Michael McDonald at the Okeechobee Festival.

Bottom center: Henry Mancini Institute Orchestra performs *The Pink Panther* live-to-screen in Boca Raton, Florida; and right, in concert with film composer John Williams in Beverly Hills, California.



Shelly Berg Named Artistic Advisor for Jazz Roots Series

DEAN SHELTON G. BERG, a.k.a. Shelly Berg, has been a collaborator on the Jazz Roots series at the Adrienne Arsht Center in Miami since its inception in 2008. Following the passing of Jazz Roots co-founder and co-creator Larry Rosen last year (see *Score* 2016, In Memoriam), the Arsht Center invited Berg to expand his role to artistic advisor for the series.

"Larry and I shared so many visions over our many years of friendship and working together, most notably our love of jazz, educating young people about jazz, and creating an awareness among the masses about the roots



VERSATILE LIGHT STUDIO

of America's true art form," says Berg. "We programmed what we thought would be entertaining, which resulted in a brand that people trust."

Another important facet of Jazz Roots is its robust music education component. The Arsht Center invites 200 school children to attend each of the six concerts for free. "These students are all enrolled in a music program in their schools. They get to attend the sound check, talk to the musicians, and participate in a master class. Over 1,200 young people get this extra training each season; it's extremely motivating for them," says Berg.

New Executives Bring Extensive Expertise and Experience

BARBARA HAM, finance and accounting executive with over 20 years of experience in higher education and the corporate world, joined the Frost School of Music as executive director of business operations in the Office of the Dean. She served the University of Miami for nine years prior as director of facilities financial services. In her new role, Ham oversees the financial operational matters of the Frost School, prepares and analyzes financial data, oversees office operations, and is implementing new and improved budgeting and business processes.

Ham joined the University after working as director of shared services for Staples, Inc., in Columbia, South Carolina. Prior experience includes 10 years with Knight Ridder as general manager of shared services, and 10 years with Hartford Insurance Group in Hartford, Connecticut, where she held many leadership roles. She holds a bachelor's degree in accounting from Morris Brown College in Atlanta, Georgia.

PATRICIA SAN PEDRO, B.F.A. '78, a four-time Emmy Award-winning television producer, veteran music promoter, media executive, and author, joined the Frost School of Music's executive team in May 2016, bringing decades of local, national, and international communications experience to lead the Office of Communications and Marketing.

With a unique and varied multimedia background, she was previously the owner of San Pedro Produc-

tions, as well as vice president of event marketing and community relations at *The Miami Herald* and *El Nuevo Herald*, and corporate communications manager and key spokesperson for American Airlines, where she created strategies for 75 cities in Florida, the Caribbean, and Latin America. San Pedro also served as special projects producer and public relations manager at WTVJ-NBC6, where she won her first three Emmy Awards.

A University of Miami graduate with a bachelor's degree in mass communications, San Pedro's connection with the music and entertainment industry dates back to her days at the University and a part-time job at Capital Records promoting artists such as Paul McCartney and Wings and Julio Iglesias.

Other recent professional staff hires at Frost include senior academic advisor Katherin Bessemer, director of programs Rachel Hanusa, B.M.'10, M.M.'14, production services manager Gonzalo Mejia, programs manager Aileen Robertson, and office manager for studio music, jazz, and keyboard performance, Thierry Bien-Aime.



VERSATILE LIGHT STUDIO



GEORGE BUTCH

Patricia San Pedro

Students Receive Royal Treatment from Fabulous Sir James Galway

WITH AN IRISH TWINKLE IN HIS EYE and a bounce in his step, Belfast-born and world-revered flutist Sir James Galway conducted a master class on March 9 at the Frost School of Music, entertaining the audience with musical stories from his vast solo and orchestral



Undergraduate Mackenzie Miller, left, enjoys a master class with Sir James Galway in the Clarke Recital Hall.

career, sharing his practice routines, and coaxing student performers to the top of their artistry with a laser-sharp focus on intonation, intent, and interpretation.

As one of UM's first Presidential Distinguished Scholars, the highly decorated Galway will return again in the fall to perform with orchestras in the Frost School and continue his lessons with the flute studio.

A household name with over 30 million recordings sold worldwide, and over five decades of touring and teaching, Sir James, who was knighted by Queen Elizabeth in 2001, coached four flutists from the studio of Associate Professor Trudy Kane: Mackenzie Miller, Maria Vallejo, Trey Bradshaw, and doctoral candidate Emilio Rutlant, M.M. '14. They performed repertoire for solo flute and piano by Philippe Gaubert, Jules Mouquet, and Charles-Marie Widor, accompanied by Frost faculty pianist Oleksii Ivanchenko, D.M.A. '15.

"The bad news about flute playing is it requires time to be good," he jokes at the start of the class. "I think about Arnold Schwarzenegger in his body-building days. When he posed for a photo, he had all these muscles showing everywhere. He didn't get them from just doing

bench presses! He worked *all* of his muscles. So, we have to do the same, and practice the nitty-gritty bits."

At first Galway coaches each student on technical matters such as breathing and fingering, but soon moves on to tone and timbre. "We have to train the embouchure, not the fingers," he says. Galway praises the quality of Frost's rising young talent and encourages them to shoot high. He suggests Bradshaw perform a line again without taking a breath, even though most flutists breathe in the passage. "As a teacher, I like my students to strive to be better than me," he shares. "You don't want to be the same as the guys before; you want to be *outstandingly* better."

On interpretation, he advises, "Don't be afraid to play soft; it

is really impressive to the audience. Show off your dynamics, show what you can really do!" At the end of a pastoral passage: "Look for the color. What does this ending mean? Serenity. You have to bring it into the music," he says.

Galway trained with famed French flutist Marcel Moyse, then performed with several opera orchestras in London, the Royal Philharmonic Orchestra, and the Berlin Philharmonic before launching a solo career.

When asked about his legacy, Galway, now 77, humbly reflects, "I would like to leave behind a number of committed flute players. That is, committed to playing music, not just a dexterous reading of the score... really committed to showing their soul. I'd like to think I've shown a few people how to play a phrase from within, to play a good line, to devote themselves to really making music on another level."

Gender and Sexuality in Music of the Baroque Era Lecture

THE DEPARTMENT OF MUSICOLOGY hosted guest speaker and MacArthur Foundation Fellow Susan McClary on February 10 as part of the school's fourth-annual Robert Kelley Memorial Musicology Lecture Series, made possible through an endowment from the late UM mathematics professor Dr. Robert Kelley, M.S. '60.

McClary is world-renowned for her work combining musicology with feminist music criticism. Her book *Feminine Endings: Music, Gender, and Sexuality* examines cultural constructions of gender, sexuality, and the body in various musical repertoires, ranging from early 17th-century opera to modern rock and performance art.

In her lecture "Salome in the Court of Queen Christina," McClary compares the female characters in Richard Strauss's 1905 opera



Susan McClary

Salome—about the biblical story of King Herod, his daughter Salome, and John the Baptist—with Alessandro Stradella's 1675 Baroque oratorio *San Giovanni Battista* on the same topic. In discussing the cultural consequences for women in positions of influence in the Baroque era and the reasons why femme fatales

ruled the operatic stage then and now, she says, "Stradella wants to surprise, amaze, and even disturb us, drawing upon increasingly outrageous ways of flaunting the overwhelming power of the exceptional individual."

Not coincidentally, McCarthy says, Stradella composed the opera for the highly independent Queen Christina of Sweden, the sole female patron of Rome, whom McClary describes as "a ferocious powerhouse, regarded with adulation, censure, and political intrigue."

Composer-in-Residence Inspires Students

AN INFLUENTIAL TEACHER of composition, Martin Bresnick has written music ranging from opera, chamber and symphonic music to film scores and computer music that is performed throughout the world. His music brings together repetitive gestures derived from minimalism with a harmonic palette that encompasses both



Martin Bresnick

highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. He is the recipient of many prizes and commissions including the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The

Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others. He was in residence twice at Frost, during the Spring 2016 and Fall 2016 semesters, when he worked one-on-one and in classes with music composition students, critiquing their work and offering insightful suggestions on music and their career aspirations.

Music Historian from Cuba Visits Frost School of Music



Miriam Escudero

Miriam Escudero, a musicologist and professor at the Instituto Superior de Arte and the Colegio Universitario San Gerónimo, both in Havana, Cuba, visited musicology classes at the Frost School of Music this winter to discuss musical heritage preservation and early music in Cuba.

Legends and Trendsetters Share the Spotlight at Festival Miami

EACH YEAR, musical guests and students at the Frost School of Music come together to captivate audiences of varying musical interests and passions during Festival Miami, a month-long music celebration that promotes a broad range of genres and talents. The 33rd annual festival was hosted January 19 through February 11 this season, primarily in the Maurice Gusman Concert Hall.



Jon Faddis

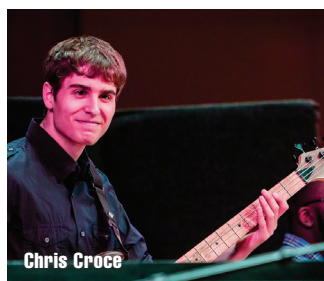
One of the hottest tickets was for a star-studded celebration honoring the centennial of the late great jazz icon Dizzy Gillespie, featuring trumpeter Jon Faddis, saxophonist Jimmy Heath, drummer Ignacio Berroa, and pianist Gonzalo Rubalcaba—all who were friends of and performed with Gillespie in his heyday—performing with students in the award-winning Frost Concert Jazz Band.

Other sell-outs included international superstar Jon Secada, B.M. '83, M.M. '86, singing the music of iconic Cuban entertainer Beny Moré; rising pop artist Emily Estefan in her Festival Miami debut; and pianist-singer-songwriter Bruce Hornsby, B.M. '77, with the Henry Mancini Institute Orchestra, also featuring Frost alumnus Chris Croce, B.M. '14, on bass.

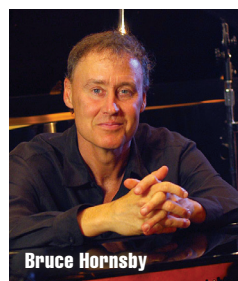
For Croce, the concert brought him back to where his career started. He recalls the moment during his time as a student when he first worked with Hornsby, preparing for a Festival Miami concert. "Members of the Frost Studio Jazz Band created their own arrangements of Bruce Hornsby tunes and performed for Bruce," says

Croce. "As a bass player, I tend to sit near the piano and ended up next to Bruce during our performance. I think that was the first time he took notice of my interest in both contemporary and jazz music."

Their brief meeting prompted Hornsby to reach out to Croce a few years later when he returned to Miami Beach for a concert with the New World Symphony.



Chris Croce



Bruce Hornsby

Hornsby knows all too well the impact that visiting performers, especially alumni, can have on

students. "One of the first concerts I attended as a student was The Dixie Dregs, a band comprised of former UM music students. The performance inspired and amazed me," says Hornsby.

It's connections like Croce and Hornsby that communicate the value of merging the past and the present on center stage. "While I was a student, opportunities like working with Bruce Hornsby, taking part in songwriting

competitions, and opening for other artists shaped me into an all-around musician. Each of these occasions is unique to the Festival and I know many other students who have had similar interactions and now have similar stories to tell," says Croce.

Other Frost large ensembles enjoyed performing for enthusiastic large crowds this year, too. The Henry Mancini Institute Orchestra also opened the festival at the Adrienne Arsht Center in a live-to-screen performance of music from the Netflix series *House of Cards*, conducted by the composer Jeff Beal. The Frost Wind Ensemble performed in Gusman Concert Hall with guest artists Ricardo Morales, principal clarinet of The Philadelphia Orchestra, and Dean Shelton Berg on piano.

The Frost Flute Ensemble performed works by Frost faculty, and the Frost Extensions jazz vocal ensemble



Emily Estefan



Singer-songwriter Becca Stevens performs with Frost Extensions at Festival Miami.

performed with the highly popular jazz/pop singer, songwriter, and guitarist Becca Stevens.

The Frost Symphony Orchestra closed the festival with a concert curated by conductor Thomas Sleeper that featured works premiered at the University of Miami, including William Schuman's now-classic *New England Tryptich*, James Stephenson's *there are no words*, and Richard Moriarty's song cycle *We That Wait*, featuring faculty mezzo-soprano Robynne Redmon.

Other featured artists included clarinetist Ricardo Morales, faculty piano artist Kevin Kenner, Quattro-sound, singer Alicia Hall Moran, La Santa Cecilia, Mau y Ricky, Tiempo Libre, the Pop-Ups, DJ Mark Farina,

Etienne Charles and Creole Soul, The O'Connor Band featuring violinist Mark O'Connor, and blues guitarist Roy Rogers with violinist Carlos Reyes.

"Festival Miami's legacy is the way it fosters life-long connections with visiting artists, faculty, and students that create musical adventures for years to come," says Dean Berg. "We couldn't do it without major contributions from such supporters as UHealth—The University of Miami Health System, the State of Florida, Miami Dade County Division of Cultural Arts, City of Coral Gables, the John S. and James L. Knight Foundation, Canon, Tonkinson Financial, and so many more. We are sincerely grateful for their generosity."

Master Classes Make Musical Impact

FROST SCHOOL FACULTY in the Department of Instrumental Performance host a steady stream of master classes each year with visiting artists on their respective instruments, providing students with a range of perspectives on the professional world of orchestral, chamber music, and touring musicians.

Frost brass students were treated to a master class this fall with Timothy Jones, solo horn with the London Symphony Orchestra (LSO). The virtuoso hornist spoke about life as a professional performer and the different processes for onstage performance versus recording for film and television. Invited by Frost Associate Professor of Horn Richard Todd, he also worked exclusively with the Frost horn studio, demonstrating playing techniques and giving feedback to students.

"We were in awe to have Timothy visit us," says Frost sophomore Caterina Papadopulos. "He was so kind, inviting, and genuine. We tend to focus on the live performance setting, but it's such a broad industry now. Seeing someone of his caliber offers a different perspective, while also reinforcing a lot of what Professor Todd teaches us."

Jones is one of the most sought-after horn players of his generation. He has performed with many prominent conductors, played solo horn in some of the world's greatest orchestras, and appeared at prestigious international venues and festivals throughout his 35-year career. He is featured with the LSO on the Grammy-nominated CD *Canticle to the Sun* featuring music by composer and Frost Distinguished Alumnus Kenneth Fuchs, B.M. '79.

Richard Todd is also an internationally renowned horn soloist who has recorded on over 1,000 motion picture soundtracks.

Met Opera Singer and Former Faculty Returns as Artist-in-Residence

Kevin Short, former faculty who currently sings lead roles with The Metropolitan Opera, was artist-in-residence in the Department of Vocal Performance this year. He taught master classes and did private coaching with students in September and again in February.



Music Engineering Student Learns from MP3 Inventor

THE FRAUNHOFER INSTITUTE for Integrated Circuits (IIS) is a powerhouse in the world of audio and integrated circuits, credited with the invention of the mp3 and AAC audio codecs, the development of the MPEG video codec, and the integration of audio in the Android API.

University of Miami Foote Fellows honor student Amanda Abate, a Frost School junior in Music Engineering Technology (MuE), spent her summer 2016 at Fraunhofer IIS in Nuremberg, Germany as the only female intern in the company's Digital Radio department.

Having spent two years in Germany as a child, Abate was excited to return to Europe to further her career. Working side

by side with senior-level scientists and engineers on leading-edge technologies and equipment, she deepened her knowledge and put it to practice in the fast-paced setting of internationally sought-after scientific research.

At Fraunhofer IIS, Abate worked on two projects: recording Digital Radio Test Streams in English and the development of a Windows application to demon-

strate the efficiency of the institute's latest audio codec, Extended High Efficiency AAC (xHE-AAC).

"My Music Engineering core classes in programming were the most helpful in preparing me for these projects," she says. "Classes in music recording, digital audio workstations, and audio post-production also prepared me for analyzing and manipulating the audio files used in my application."

Abate grew up motivated in two different areas—following in her father's footsteps as an aerospace engineer while also pursuing her passion for making music. "The Frost Music Engineering degree at the University of Miami satisfied all of my interests in one program," she says. Additionally, she minors in computer engineering and is a contemporary keyboard player in the Bruce Hornsby Creative American Music program.

MuE faculty and advisor Joseph Abbati feels that Fraunhofer IIS was attracted to Abate for her academic performance and her musical talents. "She's a rock star in our program, a rare combination of creative intellect, focus, and work ethic," he says. "She thrives on challenge."

"The experience of being a musically inclined software engineer has inspired and challenged me to be creative with my studies and to explore deeper connections between music and technology," reflects Abate. "I am now always thinking of new ways to apply what I learn."



Amanda Abate

Breaking Through on *The Voice*

ASHLEY LEVIN, a senior in the Frost School of Music's Jazz Vocal program, has been singing and dancing since she was three years old and now she's on one of America's favorite televised competitions, *The Voice*. During her blind audition, she sang a Country song "Let Him Fly" by Patty Griffin and had three coaches 'turn their seats' to vote for her including Gwen Stefani, Alicia Keys and Blake Shelton, whom she ultimately picked as her coach.

"Being on *The Voice* has already been such an amazing opportunity. Not only have I met so many talented musicians and artists on the show, but I've also learned so much just by being on set, around production, and professional industry folk," said Ashley. "In addition to all that, *The Voice* has given me the opportunity to

reach millions of viewers with my voice, music, and story. Building a fan base, and social media following can be so hard as a new artist, and the show helps jump-start all of that. By no means does it guarantee you a career, but it can definitely launch one if followed by the right hard work and dedication."



NBC/THE VOICE

Internships Instill Important Lessons

"THE FROST SCHOOL OF MUSIC has opened doors for my future...and I feel really proud to know that I will always be a part of it," says Natalia Ramirez, one of three second-year graduate students in the Frost School's Arts Presenting and Live Entertainment Management program (AP Live) who are quickly networking in the music business, thanks to great training and meaningful internships. Gary Wood, assistant professor of professional practice and an arts executive with over 30 years of experience, directs the program.

Ramirez has served as AP Live's first-ever teaching assistant for two years; this is just one accomplishment on a long list that includes three Grammy nominations.

Prior to attending Frost, Ramirez was an undergraduate at Pontifical Xaverian University in Bogotá, Colombia, where she majored in sound engineering. While there she interned at Eareye Media Group, a U.S. company that specializes in developing art projects for movies and television. In that role, one of her projects included studio coordinating the recordings of Ricky Martin's Grammy Award-winning album *A Quien Quiera Escuchar*.

Today, Ramirez is an intern at Art House Society in Miami, Florida, where she coordinates activities for sound recordings and live events, conducts research, and handles logistics and scheduling. Her advice to anyone pursuing a career in the arts is to "have confidence, patience and take as many work opportunities as you can...and give 100 percent."

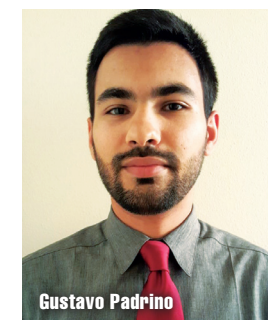
Hailing from Venezuela, saxophonist and AP Live student Gustavo A. Padrino, B.M. '15, is a programming intern at the Broward Center for the Performing Arts in Ft. Lauderdale, Florida, where he is learning the ins and outs of his ideal career as a talent buyer. Some of his experience in this role includes finding talent, building budgets for shows, and reviewing performance agreements and artist riders. "Whether it's a career as a music teacher, music therapist, performer, or arts presenter, you must have a passion for it," says Padrino. "Be patient, be gentle, study hard, don't lose focus of the big picture, and most importantly, enjoy yourself."

Pedro Herrera has career aspirations that include producing stages and tours and building his own production company. He currently interns at Raw Live, a Miami-

based entertainment company that executes festivals and concerts. In this capacity he delves into all aspects of the business including budgets, production, marketing, and logistics. One of his notable accomplishments includes producing a concert in the fall for two Mexican pop artists, Emmanuel and Mijares, at The Colosseum at Caesars Palace in Las Vegas, Nevada. He is currently in charge of production for a concert supporting a new album by Latin American singer-songwriter Armando Manzanero that will also feature Tony Bennett, Christina Aguilera, Roberto Carlos, Andrea Bocelli, and others.



Pedro Herrera



Gustavo Padrino



Natalie Ramirez

Herrera has sage advice for young professionals in the music industry. First, network all you can; socialize every time you have the opportunity. Concern yourself with being the best at what you do, and expand your brand. Then, get it right the first time; this gives you a good reputation. Finally, he says, "Make people trust you. Play fair and people will call you back every time. Nowadays, trust is like gold in this industry, so if people trust you, you will get tons of opportunities."

40th Annual *DownBeat* Student Awards

Frost students received eight *DownBeat* Student Awards this year, reflecting the excellence of the Department of Studio Music and Jazz.

An Undergraduate College Winner Award in the Original Composition-Small Ensemble category went to Adam Claussen for "All Bets Are Off." Graduate College Winners included Lucas Apostoleris in the Original Composition-Small Ensemble category for "Approximate Proximity," and D.M.A. candidate Rafael Piccolotto de Lima, M.M. '13, in the Jazz Arrangement-Big Band category for "Jumble" by Errol Rackipov, M.M. '96. Piccolotto de Lima also received a Graduate College Winner Award in the Engineered Studio Recording category. Graduate College Outstanding Performance Awards went to the Frost Salsa Orchestra (Latin Group), Frost Extensions (Large Vocal Jazz Ensemble), Frost Fusion Ensemble (Blues/Pop/Rock Group), and also to Lucas Apostoleris for his big band arrangement of "Passport."



Music Dean's Decade of Dedicated Leadership

IMAGINATION

inspires

INNOVATION

TEN YEARS AGO SHELTON G. BERG BROUGHT HIS REMARKABLE ENERGY, musical artistry, and perseverance to the Frost School of Music to help the faculty reimagine and redesign the university music curriculum, and to lead the school to greater international prominence. ■ Infused with Berg's visionary leadership and his focus on cross-programmatic collaboration, the Frost School now stands as a worldwide model for higher music education and research in a rapidly evolving music world. ■

COMPILED BY MICHAEL R. MALONE AND ALEXIS CAPELLADES

S helton G. Berg began his first year as dean of the Frost School of Music at the University of Miami a decade ago amidst a crescendo of change in the music profession. Live-streaming services were upsetting the compact disc royalty apple cart for record companies, songwriters, and copyright owners. Traditional performance opportunities were changing. Home digital recording applications were impacting the studio business, and music publishers were revamping for on-demand sheet music downloads.

Berg viewed the shifting rhythms in the industry as an opportunity to create a bold new score. "Musicians have always found ways to adapt to new technologies," he says, recounting how the invention of the piano, record player, radio, and VCR, also once seemed to toll the death of the music world.

"New technologies present surprises, but then expand opportunities by exponents," he says. "It is our job as educators to help our students to both satisfy their core and prepare them for relevant careers with up-to-date skills in today's musical landscape." Berg encourages young musicians who might be wary of the *prestissimo* changes in the music field to focus on their "creative core" and to embrace the new technologies that can advance their music in the world. For Berg, that creative core is playing the piano—his source of discovery and joy. Yet he appreciates using technologies such as electronic keyboards and samplers, sequencing and music notation software for musical collaboration.

A four-time Grammy-nominated arranger, orchestrator, and recording artist, "Shelly" Berg has been at the forefront of a changing music landscape for 35 years. While an endowed professor of music at the University of Southern California Thornton School of Music, the *Los Angeles Times Magazine* tabbed him an "Educator for the Millennium" for his forward-thinking curricular concepts. Berg says his focus was simply to "redefine what a great university music school could be."



PATRICK FARRELL



GREG CLARK



VERSATILE LIGHT STUDIO



MIKE DIAMOND



JENNY ABREU

The international reputation of the Frost School has risen exponentially in the decade since Berg arrived. Frost is now listed in the top 20 of *Musical America's Top-50* list of music schools in the world, and career outcome statistics for students are dramatically improved: 88 percent of undergraduates either secured full-time jobs within six months of graduation or enrolled in a graduate program, as compared to 57 percent in 2007, Berg's first year.

Berg was hired to replace former Dean William J. Hipp, who served with distinction for 27 years. Among Berg's first steps was to initiate discussions with faculty geared to tackle some critical questions: "How could a music school improve the profession?" and "Are we giving our students relevant skills and knowledge for the changing landscape of music?"

Some immediate outcomes were to make the music audition process more selective while raising the academic bar. Average mean SAT

scores for incoming music freshmen rose more than 100 points between 2007 and 2012.

Berg also identified ways to reduce total credit hours taught each semester, enabling overloaded faculty to increase their scholarship and students to have more practice time. Faculty salaries increased as did the number of graduate teaching assistants and fellows from 59 to 135. Cutting-edge facilities such as the energy efficient LEED-Platinum Patricia Louise Frost Music Studios were built.

Within three years the faculty were piloting a new Frost Experiential Music Curriculum (EMC)—warp-speed by most university measures—that reduced the number of lecture classes and incorporated more hands-on learning and interactivity.

Shannon de l'Etoile, associate dean for Graduate Studies and professor of music therapy, says that one of Berg's most impactful achievements has been the revision of the Master of Music degrees in performance. "Dean Berg has a unique awareness of the zeitgeist of today's performing artist, and he has

been able to bring that wisdom and experience to the table in a way that few deans are able to do."

"Dean Berg has molded the Frost School in his own image—innovative and bold with an eye on the future," says Karen Kennedy, director of Choral Studies and an associate professor.

Over the past 10 years, the Frost School has hired over 70 percent of the current full-time, tenure-track music faculty. To fill the vacancies of the long-serving and beloved colleagues that retired, Berg consistently sought "top-of-the-charts" award-winning faculty that many thought were entrenched elsewhere.

"One of the most important responsibilities we have had is retaining and growing the excellence and collegiality that have been the hallmarks of our school," says Dean Berg.

"The quality of the student body has gone up enormously due in great part to the hiring of wonderful faculty and increasing the scholarship base," says Trudy Kane, associate professor of flute,



JOHN ZILLOUX

2007

Frost Forward
Shelton G. Berg is appointed the fifth dean of music in UM's history. His goals are to update the curriculum, develop cross-genre experiences, and deliver music outreach.

2008

Framework of Success 1
Dean and faculty frame a new undergraduate Frost Experiential Music Curriculum and pilot new classes within three years.

Community Outreach 2
MusicReach provides mentorship training for 20 Frost students, who provide free semi-private music lessons to 40 middle school youth. The program now serves 750.

Henry Mancini Institute 3
The Henry Mancini Institute (HMI) opens at Frost. Over 45 Mancini Fellows receive free graduate tuition, stipends, and participate in multimedia orchestral experiences.

Arsht Center Debut
The Frost Wind Ensemble and Frost Symphony Orchestra make their Adrienne Arsht Center debut with John Corigliano's *Circus Maximus* and *Red Violin Concerto*.

Hornsby and Friends 4
Music greats Bruce Hornsby, B.M. '77, Patti Austin, Dave Koz, Steve Miller, Monica Mancini, Ricky Skaggs, Tom Scott, and Will Lee, '87, perform a scholarship fundraiser concert during alumni weekend.

2009

Stamps Music Scholars
The Stamps Family Charitable Foundation announces a new scholarship program that provides free tuition, plus room and board, at the Frost School of Music for 19 top-recruited instrumentalists.



VERSATILE LIGHT STUDIO

2010

Law and Music Business
UM School of Law and Frost School of Music launch the first-ever Juris Doctor and Master of Music in Music Business joint degree (J.D./M.M.) that can be completed in 3 years.

Rock and Roll Celebration
Songwriter Lamont Dozier performs new renditions of his Motown hits with students at Festival Miami including *Sugar Pie*, *Honey Bunch* and *Stop! In the Name of Love*.

2011

Inside Out Award 5
Dean Berg receives the University of Miami Alumni Association's Inside Out Award for helping to bring alumni closer to the university.

HMI Expands
Philanthropists Adrienne Arsht, Ginny Mancini, and the Knight Foundation contribute \$500,000 each to support new Henry Mancini Institute projects in Miami.



VERSATILE LIGHT STUDIO

Stamps Visitor Series
Gunther Schuller lectures as a Stamps Distinguished Visitor and enjoys a performance of his *Horn Concerto* by faculty artist Richard Todd and the Frost Symphony Orchestra.

2012

Making a Musical
Frost students and faculty compose new songs for *Lanza! The Mario Lanza Story*.

Pharrell Williams
Singer-songwriter, rapper, producer Pharrell Williams records *iamOther* with the HMI Orchestra.

Impressive SAT Scores
Mean SAT scores for incoming freshman at the Frost School of Music rise from 1235 in Fall 2007 to 1338 in Fall 2012.

Thought-Leader Meetings
Music business executives meet with Dean Berg in New York, Nashville, Los Angeles, and San Francisco to discuss industry trends and career opportunities for new grads.



Iron Arrow
Dean Berg is tapped into Iron Arrow, the highest honor at the University of Miami.



who joined the Frost faculty a year after Berg began. “Students are granted the opportunity to interact with world-class musicians across all genres, radically challenging and expanding their views of what it means to be a performing artist,” adds Kennedy.

Berg is not one to rest on his laurels. He begins most days by practicing the piano before a steady stream of meetings begins. He also teaches once a week in the EMC and accepts three or four private piano students each semester. He attends Frost ensemble concerts most evenings and performs on weekends.

“Shelly Berg continues to be a great example to our students because of his enormous versatility and

world-class excellence as musician and pianist,” says Department Chair and Professor of Piano Santiago Rodriguez. “His all-encompassing range, in all types of musical endeavor, reminds our students how rewarding a life in the music profession can be.”

Berg is pleased by the school’s advances that include the implementation of the Frost Experiential Music Curriculum; creation and expansion of the Donna E. Shalala MusicReach mentoring program; the launch of Frost Online with master’s degrees in music business and arts presenting; and national acclaim for the Frost Opera Theater, Frost Symphony Orchestra, and the multi-genre Henry Mancini Institute Orchestra. As he looks forward to his next five-year term, he is excited by “new inroads the faculty are making to integrate deeper ‘through lines’ across the entire school in such areas as marketing,

stage presence, repertoire development, and more.” (See feature story, page 28).

“I’m astonished about how far we’ve come in such a short time,” says Scott Flavin, violin faculty and resident conductor of the Frost School’s Henry Mancini Institute Orchestra. “From his first moments here, Shelly has brought such a whirlwind of energy and vision to the school, creating profound change in this institution. We are now attracting the best and brightest students from around the world and have much to celebrate.”

President Julio Frenk notes Berg’s international reputation as an innovator in higher education and a groundbreaking leader in arts and culture. “Since my arrival at the University of Miami, I have been impressed with his inspiring teaching, brilliant performances in a wide range of genres, and deep

commitment to the mission of the University,” says Frenk. “The Frost School of Music is a true magnet for talented students and faculty, and also attracts the generous support of philanthropic champions, all of whom have helped Shelly transform the school into a national flagship in music education.”

Berg intends to continue to be a catalyst for change. “True leadership is about inspiring others to dream big and finding ways to help them implement their big ideas. I am delighted when I see faculty brainstorming about how to help every student fulfill their promise, and creating new curricula that are both academically flexible and musically rigorous.”

He hopes that other university music programs copy the Frost School’s lead. “Because when that happens,” he says, “we will know that we have truly affected music’s future.”



2013

Frost Naming Anniversary ⁶

The 10th anniversary of Phillip and Patricia Frost’s landmark naming gift is celebrated with a Frost Symphony Orchestra concert, featuring violinist Joshua Bell and bassist Edgar Meyer.

Jazz & The Philharmonic

Frost collaborates on a PBS television special with YoungArts, Jazz Roots, and the Arsht Center featuring the HMI Orchestra, Bobby McFerrin, Chick Corea, Eric Owens, Elizabeth Roe, Shelly Berg, Terence Blanchard, and more.



Martha Weeks Honored

Frost honors one of its most generous donors Martha Weeks-Wulf by naming the heart of the music campus the Martha Weeks Quadrangle.

2014

Musical America Top 20

Frost School of Music is the cover story and is named in *Musical America’s* Top 50 Music Schools in the World.

Online Music Degrees

Frost Online launches with master’s degrees in music business and arts presenting.



Grammy Nominations ⁷

Gloria Estefan, A.B. ’78, and Shelly Berg receive Grammy nominations for the album *Gloria Estefan: The Standards*. The Henry Mancini Institute Orchestra is selected to videorecord the project for PBS television.

Commencement Speaker

Dean Berg is invited to be the University of Miami Graduate Commencement speaker.

2015

Patricia Frost Studios ⁸

The Patricia Louise Frost Music Studios, North and South Wings, open to great fanfare with activities that feature over 200 orchestra, choir, jazz, and contemporary students.

Knight Foundation Gift

A \$7.5 million gift from the John S. and James L. Knight Foundation, plus major gifts from the Miller, DiMare, and Weaver families, put designing a new 200-seat recital hall into high gear.

Jimmy Buffett Honored ⁹

Singer-songwriter Jimmy Buffett receives an honorary doctorate from UM for his numerous accomplishments as international music superstar and entrepreneur.

New Band Uniforms

Robert and Judi Prokop Newman B.B.A. ’63, donate generously to purchase new band uniforms and hundreds of new marching band instruments for the Frost Band of the Hour.

Sensational Symphony

South Florida Classical Review ranks the Frost Symphony Orchestra No. 5 in its “Top 10 Performances of 2015” round-up that includes the Florida Grand Opera, The Cleveland Orchestra, and the New World Symphony, praising Frost students for “playing on a professional level.”

2016



Inaugural ‘Cane Talks ¹⁰

Berg presents one of UM’s inaugural ‘Cane Talks, *Revolutionizing Music Education: The Frost School at the Forefront*.

Master’s Degrees Redux

Frost faculty revise the school’s master’s degrees in performance, with courses on performance strategies, media creation, marketing, repertoire creation, and more.

Fabulous Fundraising

Dean Shelton G. Berg celebrates reaching the \$61 million mark in new fundraising during his 10-year tenure, including new gifts for scholarships, outreach, and facilities.

2017



CREATE Initiative

Frost faculty define creative through lines across the school with a focus on composing, improvising, historical context, communication, stage presence, critical thinking, pedagogy, technology, entrepreneurship, and business skills.

BY BARBARA PIERCE

Creativity Clicks Through Connectedness

CREATE

RELATE

ENGAGE

ANALYZE

TEACH

EMPLOY

The Frost School's CREATE initiative deepens students' mastery of their musical art while multiplying the skills needed to thrive in today's musical marketplace.



FROST SCHOOL OF MUSIC GRADUATES now emerge into a professional music world so transformed by technology—from streaming to social media to sophisticated yet affordable recording software—that long-held traditional goals, such as selling millions of records or snagging a seat in a symphony orchestra, no longer necessarily spell success.

“Yet, as traditional pools of opportunity for musicians shrink, newer ‘ponds of opportunity’ are appearing,” says Dean Shelton G. “Shelly” Berg. “There are more festivals and performing arts venues. The proliferation of creative projects from video games to new media outlets calls for composers, performers, and orchestrators who can synthesize and develop musical ideas in real time.

“So we need to develop internal musicians who can literally create music from the inside out, at the highest level, in every genre,” he says.

That insight spawned the creation of the school's Experiential Music Curriculum (EMC) in 2011. “We removed students from large lectures into small ensembles where they are performing together, building accompaniments, composing on the spot,” says Berg.

While the EMC has been by all counts a huge success, Berg felt that something was still missing. Then, a few years ago, he had an “Aha!” moment.

“I was doing some work with [rock legend] Steve Miller in New York City, and he joined me at an alumni reception afterward,” Berg says. “Steve piped up and asked some of our graduates, ‘Have any of your conductors ever told you how much it cost to license the piece you’re rehearsing? Have they ever mentioned that, if you had written it yourself and licensed the performing rights ten times, you could be making thousands of dollars per year off a composition of your own?’

“In other words,” Berg says, “what if our alumni were not only performers, but composers and self-promoters with a deeply embedded understanding of what it means to produce music? What would it take to create musicians who could truly thrive in the 21st century music marketplace?”

EMBED IT OR FORGET IT

Inspired by that ambitious vision, the dean held a series of retreats with department chairs and faculty members to ask key questions: How do you integrate these broad skills into the curriculum as a unified whole, not just items in the music degree shopping cart? And since students' schedules are already overflowing with classes, practice, and performances, how do we accomplish all of this without adding classes?



Above: Violist Brandin Kreuder, and violinists Gaby Spampiano and Ellen Ogihara collaborate on a new arranging project. Bottom: Students in the Frost Laptop Ensemble perform their own compositions.



“Faculty from completely different parts of the school broke into small groups to identify the skills we wanted students to build,” recalls cellist Ross Harbaugh, professor and chair of Instrumental Performance at Frost. “The ones that kept coming up, such as technology, engagement, and improvisation, coalesced into the CREATE initiative’s key themes, which we call through lines.”

“CREATE fits in beautifully with the Experiential Music Curriculum,” says Steven Moore, Frost’s associate dean for undergraduate studies. “Our tagline, ‘Embed it or Forget It,’ is designed to remind faculty to incorporate all of these themes over the course of each student’s experience. These are elements of true music literacy, such as arranging, composition, and improvisation, along with skills such as marketing and entrepreneurship. As I tell my students, ‘Tickets to musical performances are sold, not purchased.’”

“Today you really need to be able to promote yourself,” agrees Grammy-nominated arranger and trumpeter John Daversa, chair of the Department of Studio Music and Jazz. “And with so many different types of music now merging and influencing each other, whether you’re playing jazz, pop, or Bach, you need to understand how the music was created in a deeper way.”

Even in the venerable world of classical performance, skills rarely emphasized in the past are now essential, says Harbaugh. “Learning how to write clearly, for example: Musicians need to write grant applications; they need to write letters to donors and patrons. Engagement—making a strong connection with your audience to enhance their experience and understanding—is also incredibly important. So we coach students on how to talk about the music they are performing.”

“Sometimes,” Harbaugh adds with a wry smile, “students even need to learn how to bow properly, with their feet close together, as I myself learned from an opera singer long ago. If your feet are far apart while you’re bending from the waist, it looks like you’re about to be sick.”

From their perfect posture to their prodigious skills, Frost students will clearly be well poised to take their bows. “While each CREATE value is not explicitly discussed in every class, the program represents what students can expect from the school’s offerings as a whole,” says Corin Overland, choral conductor and assistant professor of professional practice in music education.



Viola master’s student **Brandin Kreuder** and undergraduate music and geological studies double major **Gaby Spampiano** take turns practicing their keyboard and improvisation skills.



Vibraphonist **Mackenzie Karbon**, center, and guitarist **Diego Melgar**, right, with members of the Frost Studio Jazz Band prior to a concert featuring compositions and arrangements by Frost students.



ALYSSA MENA

While the initiative, formally launched in fall 2016, is still in its early stages, students are already feeling its impact. “In my experience, CREATE is already ‘a thing,’” says jazz guitar student **Diego Melgar**, who also plays in a hip-hop group. “At Frost, it’s always about connecting the music to a deeper context while achieving a high level of excellence. My professors have expanded my whole concept of music—including improvisation, which is basically spontaneous composition.”

Like many students, Melgar also expresses admiration and appreciation for the way the Frost faculty models success. “Our teachers are world-class musicians who show up on time,” says Melgar. “They are complete professionals, yet with so much empathy and kindness. We see all kinds of ways to succeed at this crazy thing we all love.”

COAXED OUT OF THE COMFORT ZONE

Toward that end, students take full advantage of their mentors’ constant encouragement to get some professional experience under their belts. “Miami is such a big scene for music,” says **Mackenzie Karbon**, a vibraphonist in her sophomore year in the jazz performance program. In addition to performing in Frost ensembles, she says, “I’ve played at Books & Books, CocoWalk, a downtown coffeehouse, and the Coral Gables Country Club. I’m always practicing or playing with other people. It definitely creates a higher degree of musicianship.”

“One of the coolest things about Frost is that the faculty are always coaxing you out of your comfort zone to make you a better musician,” says **Alyssa Mena**, a Stamps Distinguished Ensemble Scholar and member of the Stamps Woodwind Quintet. When she was asked during the second week of her freshman year to sub for a friend in a jazz group, “I freaked out,” Mena recalls. “I said, ‘I don’t know how to do jazz.’” But she mustered her courage and went. Then she was invited to play in a new pop jazz ensemble. Learning the building blocks of improvisation in the EMC, both in classical and jazz styles, has also boosted her confidence.

“I have had so many great experiences at Frost that my whole perspective has changed. I’ve decided that I don’t want to only be in an orchestra—I want to put myself out there and do more jazz in the future,” she says.

C.R.E.A.T.E. Through Lines

Artistic, technological, and entrepreneurial skills to thrive in the 21st century

CREATE is an acronym for a set of “through lines,” or key themes, that are now being integrated into the Frost School’s curriculum. These through lines were collaboratively developed by Dean Berg and the Frost faculty to help students develop the varied skills they will need to succeed in the rapidly changing world of professional music. The skill sets that the initiative was created to build are:

- Create** | Music Literacy: Compose, Improvise, Arrange and Keyboard
- Relate** | Context: Historical, Theoretical, and Cultural
- Engage** | Communication: Stage Presence, Speaking and Writing
- Analyze** | Critical Thinking: Understand, Evaluate, and Apply
- Teach** | Pedagogy: Deepen Understanding for Self, Facilitate Understanding in Others
- Employ** | Career Development: Technology, Entrepreneurship, and Business Skills

EMBED IT OR FORGET IT

Trumpeter and media writing major Christian Guevara, left, joins Gaby Spampiano and Ellen Ogihara in taking photos for social media to promote their senior recitals.



ROBERT TINDLE

Sophomore jazz trombonist Eli Feingold performs with electronic dance music artist DJ Mark Farina during a concert in Gusman Concert Hall.



She tested the water this March with the Stamps Woodwind Quintet during an All-Stamps Ensemble concert in Gusman Concert Hall. They played Astor Piazzolla's *Libertango* arranged for woodwind quintet by Jeff Scott of the Imani Winds and took it a step further, each taking turns improvising over the chord progression in the middle of the piece.

Senior bassoonist and instrumental performance major Julia Paine is also applying what she's learning in the EMC. "In one of my classes, we learned to improvise a new piece on the chord structures of a classical work—in the same style as its composer. It was a great skill to learn. So now, when someone who is performing or recording asks me, 'We know you're a classical performer, but can you improvise?', the answer is, 'Yes, I can.'"

DEEPENING UNDERSTANDING THROUGH TEACHING

Frost master's student, jazz drummer Marcus Grant, is dedicated to mentoring young musicians who are just beginning to explore their own budding talents. In addition to providing private lessons and putting in several hours each week with the jazz bands at two local schools,

Grant is responsible for guiding the rhythm section of the Greater Miami Youth Symphony's jazz band to new levels of syncopated perfection.

On just about any Sunday afternoon, you can find Grant nurturing the nascent skills of a trio of teenage percussionists as they work their way through the type of demanding riffs that have taken even legendary jazz artists decades to master. Take, for example, a salsa-infused version of the classic Duke Ellington song "It Don't Mean a Thing" that will be showcased in the group's next concert.

Grant keeps his youthful charges in sync with low-key authority, annotating the score and miming the rhythms to be set by the conga and timbale. "Keep it nice and tight," he tells aspiring drummers Jonathan and Raphael, "but don't tense up." Then, with a few light, long strides, he is piano-side to help Rochelle, who is just beginning to learn how to adapt her classical training to the challenges of jazz, with the staccato, double-handed lick that pivots to the piece's next section.



MARCUS GRANT

He treasures the many opportunities he is being given to teach while a student at Frost. "The first time, it felt strange. Instead of sitting in the back with my drumset, I was out in front with no drumsticks in my hands."

He quickly warmed to the role. This spring, Grant was asked to incorporate a CREATE through line and present a 35-minute lecture to his fellow Frost students, in one of jazz faculty Chuck Bergeron's rhythm section pedagogy classes, about how to teach younger musicians. It is the kind of engagement and leadership training that will be sustainable over the course of his career.

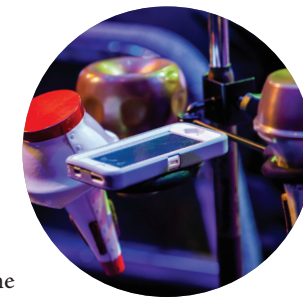
Gary Lindsay, who has taught jazz writing at Frost for 37 years, says, "One of my master's-level assignments is for students to set a poem to music, arrange it, and record it. These projects are creative, investigative, problem-solving, and entrepreneurial."

Meanwhile, junior Robert Tindle, who plans a dual career in composing and conducting, has performed in and written for Frost ensembles including the orchestra, the choir, and the brass ensemble and is now writing a commissioned full-scale orchestral work. "My Frost curriculum allows me enormous flexibility, and now that CREATE is being implemented in some of my classes, I am getting so much input and encouragement to expand my outlook and style."

CREATE represents an approach that very few major music schools around the country have yet taken. But many, says Dean Berg, are beginning to pay close attention. "We're happy to share our ideas," he says. "Being the thought leader is always a good position. As other schools catch up, we'll be thinking of the next thing."

As always at Frost, whatever form that next thing takes, it will grow from the shared passion of the dean, faculty, and students for all that music is and can be. "More than anything else, music is the mortar of humanity," Berg says. "In today's world, building those connections is more important than ever. The innovations we implement will help our students not only to be superb musicians, but to make the world a better place.

"What we do is an ongoing process," he says. "We are walking over the bridge as we are building it."



BY FERNANDO GONZÁLEZ



DAFNIS PRIETO



GONZALO RUBALCABA



Afro-Cuban Jazz Masters Forge New Frontiers at Frost

The additions of drummer-composer Dafnis Prieto and pianist-composer Gonzalo Rubalcaba to the faculty at the Frost School of Music—both originally from Cuba, both much decorated artists—put a spotlight on Latin jazz, and Afro-Cuban music in particular. But that’s only part of their story.

“TEACHING TOUCHES A LOT of our spiritual aspects and requires a lot of compassion, discipline, and respect, which, to me, is something that relates to the spiritual world,” says Dafnis Prieto, a 2011 MacArthur Fellow, and a Grammy and Latin Grammy nominee who joined the jazz faculty of the Frost School of Music two years ago. Originally from Cuba, his progressive approach to drumming and composition quickly revolutionized the New York jazz scene when he arrived there in 1999.

At the Frost School, Prieto’s impact is already rippling out with notable results. Students in the Dafnis Prieto Artist Ensemble won the Top College Combo category at the 2016 Monterey Next Generation Jazz Festival.

As members of the Frost Salsa Orchestra trickle into Gusman Concert Hall, Prieto, who is rehearsing the ensemble for a year-end concert, passes out the parts for one of his original compositions, *Two for One*. There’s the usual cacophony at the beginning of a rehearsal: warm-up phrases, a quick run-through of what looks like a difficult passage, a scale to loosen up lips and fingers. Then Prieto calls to attention, the noise dies down, he counts off, and the music starts.

In typical African and Afro-Cuban fashion, each individual part does not appear to be particularly difficult, but the subtle interlocking of patterns demands both good playing and good listening. He stops the ensemble after just a few bars and turns his attention to the rhythm section.

“Think of Mozambique-meets-Babalú Ayé,” he suggests, invoking both an Afro-Cuban rhythm and



PHIL WELLO

Frost Salsa Orchestra

the music for a Yoruba deity. He then taps a few sample beats on his music stand—and somehow, it works. The rhythm section clicks into place. With the percussionists, the bass, and the piano now locked-in, bit by bit, and in fits and starts, the contours of the piece begin to emerge. As the rest of the players find their way through their parts, Prieto lets things run, stopping



KEVIN CORRALES

Dafnis Prieto, center, discusses jazz composition class assignments with senior vocal jazz majors Hannah Walpole, left, and Desiree Bannister, right.

only to clarify a section entrance or to make sure a part is correctly notated. “We’ll deal with that later,” he says as a particular performance issue comes up. He just wants to get through the whole piece, once. By the end of rehearsal, the orchestra does so with flying colors, solos and all. Senior Murph Aucamp, a drum set major and percussionist and a member of the salsa orchestra, says, “Studying with Dafnis has opened up my playing. I feel my technique is better. But I also feel that my mind is more open. Playing is not just about ‘OK, my right hand does this while my left hand will do that’ but about the flow of the music. It’s the difference between playing what’s on the page and actually playing *music*.”

“I like to see myself as offering guidance to students, giving them options, because many times they have a narrow way of looking at music,” says Prieto. “For me, it’s important they understand that, even though they are into Charlie Parker and John Coltrane, they are not living in their time. So yes, study what they did, but do not allow it to limit yourself. My responsibility is to give them the belief that they can do something of their own. Jazz music is about the expression of individuality.”

Grammy Award-winning pianist-composer Gonzalo Rubalcaba employs a similar approach while working with a small jazz ensemble. As the quintet works through one of the band member’s original compositions, he doesn’t say a word; he doesn’t even allow himself a gesture that would suggest approval or criticism. He

just listens, intently. Only at the end, and speaking very deliberately, does he offer the group suggestions about the form of the piece and the order of the solos to get greater contrast. “Yes, you could discuss this and that, but you have to be careful not to say too much and also how you say it,” he explains afterwards. “You don’t want them to play afraid of making a mistake. They *have* to make mistakes. They *have* to *play out*.”

During his interactions with students he seems like a natural, yet Rubalcaba says he was reluctant to get involved in teaching and academic life.

“It was not false modesty, but I didn’t think I had much to say to others. I felt I still had a lot to work on myself,” says Rubalcaba, a multi-Grammy and multi-Latin Grammy winner. He recalls a conversation, a few years ago, with fellow pianist Shelly Berg, who was then coming to the University of Miami to become the dean of the Frost School of Music. “He told me about his plans, and we left it that if I ever decided to teach, I would come to Frost,” says Rubalcaba, who joined the faculty in 2015. “But I also told him that I didn’t want to show up one day, teach a class and then come back a year later, but to really develop certain ideas.”

Rubalcaba says he wanted his encounters with the students to have more of a “spiritual feel.”

“I remember my days as a student. I felt that sometimes teachers emphasized theory too much, certain

formulas,” he says. “And that sometimes doesn’t leave much space to account for the different talents, the different places students come from, the different expectations they might have.”

He adds, “One of the most important tasks in dealing with students is that they find themselves—which is difficult because they are at an age in which their personalities are not yet fully formed,” he says. “I believe one of our roles [as teachers] is to serve as a guide, as a tool in that search.”

Both Prieto and Rubalcaba had a strict classical music education growing up in Cuba. But while the subjects they now teach and the approach they use might be different from those at the conservatory, both suggest that some lessons are worth passing on.

“It’s more about a certain attitude than about the subject matter,” says Prieto. “What we teach is what we



VERSATILE LIGHT STUDIO

Murph Aucamp

Marcelo Perez

learned on our own. Gonzalo and I are making a living out of what we did *outside* the school in Cuba. But at the same time, there’s the discipline and the idea that music, it’s not just a job. It’s a passion, a way of life. That is something that I got from some of my teachers in Cuba.”

Rubalcaba agrees. “What I take from the Cuban music schooling is the discipline,” he says. “There wasn’t a popular music department, so even if your interest was the Afro-Cuban tradition or popular dance music, you had to study the European classical technique and repertoire. There was a different world on the other side of the door, but in school, there was a certain inflexibility and dogmatism.”

Prieto and Rubalcaba joined a faculty at Frost that are highly regarded in Latin jazz circles, such as trumpeter Brian Lynch, pianist Martin Bejerano, M.M. ’98, and arranger Alberto de la Reguera, the director of the Frost Salsa Orchestra.

And seemingly just like that, the University of Miami Frost School of Music served notice that it was not only a top jazz school but *the* place to learn about

Latin Jazz and Afro-Cuban music from some of the genres’ master practitioners.

“Actually, it’s been a very natural evolution,” says trumpeter, composer and bandleader John Daversa, assistant professor of music and chair of the Department of Studio Music and Jazz. “It’s nothing that we have

proclaimed as a directive. It happened very naturally, as it should, because of the place we are. It’s in our own blood, just out of the fact of living in Miami.”

Daversa, whose album *Kaleidoscope Eyes: Music of The Beatles*, was nominated for three Grammy Awards this year, notes that while Latin music has “always been an inspiration, for whatever reason it hasn’t made its way directly into my own music.” Then again, as it turns out, a Rubalcaba arrangement on a Daversa composition contributed to the success of the Frost Concert Jazz Band, directed by Daversa, winning its category at the 2016 Monterey Next Generation Jazz Festival. “He turned it into an Afro-Cuban piece and it was awesome,” he says.

Bejerano, a Cuban-American who considers himself a Latin musician who plays jazz, rather than a Latin jazz musician, says that “while there have been some really good people who have been adjuncts, it was long



VERSATILE LIGHT STUDIO

Latin jazz pianist Gonzalo Rubalcaba performs a duo with trumpeter and department chair John Daversa on the Gusman Concert Hall stage.

overdue for a music school in Miami to have people on the faculty who are really experts on this music.”

The Grammy-winning Lynch, who joined the Frost School of Music faculty in 2011, was a pioneer in this process. A musically bilingual player, as comfortable with hard bop as with salsa, Lynch emphasizes that “the important thing about what is happening at Frost is that learning about Afro-Cuban music and Latin jazz is not being presented as a side dish; it’s not an optional addition to being a jazz musician. It’s *part* of a contemporary musician’s basic skill set. You *must* have a knowledge of these traditions.” Lynch’s most recent project, *Madera Latino*, was also nominated for a Grammy Award this year.

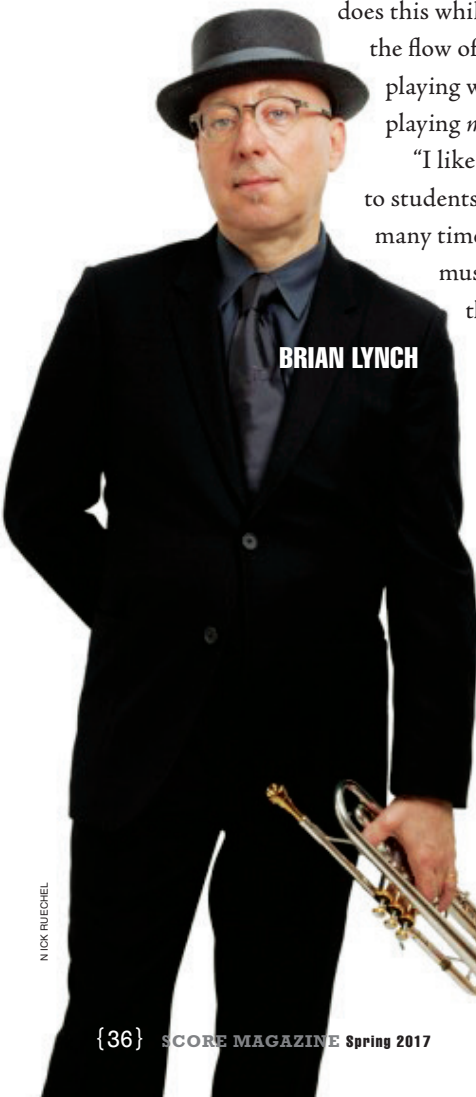
“It’s not as if this is an extra thing,” Bejerano adds. It’s an important part of the history of jazz. It’s part of learning about this music.”

Senior Marcelo Perez, a Stamps Music Scholar in the Frost School of Music, the drummer in Rubalcaba’s ensemble class, and a percussionist in Prieto’s large ensemble, is a San Francisco native for whom “playing Latin music was part of the attraction for coming to Miami.”

When discussing his work with Prieto, Rubalcaba, and Lynch, Perez speaks of the technical improvements in his playing, about learning to hear and translate the rhythmic layers played by a Cuban rhythm section to the trap drums, and about developing his soloing.

But there’s another aspect to it.

“I would say that spirituality in music is the most important thing for me, the joy it brings,” he says. “I was just talking with Gonzalo yesterday, and he said how for him there’s no happiness as intense or fulfilling as the feeling when performing music—and that’s how it is for me. When you tune into music, everything else falls away and you find yourself in this place that’s magical.”



BRIAN LYNCH

NICK RUECHEL

M

BY CARLOS HARRISON

Musicologists Make Their Mark

Frost School researchers leverage the University of Miami's unique geographic position as they delve into the musical history of the Americas and its transculturation throughout the world.

FROM ARGENTINA to Austria and beyond, the faculty, students, and alumni of the Frost School of Music's Department of Musicology are unlocking the secrets of music history from around the world, connecting the musical traditions and influences of there and then with the here and now.



David Ake

"Musicology is the history of what happened, music history," says Department Chair David Ake, "but also an exploration into what music has meant for different people in different places and times. I think most important for me, and ultimately

for everyone, is the notion of identity, that music helps to give us a sense of who we are as individuals and as groups." Ake, a jazz pianist and composer as well as an award-winning scholar, says that most students find their way to musicology the same way he did: as performers wanting to

know more about music, what it means, and why people invest so much of themselves in it.

That's what happened to pianist and scholar Kacey Link, M.M. '09. She found her way to musicology, and Miami, through tango. More specifically, Astor Piazzolla's *Le Grand Tango*, a tour de force for cello and piano.

She was finishing a master's degree in piano accompanying in Kansas, and didn't know how to make sense of it. "I could read the notes on the page and I could read the rhythms, but I still didn't know how to play it," she says. "I just didn't feel quite satisfied. I wanted to know more." She enrolled at Frost to get a second master's in musicology.

That ultimately led, through a series of research papers and study trips to Argentina, to her 2016 book about tango musicians, *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford University Press).

Musicology taught her more than how to research tango's history. "It informed my performance so much," she says. "I have such a deeper understanding of tango music, any music, because of my musicology background."



Melvin Butler

The newest musicology faculty member, Associate Professor Melvin Butler, earned a Ph.D. in ethnomusicology on a similar route. A scholar-performer, his research focuses on music-making in relation to charismatic Christianity in Haitian, Jamaican, and African-American communities.

Hemispheric Advantage

A saxophonist, Butler played with a Caribbean band as an undergraduate, then toured with a Haitian dance band after graduation, which peaked his interest in the music history of the region. Today, he performs and records with Brian Blade and The Fellowship Band.

"Musicology was the perfect culmination of a lot of my performance experiences and my interest in culture, generally," he says. "It sheds important light on the diversity of the human family and the different kinds of cultural and musical contributions that we make."

South Florida, too, has grown to become a crossroad for cultures from around the world. The international milieu of the community makes it a perfect place to study musicology.

"We have something really unique to offer because of the fact that we are located in Miami," says Associate Professor Deborah Schwartz-Kates, whose published research about Argentinian composer Alberto Ginastera is critically acclaimed. The department, she says, deliberately strives to "blend the nature of the community with the trajectory and

contribution of our work." It's reflected in the multicultural backgrounds of the students, Schwartz-Kates says, and in the international focus of their research.

One of her students, pianist Cary Peñate, M.M. '15, helped to uncover the history of Cuban-born composer Marco Rizo, an orchestrator

on the 1950s television series *I Love Lucy* featuring Lucille Ball and Desi Arnaz.

Another, Clifford Sutton, D.M.A. '13, earned a Fulbright scholarship to study Uruguayan *candombe* drumming in Montevideo.

International Perspective

Other esteemed faculty members also bring international interests and perspectives to the Frost School's cultural blend.

Associate Professor Karen Henson fell in love with opera as a child in Yorkshire, England, when she went to see *Carmen*, about a fiery Spanish gypsy girl.

"The thing I remember about it was being told that there was going to be a stabbing at the end," she says.

It sparked a lifelong passion that has yielded multiple fellowships, awards, and articles in a variety of scholarly journals and edited volumes—as well as two books, *Opera Acts: Singers and Performance in the Late Nineteenth Century* and *Technology and the Diva: Sopranos, Opera, and Media from Romanticism to the Digital Age* (Cambridge University Press).

"A lot of musicology now involves cultural, historical, and contextual discussion—the

significance of music in the past or present," she says. "But I think it's really important to say why that matters for a particular moment in a piece of music. Or even a particular note. And I think it's important because it makes people feel less intimidated by classical music."

She praises other graduates already making their own lasting marks.

Michael Palmese, M.M. '14, has delved extensively into the work of contemporary American composer John Adams, unearthing pieces that Adams himself thought were lost.

"You kind of feel like Indiana Jones looking around at these archival radio broadcasts or digging around in someone's storage unit," Palmese says.

Kendra Preston Leonard, M.M. '98, is focusing her work on music and Shakespeare



Karen Henson

has steered her into the study of silent films based on his plays. That resulted in the most recent of her four books, *Music for Silent Film: A Guide to North American Resources* (A-R Editions).

Her experience at the Frost School was crucial, she says. "The instructors I had for music history and music theory were fantastic. They were the first instructors I had who were really conscious of and capable of connecting everything I learned in an academic setting with performance and understanding traditions of performance, and traditions of composition, and traditions of music creation. It was just an incredibly complete experience."

Welcoming New Frost School Faculty

THE FROST SCHOOL OF MUSIC IS PLEASED TO INTRODUCE ITS NEWEST FACULTY MEMBERS WHOSE EXCEPTIONAL VIRTUOSITY, AWARD-WINNING TEACHING, AND PROVEN LEADERSHIP ARE ALREADY ENHANCING THE SCHOOL'S INTERNATIONAL REPUTATION. WITH EXPERTISE RANGING FROM INSTRUMENTAL AND VOCAL PERFORMANCE TO MUSICOLOGY, MUSIC COMPOSITION, AND JAZZ, THEIR IMPACT ON STUDENTS AND THE UNIVERSITY OF MIAMI IS FAR-REACHING AND ROBUST.



Jodi Levitz, professor of viola in the Department of Instrumental Performance, will begin teaching full time at Frost beginning fall 2017; she was a visiting professor in 2016-2017. Levitz possesses an international reputation as both consummate artist and teacher. Former principal viola and soloist with the critically acclaimed Italian chamber group Solisti Veneti, a position she attained while a student at the Juilliard School of Music, she performed in the great halls of the world, including the Salzburg Mozarteum, the Musikverein in Vienna, the Tonhalle in Zurich, and La Scala in Milan. She has performed throughout Europe, North and South America,

and Asia, and recorded for such distinguished record labels as Concerto, Dynamic, Naxos, Avie, Kleos Classics, and Erato. A highly regarded educator and pedagogue, she was professor of viola and chamber music for 15 years at the San Francisco Conservatory of Music, where she served as both chair of strings and chair of chamber music. A recipient of the Sarlo Family Foundation Award for Excellence in Teaching, Levitz's students have achieved notable accomplishments, including first prize awards from the Walter W. Naumburg and Fischhoff chamber music competitions, positions in major orchestras, and teaching institutions worldwide.



Melvin L. Butler, associate professor of musicology, earned his Ph.D. in ethnomusicology from New York University, where he also received an M.A. in jazz studies. He also holds a bachelor's degree in performance from Berklee College of Music. His research focuses on music, religion, and cultural identity in Haiti, Jamaica, and the United States. At the heart of his scholarship lies a critical reconsideration of how music shapes power dynamics, ritual experiences, and cultural performances throughout the African diaspora. An acclaimed saxophonist, Butler has performed with Brian Blade and the Fellowship Band

for over two decades. He is featured with the ensemble on several albums, including *Brian Blade Fellowship*, *Perceptual*, *Season of Changes*, and the Grammy-nominated *Landmarks*. He has also worked with Betty Carter, Joey DeFrancesco, Jimmy McGriff, the Haitian band Tabou Combo, and many others. Butler has served as secretary of the International Association for the Study of Popular Music-U.S. (2008-2010) and was elected to the board of directors of the Haitian Studies Association (2010-2013). Prior to joining the Frost School of Music faculty, he taught at the University of Chicago and the University of Virginia.

Shawn Crouch, D.M.A. '16, is assistant professor of professional practice of music theory and composition, and artistic director of the White Ibis Ensemble. *Gramophone Magazine* calls Shawn Crouch a "gifted composer" and Anthony Tommasini of the *New York Times* describes his work as music of "gnarling atonal energy." Crouch has received awards from the American Academy of Arts and Letters, The American Prize, ASCAP, Yale University, Meet the Composer, and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American

Composers Forum. He serves on the board of directors of Chorus America. Crouch's works have been performed by the Cleveland Orchestra, the American Modern Ensemble, Cantori New York, California E.A.R. Unit, Chanticleer, Del Sol String Quartet, the Esoterics, Eighth Blackbird, Lost Dog New Music Ensemble, newEar Contemporary Ensemble, Phoenix Chorale, Prism Quartet, Santa Fe Chorale, Seraphic Fire, the Yesaroun' Duo, and Volti. He received a D.M.A. from the University of Miami Frost School of Music, an M.M. from the Yale School of Music, and a B.M. from the New England Conservatory.



Frank Wayne Ragsdale, D.M.A. '04, visiting professor of vocal performance, teaches a variety of vocal styles including classical, music theatre, pop, rock, and country, and has success with them all. He also serves on the faculty of the Frost Salzburg Music Program. He has performed in opera, oratorio, musical theatre, and recitals throughout the United States, Canada, Australia, Europe, South Africa, the Middle East, and Central America where he was invited by the U.S. Embassies of Costa Rica and Honduras to give recital tours and master classes. He has performed in such notable venues as Carnegie Hall, Avery Fisher Hall,

Cairo Opera House, and Notre Dame. In 2014, while teaching at Oklahoma City University, he was awarded the university's Faculty Excellence in Teaching Award. Ragsdale's students have sung with Houston Grand Opera, Trio-Cities Opera, and Glimmerglass, to name a few, and have gone on to top graduate programs and young artist programs. They have also won competitions, been signed by agents and hired by some of the top theaters on Broadway including Lincoln Center, and Longacre Theater. He earned degrees from Atlantic Union College, The Longy School of Music, and the University of Miami Frost School of Music.



Santiago Rodriguez Honored with Phillip Frost Teaching Award

Santiago Rodriguez, professor and chair of the Department of Keyboard Performance, was awarded the Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting in August 2016. His piano students are competition winners and finalists, and his performance virtuosity is an inspiration to all in the Frost School of Music. Rodriguez made his Carnegie Hall debut under the baton of Dennis Russell Davis. His international career was launched in 1981 when he won the Silver Medal at the Van Cliburn International Piano Competition. One



of today's foremost interpreters of the music of Sergei Rachmaninov, he has performed all of the composer's major piano works in concert. His Rachmaninov recordings received the Rosette award in *The Penguin Guide to Recorded Classical Music*. Rodriguez has recorded numerous world premieres, including Piano Concerto No. 1 by Mario Castelnuovo-Tedesco; the Concertino for piano, strings, and cymbals of Carlos Surinach; and the Piano Sonata No. 2 of Alberto Ginastera, which was premiered by Rodriguez at Alice Tully Hall in New York.



Jason Ferrante, visiting assistant professor of vocal performance, is praised by *Opera News* for “singing up a stylish storm” and for getting “the gold star for trills.” He has appeared in over 70 opera productions and in concert on five continents including performances at New York City Opera, Wolf Trap, Teatro Comunale di Bologna, Teatro Comunale Luciano Pavarotti, Wexford Festival Opera, Tanglewood, Kennedy Center, Juilliard, Guangzhou Opera House, Bard Music Festival, Florida Grand Opera, and with major national opera companies. Ferrante’s

students are singing with such opera companies as The Met, Covent Garden, English National Opera, Santa Fe, San Francisco, Glimmerglass and more. They have been winners in competitions including Operalia, Met National Council, Zachary Society, Sullivan Foundation Awards, the George London Foundation, and accepted to young artists programs, conservatories, and universities. Ferrante earned M.M. and B.M. degrees from The Juilliard School where he studied with Beverley Peck Johnson and was the recipient of the Alice Tully Voice Scholarship.



Judy O. Marchman, D.M.A. '13, soprano, is a lecturer in the Department of Vocal Performance. She completed her doctorate in vocal pedagogy and performance at the Frost School of Music, and earned an M.M. at Florida State University and a B.M. at Palm Beach Atlantic University. She has presented at major conferences including the Symposium on Singing and Song in Newfoundland, Canada, the National Association for Music Education (NAfME), the College Music Society (CMS), and the Florida Music Educators Association (FMEA). She has performed

at the Atlantic Music Festival, OperaWorks' summer and winter workshops, and the national conferences of the National Association for Teachers of Singing (NATS), and the National Opera Association (NOA). She has performed the operatic roles of Miss Wordsworth in *Albert Herring* and Eurydice in *Les Malheurs d'Orphée* and as a soloist in Mozart's *Requiem*, Faure's *Requiem*, Bach's *Magnificat*, Vivaldi's *Gloria*, and Rutter's *Magnificat* and *Gloria*. Performance awards include the Milton Cross Award and the Friedrich and Virginia Schorr Memorial Award.



Tim Smith, B.M. '79, M.M. '16, is a lecturer in jazz and contemporary bass in the departments of Studio Music and Jazz and Music Media and Industry. He worked previously in Nashville at the request of legendary producer and Monument Records founder, Fred Foster. Within months Smith had appeared on top hits by Tom Jones, Willie Nelson, Dolly Parton, Kris Kristofferson and many others. In 1996 he began performing with and producing saxophone legend Boots Randolph, including the albums *Nashville Standard Time*, *Songs*

from the Spirit, *A Christmas Holiday*, and *A Whole New Ballgame*. He co-leads the jazz/blues Mr. Groove Band with his guitarist brother Roddy Smith; they have recorded several acclaimed projects including the Grammy nominated *Roots, Blues and Jazz* released by Bonnie Bramlett and the Mr. Groove Band. Smith's diverse credits range from performing with jazz saxophonist Bill Evans, Country Music Hall of Fame member Charlie McCoy, and John Elefante, the former lead singer for the rock group Kansas, plus many others.

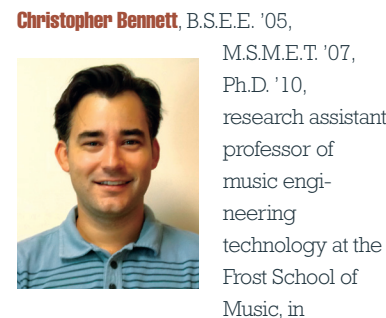


Brent Swanson is a lecturer in the Department of Musicology. He earned a Ph.D. in ethnomusicology from the University of Maryland and holds a M.M. in musicology and B.F.A. from the University of Florida. Swanson's research interests include various African musics, Latin America, the United States, and the Caribbean. Swanson is currently preparing a chapter on Rwandan singer-songwriter Jean-Paul Samputu's music for the book *Arts, Music, and Social Healing: Experiences from the African*

Great Lakes Region and Beyond, edited by Helen Hintjens and Rafiki Ubaldo, forthcoming, 2017. Swanson is also a professional performer and songwriter and has performed with a wide variety of artists including Bo Diddley, Marco Pereira, Hamilton de Hollanda, and Jean-Paul Samputu. Additionally, he served as president of the non-profit Mizero Children of Rwanda, which raises awareness about how traditional music and dance can facilitate peace and reconciliation in Rwanda.



Carlos Abril, B.M. '93, professor and director of undergraduate music education, presented on the topic of music classroom space and design at the International Society for Music Education's 2016 world conference and was the featured presenter at the New Visions Forum on Music Education in Xiamen, China. Abril is on the editorial board of the *Journal of Research in Music Education* and is newly appointed to the editorial board of *Revista Internacional de Educación Musical*. He was awarded a UM Provost Award to further his research on diversity in U.S. high school music ensembles.



Christopher Bennett, B.S.E.E. '05, M.S.M.E.T. '07, Ph.D. '10, research assistant professor of music engineering technology at the Frost School of Music, in

partnership with researchers in the Department of Anesthesiology at the Miller School of Medicine, has been awarded a grant to examine the auditory perception cognitive impact of medical alarms on hospital personnel. An international medical instrumentation group, as part of a larger effort to overhaul medical equipment alarms, is funding the research.

Shelton G. Berg, dean, and the Patricia L. Professor of Music, was an invited guest speaker at the College Music Society's 2016 summit for 21st Century Music School Design. He also represented the Frost School at educational events and UM alumni gatherings nationwide. His professional performance engagements included music directing sold-out concerts at Lincoln Center in New York City with blues-rock musician Steve Miller, and a performance with the Count Basie Orchestra and a roster of top singers on *100: The Apollo Celebrates Ella!* at the Apollo Theater in Harlem. Berg's orchestrations of music by Japanese

rock star Yoshiki were in the spotlight at two sold-out *Yoshiki Classical Special* concerts in Carnegie Hall in early January, featuring the Tokyo Philharmonic Orchestra, plus additional concerts in Hong Kong, and Japan. Berg is also the artistic advisor to the JazzRoots series at the Adrienne Arsht Center in Miami, music director of The Jazz Cruise, and host of a monthly Sirius XM radio show, *Generation Next*.

Juan Chattah, associate professor of theory and composition, presented his research at national and international conferences, including the International Conference on Music Perception and Cognition, the Semiotic Society of America, and the College Music Society National Conference. His recent publications include chapter contributions to Sang-Hie Lee's *Scholarly Research For Musicians* (Routledge, 2017) and to Gregory Decker and Matthew Shaftel's *Singing in Signs* (Oxford University Press, 2017). He received a University of Miami Center for the Humanities Fellowship to pursue research on film music and cognitive psychology.

Shawn Crouch, D.M.A. '16, assistant professor of professional practice in theory and composition, had several new works published including *The Light of Common Day*, *Lullaby*

from *Paradise*, and *The Peace of Wild Things*, and received new commissions including *Invocation* for SATB choir that was premiered by the San Francisco Choral Artists, and *Visions and Ecstasies: A Mass*, premiered by the Frost Chorale and ranked the No. 1 Best New Work for 2016 by *South Florida Classical Review*. **John Daversa**, assistant professor, department chair of studio music and jazz, produced an album titled, *Kaleidoscope Eyes: Music of The Beatles*, which received three Grammy nominations in the categories Best Large Jazz Ensemble; Best Arrangement, Instrumental or A Cappella; and Best Arrangement, Instruments, and Vocals. The Global Music Awards also honored the album with six Gold Medals and a Silver Medal.

Shannon de l'Etoile, associate dean of graduate studies, professor of music therapy, gave a peer-reviewed oral research presentation on “Acoustic parameters of infant-directed singing in mothers of infants with Down syndrome” at the 2016 meeting of the American Music Therapy Association. She also presented the peer-reviewed paper, “Infant response to auditory rhythm: A Grammy Foundation Research Project,” at the 2016



Newly Tenured Faculty of Frost



David Ake



Robert Carnochan



Juan Chattah



Naoko Takao

The Frost School of Music is pleased to announce that David Ake (professor and chair, musicology); Robert Carnochan (professor, conductor); Juan Chattah (associate professor, theory and composition); and Naoko Takao (associate professor, piano) were awarded tenure by the University of Miami Frost School of Music in 2016. They join a prominent group of faculty who are considered international leaders in their respective fields.

Passionate Percussionist Inspires Excellence

THERE ARE FEW ARTISTS so extraordinary they are known to all by the mention of one name only. In the world of modern percussion performance, one such name is Svet.

With a Euro-cool, youthful, and mysterious demeanor, Bulgarian-born associate professor and percussion program director Svetoslav "Svet" Stoyanov is an artistically engaged percussion superstar on the Frost School of Music faculty. "As artists, we must bring magic to music, and then share that magic," he asserts.



A seasoned performer and passionate advocate for contemporary and new music, Stoyanov is recognized internationally for captivating audiences, not only aurally but also with visual showmanship and creative staging. He has appeared worldwide in hundreds of concerts, more than 1,000 solo and concerto performances, numerous recordings, and hundreds of master classes.

Stoyanov graduated from Yale and the Peabody Institute and joined the Frost School faculty in 2009 at the age of 27. He was awarded tenure in 2015, making him one of the youngest tenured percussion professors in the world. The prodigious musician recalls upon his arrival that Frost Dean Shelly Berg challenged him to develop "the percussion program of my dreams." Berg recruited another renowned percussionist, Matthew Strauss (Houston Symphony, American Symphony Orchestra), to collaborate in building a unique program. The two musicians have a strong synergy.

"We want the program to be like the ultimate artistic trampoline—but to serve different kinds of 'athletes,'" Stoyanov says.

Their graduates are successfully landing jobs in major orchestras, winning key competitions, and being accepted at other prestigious higher education institutions to further their studies. Students flock from around the world for a chance to study with the high-energy perfectionist whose demanding work ethic inspires the greatest level of commitment from his students. He says that one of the most complex aspects of teaching music is "being able to put something intangibly artistic into words."

When junior percussionist Matt Flanders from Houston, Texas, auditioned at the Frost School, he says Stoyanov "treated my audition more like a lesson, very personable and helpful." Once enrolled, Flanders notes that things became much more intense. "The standards are set at a very high level, but the program is one of the best preparations for undergraduates, whether it be orchestral playing or chamber music. You're given all the

tools necessary for anything you want to pursue."

Ksenja Komljenović, a D.M.A. candidate from Serbia, first met Stoyanov in a master class in Europe. She waited five years for the opportunity to study with him. "Svet far exceeds my expectations," she says. "He beautifully balances his role as a mentor and a dear human being. His knowledge and sensitivity are far beyond his years."

Stoyanov credits his mother's encouragement for his early passion for music. "She is very driven, always telling me to shoot for the stars, to truly strive and never compromise my dreams."

It's a message that has always stayed with him. He was performing professionally by the time he was in 6th grade. At that young age, he rode the overnight train every Friday by himself to study with Prof.Ph.Dr. Dobri Paliev, a Bulgarian percussion legend at the music conservatory in Sofia. He also attended a music high school in his hometown of Ruse, and later in Pleven.

"If you choose to do something, do it at the highest level possible, or don't do it at all," he says.

meeting of the Southeastern Region of the American Music Therapy Association.

Stephen Guerra, Jr., D.M.A. '16, lecturer in studio music and jazz, managing director of the Henry Mancini Institute, was inducted into the Londonderry High School Hall



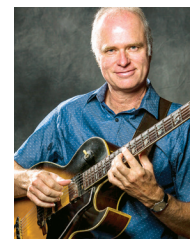
of Fame in his hometown of Londonderry, New Hampshire. Guerra served as an arranger for a new jazz/blues show by Steve Miller at Lincoln Center, and as an assistant orchestrator to Dean Shelly Berg on the *Yoshiki Classical Special* tour in Japan, Hong Kong, and New York City's Carnegie Hall.

Ross Harbaugh, professor of cello, performed extensively with the Deering Estate Chamber Players, the Florida Grand Opera, and the Bergonzi String Quartet.



Harbaugh is also touring in Florida this year, performing Chopin's Cello Sonata, which he recorded in January. He is chamber music editor of the American String Teacher's Association's *String Teacher Magazine*, where he published an article in the August issue entitled "Effective Language Use in Chamber Ensembles." Harbaugh presented a workshop at the national convention of the American String Teachers Association (ASTA) in Tampa entitled "Building a Musical Interpretation: The Tools You'll Need."

John Hart, B.M. '83, lecturer of studio music and jazz, released *Exit From Brooklyn* on Zoho Records. He was featured in the November issue of *Vintage Guitar Magazine* and toured China



for two weeks last April with violinist Janice Martin and recently in Japan with vocalist Hilary Kole and her quartet. He is working on a follow up

release for Zoho.

Trudy Kane, flute, associate professor of instrumental performance, was a featured soloist in the concerto concert at the National Flute Association, performing Ellen Zwillich's



Concerto Elegia, originally commissioned for her by the Frost School of Music. In October 2016, she taught two master classes, at Flutistry Boston and Boston Flute Academy. Kane also presented at the Florida Flute Convention, and will premiere Thomas Sleeper's "Faust" Concerto for flute, alto saxophone, piano, and wind ensemble with the Frost Wind Ensemble. Kane also performed at The Midwest Clinic International Band and Orchestra Conference with the Frost

Flute Ensemble in December 2016.

Gary Keller, M.M. '80, saxophone, professor of professional practice, completed a week long residency at the Royal Academy of Music in London, where



he taught saxophone, saxophone ensembles, and served as an outside adjudicator for student's final exam projects. Keller took two Frost jazz students, bassist Lowell Ringel and pianist Elliot Courtois, to the annual International Association of Schools of Jazz Summer Workshop hosted this past June by the Berklee College of Music in Boston.

Four Frost Faculty Receive Provost Research Grants



Carlos Abril



Dorothy Hindman



Brian Powell



Aaron Tindall

Each year the provost of the University of Miami awards research grants to foster excellence in research and creative scholarship that provide support for direct costs.

Four professors from the Frost School of Music were among the recipients this year: Professor of Music Education Carlos Abril for his research on *Diversity in U.S. High School Music Ensembles*; Associate Professor of Composition Dorothy Hindman for her project *Trademarking Trayvon: Nine Works for Chamber Orchestra*; Assistant Professor Brian Powell for his research into *New Compositions for Violin and Double Bass*; and Assistant Professor Aaron Tindall for his project *Reimagining the Solo Tubist through Jazz*.

Juraj Kojs, assistant professor of theory and composition, composed *Bang for a Train*, a piece for the Miami Light Project's Here & Now festival, which is a community



project that features original works to highlight and improve local transport in Miami, Florida.

Teresa Lesiuk, director and associate professor of music therapy, received funding through a UM Provost Research Award, and, as co-investigator, received funding from the



Grammy Foundation for research entitled *The impact of intensive piano training on cognitive, motor, and psychosocial outcomes for adults with Parkinson's Disease*. Her research of mindfulness-based music therapy to improve attention problems and symptom distress in women receiving adjuvant chemotherapy for breast cancer has been published in *Oncology Nursing Forum*, 2015, and *Healthcare*, 2016.

Gary Lindsay, M.M. '79, professor and director of studio jazz writing, jazz composition, presented a clinic "Saxophone Voicing Techniques of Thad Jones,"



augmenting the presentation with a live performance/demonstration by the Navy Commodores saxophone section, at the 2016 conference of the Jazz Education Network (JEN). The South Florida Jazz Orchestra, under the direction of Chuck Bergeron, is recording a CD of Lindsay's arrangements and compositions for big band.

Brian Lynch, jazz trumpet, associate professor of studio music and jazz, released *Madera Latino*, a Latin Jazz tribute to the trumpeter Woody Shaw, on the Hollistic MusicWorks



label and received wide acclaim, including a lead review in *Downbeat Magazine* and a Grammy Award nomination for Best Latin Jazz Album. Notable performances included engagements in Taipei, Taiwan, the Tallahassee Jazz and Blues Festival, and the Belgrade Jazz Festival.

Lansing McLoskey, professor of music composition, had over 50 performances of his music last season, including the world premiere of *Zealot Canticles: An Oratorio for*



Tolerance, commissioned by The Barlow for The Crossing in Philadelphia. He is the winner of the 2016 Robert Avalon International Composition Award and the 2016 American Prize Choral Music Composition Award, and placed third in the 2016 American Prize Chamber Music Composition Award. McLoskey is Composer-in-Residence at the 2017 Alba Music Festival in Italy, where they perform various chamber and orchestral works.

Brian Russell, B.M. '97, M.M. '07, Ph.D. '10, lecturer of music media and industry, instructor of contemporary guitar, and director of assessment for the Frost School,



was a quarterfinalist for the 2017 Grammy Music Educator Award.

Thomas Sleeper, director of orchestral activities, professor of instrumental performance, served as Composer in Residence at University of Central Florida in



February. He has had numerous performances of new music in the U.S. and Europe, including a world premiere of his "Faust" Triple Concerto for Trudy Kane, Dale Underwood and Asiya Korepanova with the Frost Wind Ensemble with Robert Carnahan as conductor. Sleeper will join Cristian Macelaru this summer as a teacher for the Conducting program at the Cabrillo Music Festival in California.

Aaron Tindall, tuba and euphonium, assistant professor of instrumental performance, recipient of a UM Provost Award, recently performed Roger Kellaway's *Songs of Ascent* and



Dana Wilson's *Concerto for Tuba* with the University of Alabama Wind Ensemble at the 2017 Southeast Regional Tuba Euphonium Conference (SERTEC).

Stephen Zdzinski, professor of music education, presented sessions at the Florida Music Educators Association conference, the National Association for Music



Education meeting, and the International Society for Music Education, in Glasgow, Scotland, focusing on teaching research, international music education, and more. He also presented a session on iPad and iPhone apps for teaching music to special learners. Zdzinski serves on the editorial boards of the *Journal of Research in Music Education*, *Contributions to Music Education*, and *Research Perspectives in Music Education*.

FACULTY FOCUS

Retiring Faculty Focus on Future

LONGTIME FACULTY MEMBERS Professor Donald Coffman, B.M. '82, M.M. '86, and Professor Rachel Lebon, Ph.D. '86, have a shared history with the Frost School of Music. They each earned advanced music degrees from the school, then returned as professors in the Department of Studio Music and Jazz. This year, they are both retiring, along with Associate Professor of Musicology, Deborah Schwartz-Kates.

Donald Coffman is one of the original faculty members of the Studio Music and Jazz program (MSJ), teaching bass for 38 years, while serving as associate chair, and program director of Jazz Pedagogy. "From my first day of teaching here, the consistent high quality of the students has been a great source of satisfaction for me," he says. "I never had a moment of boredom or lack of energy."

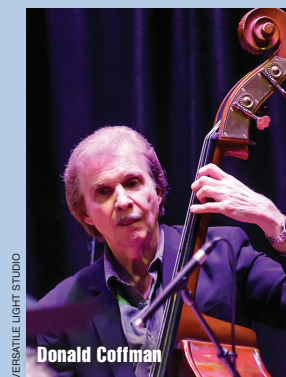
During his career Coffman performed with jazz legends Sonny Stitt, Chet Baker, Ira Sullivan, Pat Metheny, Joe Pass, Michael and Randy Brecker, Dave Liebman, Bill Evans, Larry Coryell, Dick Hyman, and others. He appears regularly on the Gold Coast Jazz Society's annual subscription series and he plans to publish his methodology for ear training and bass instruction.

"The University of Miami has been a significant part of my life story," he says, "and seeing the growth of the school under four deans is at the core of that story." He thanks the late Dean Bill Lee and Jerry Coker for establishing the department, Dean Bill Hipp for his continued support, and Dean Shelly Berg for what Coffman calls "the amazing transformation of the Frost School of Music." He also commends the "extraordinary efforts of Whit Sidener" who chaired the department for most of Coffman's tenure, adding that, "under John Daversa, the future of MSJ will continue to be a story of world class accomplishment."

Rachel Lebon served as a professor of Jazz Vocal Performance for the past 25 years. She is a clinician and member of the Voice Institute, and authored two books, *The Professional Vocalist: A Handbook for Commercial Singers and Teachers*, and *The Versatile Vocalist: Singing Authentically in Contrasting Styles and Idioms*. She taught master classes in Europe, performed on jingles and television shows, and adjudicated alongside Lalo Schiffrin,

Quincy Jones, Elmer Bernstein and Mel Torme. She says, "the desire to make and/or hear music is fundamental to every human being, and is what unites us."

She was previously on the faculty of Belmont College, and was an academic instructor in the U.S. Air Force. She toured worldwide with the show band *Tops In Blue*, which included a U.S. government sponsored



tour to Portugal and the Soviet Union. Prior to earning her Ph.D. at the University of Miami, Lebon earned B.M. and M.M.E. degrees from North Texas State University.

Deborah Schwartz-Kates is retiring after ten years as an Associate Professor at the Frost School, serving eight as chair of the Department of Musicology. "I have enjoyed working with the talented students, first-rate faculty, and dedicated colleagues at Frost, and though I will no longer be teaching, I plan to pursue a vibrant research career in retirement," Schwartz-Kates says.

Throughout her 38 years in collegiate education, Schwartz-Kates' research has focused on contemporary Latin American music, ethnomusicology, national identity, and film music.

Schwartz-Kates has devoted her life work to the study of Argentinian composer Alberto Ginastera, spending the past year celebrating the centennial of his birth by lecturing at conferences and music festivals worldwide. She has authored over 60 publications including her first book *Alberto Ginastera: A Guide to Research* (Routledge Press), and was awarded two prestigious grants from the National Endowment for the Humanities to complete her forthcoming *Revealing Screens: The Film Music of Alberto Ginastera* (Oxford University Press).

UTrailblazers Celebrates First Black Graduates

The UM Black Alumni Society's First Black Graduates Project chronicles an important part of our history and acknowledges those who blazed the trail of diversity and inclusion at the University of Miami. Thirty-five years after it opened for classes in 1926, the University admitted its first black students. Created in 2012, the First Black Graduates Project aims to identify black graduates from 1961 to 1979, document their personal histories, and raise funds for scholarships.

To honor these pioneers and celebrate their courage, successes, and contributions, the First Black Graduates Project proudly hosted UTrailblazers, a signature event on the Coral Gables campus February 24-25. The event included a special presentation of the monthlong exhibition *We Were Pioneers* at the Richter Library, a grand gala, and launch of the First Black Graduates Endowed Scholarship Fund.



Carmen Lundy

The Frost School of Music congratulates its first black graduates for their accomplishments in the music profession:

- | | |
|---|---|
| Leeomia M. Kelly, B.M. '66 | Bennie Napier, B.M. '75 |
| Michael E. Kent, B.M. '75, M.M. '77 | Elvis W. Paschal, B.M. '72, M.M. '82 * |
| Alice C. Kinsey, M.M. '79 | Curtis J. Rayam, B.M. '73 |
| Beverly P. King, B.M. '75 | <i>1997 Frost Distinguished Alumnus</i> |
| Catherine Levarity, B.M. '78 | Willie J. Rogers, B.M. '72 * |
| Carmen L. Lundy, B.M. '80 | Lemuel E. Rosier, B.M. '76 |
| <i>2003 Frost Distinguished Alumnus</i> | Althea M. Sample, M.M. '71 * |
| Marvis L. Martin, B.M. '77 | George W. Styles, B.M. '76 |
| <i>1987 Frost Distinguished Alumnus</i> | Leslie A. Thomas, B.M. '73 |
| David C. McCalla, B.S. '73, M.E.D. '77, M.M. '83, Ph.D. '89 | Keith R. Tynes, B.M. '77 |
| Beatrice E. McIver, B.M. '74 | Willie A. Waters, B.M. '73 |
| Charles L. Mobley, B.M. '64, M.M. '71 * | <i>1985 Frost Distinguished Alumnus</i> |

* Deceased

Please send updates to frostcommunications@miami.edu

1970s

David Drubin, B.M. '73, drummer, recently performed with artists Hod O'Brien, Stephanie Nakasian, and Veronica Swift, and toured with The Diamonds and Earl Turner.



He also appeared with the Vosbein-Magee Big Band at the 2016 Jazz Festival, and the Jazz In the Park Festival in Richmond, Virginia.

Carey D. Kleiman, B.M. '73, M.M. '75, is professor of music business and clarinet at Broward College. He has been featured on recordings and television shows on clarinet, saxes, flute, and piccolo, and has performed with the Honolulu Symphony and Miami Symphony. Kleiman has produced and performed with Ray Charles, Frank Sinatra, Boyz II Men, and Tony Bennett.

Donald (Don) Gordier, M.M. '75, is chair of music business/management department at Berklee College of Music and gave a keynote address titled "Copyright in a Changing Music Industry" at the 3rd annual Music Industry Forum at Communication University of China, in Beijing, in November 2016.

Gary Fry, B.M. '76, is president of High Touch Music, Inc., which offers composing, arranging, and music production services, and is the director of choral activities at Midwest Young



Artists Conservatory. The Colorado Symphony Chorus premiered his piece *Hallelujah, Rejoice*, in La Madeleine, Paris, in June 2016.

Andrea Green, B.M. '76, is featured as a music therapist and composer in the musical documentary *On the Other Side of the Fence*, which was honored with a Mid-Atlantic Emmy and a Gold Medal from the New York International Film Festival. Green is a consultant and artist-in-residence at the St. John School of the Arts in the Caribbean, the

Columbia Grammar and Preparatory School in New York City, and more.

Sally K. Albrecht, M.A. '77, M.M. '79, has received an ASCAP Special Music Award in Standard Music annually since 1987 and is the vice president of the Omicron Delta Kappa



Foundation Board of Trustees. Albrecht's new works include *Sing and Rejoice!* which she premiered while conducting the Delaware Junior All-State Choir this February.

Bonnie Lynn Hinck, B.M. '78, is a music teacher and drum line instructor at Bel-Aire Elementary, and performs in the Greater Miami Symphonic Band playing brass



and percussion. Hinck serves on the Band of the Hour Association's alumni and friends board as the Hall of Fame Chair, and is a past president.

Al Hospers, B.M. '78, is the owner of Clever Sounds Recording, co-owner of Nor'Easter Productions, and a producer, engineer, bandleader, freelance bassist, and solo bass artist. Hospers has performed with world-renowned blues harpists and singers James Montgomery and Diane Blue.

Sam Ruttenberg, B.M. '78, percussionist, pursued his master's degree at Juilliard where he studied with Joe Morello. He received artist endorsements from Ludwig-Musser drums and percussion, Vic Firth drumsticks, Sabian cymbals, and Remo drumheads.

Kenneth Fuchs, B.M. '79, presented *Falling Man* at the National September 11 Memorial and Museum in New York City for the 15th anniversary of 9/11. The American Brass



Quintet premiered his Brass *Quintet No. 2 "American"* at the Aspen Music Festival, performing it on tour in the

U.S. and Brazil. Fuchs will record his fifth disc for Naxos with the London Symphony Orchestra at Abbey Road Studios in August 2017.

Steven Rivera, B.M. '79, is still with Janney Montgomery Scott financial services in Hauppauge, New York. He performs in Long Island with the North Shore Community Band, the Greenport Community Band and the No Doubt World Famous Monday Night Band in Riverhead, New York.

1980s

John Samuel McIntyre, M.M. '80, is the professor of music at Saint Mary-of-the-Woods College in Indiana. McIntyre co-produced the album *Tracy Richardson Live at the Cecilian* and is a 2016 Indiana Arts Commission Individual Artist Grant Recipient.

Ken Nigro, M.M. '80, is currently teaching saxophone, clarinet, and ensembles at Southern Connecticut State University in New Haven, Connecticut, and



is a Yamaha Performing Artist. He currently plays alto and soprano saxophone, flute, and EWI with the Ken Nigro Band and 1st tenor sax with the Jens Wendelboe Big Band.

John Holt, B.M. '81, M.M. '83, is professor of trumpet and chair, division of instrumental studies at the University of North Texas, where he received the 2016 Creative Impact Award. Holt has held the position of principal trumpet at The Dallas Opera for the last 28 years.

Bruce Zimmerman, B.M. '81, is an independent film composer. His production music through ZimMusic Library has been used in *The Voice*, *The Americans*, *American Pickers*, and more. Zimmerman, with his son Joshua Zimmerman, B.M. '15, will compose and conduct the live score to an IMAX dome film this year.

Michael Venn, M.M. '82, lives in Wisconsin where he recently premiered several original jazz compositions including *icky, sticky MUD!* performed by the Sheboygan South High School Jazz Band and *Inna Mood* performed by the Generations Jazz Band.

Orlando Jacinto Garcia, M.M. '82, D.M.A. '85, is a professor of music and composer-in-residence at Florida International University School of Music. The Miami Symphony



Orchestra, Festival Latinoamericano, and others have premiered some of his latest works. He was awarded a Knight Foundation Arts Challenge Grant for an interdisciplinary work on sea level rise.

Steve Hobbs, M.M. '82, is a recording artist for the Challenge Record label based in Netherlands. His composition "Pedra Bonita" is featured on pianist Kenny Barron's album *Flight Path* on Candid Records, and he appears on vibraphone and as an arranger on the North American Jazz Alliance's release *The Montreal Sessions* on Challenge Records.

Mark Hanson, B.M. '84, M.M. '86, is the in-house composer and arranger for Fairhaven Church in Centerville, Ohio, where he writes for a 36-piece orchestra and 14-piece string/wind ensemble. Recent commissions include *Viva la Strings!* for string quartet, and *Great Is Our God*, a 12-minute original work for solo voices, SATB choir, concert orchestra, and multimedia.

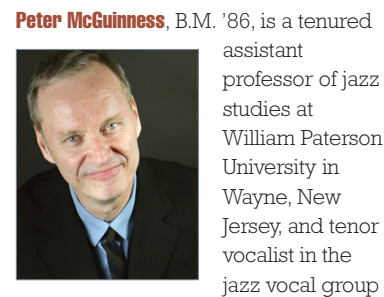


Seth Wexler, M.M. '84, is adjunct faculty at Palm Beach Atlantic University and percussion coach at South Plantation High School and five other middle schools in Broward County. Wexler has performed with the Naples Philharmonic, and with other freelance ensembles from Miami Dade to Palm Beach counties.



Meredith Colby, B.M. '85, released a book *Money Notes: How to Sing High, Loud, Healthy, and Forever* (Wiselink, 2017) that explores a new way to teach contemporary commercial (CCM) singing using brain science. Colby lives and teaches in Chicago, presenting seminars to groups of voice teachers and their students.

Sherri Tantleff, B.M. '85, is an industry outreach manager for Full Sail University, where she is a national liaison to the audio and entertainment business industries. Tantleff is a member of the Recording Academy and ASCAP, and serves on the board of the Society of Professional Audio Recording Services.



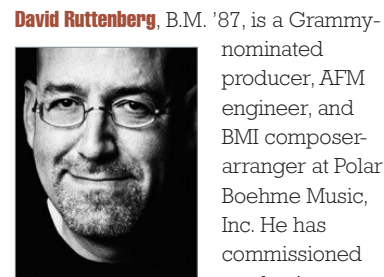
Peter McGuinness, B.M. '86, is a tenured assistant professor of jazz studies at William Paterson University in Wayne, New Jersey, and tenor vocalist in the jazz vocal group The Royal Bopsters. McGuinness was featured in *Downbeat's* 2016 Critics Poll in two Rising Star categories: jazz arranger and male jazz vocalist.

Ginger Sue Paine Bisel, M.M. '87, is the owner of a music-teaching studio Creative Ignition Music. Bisel has recorded two albums: *Parallels*, under the name of Vibes by Ginger, and a Christmas CD under the name Musical Magi, recorded with Bob Stewart from ECA Publishing.



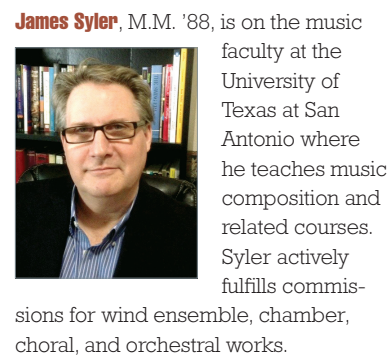
Michael C. Robinson, B.M. '87, M.M. '96, D.M.A. '98, is professor of music and director of athletic bands at the University of Georgia, whose recent performances include the Gator Bowl and Chick-fil-A Kickoff Classic. Robinson performs as principal horn in the NorthWinds

Symphonic Band, Gwinnett Wind Orchestra, and Gwinnett Symphony Orchestra in the Greater Atlanta area.



David Ruttenberg, B.M. '87, is a Grammy-nominated producer, AFM engineer, and BMI composer-arranger at Polar Boehme Music, Inc. He has commissioned productions, recording, and arrangements for Eric Marienthal, Jeff Berlin, JET, In Due Time, Jaimie Sprouls, and many more.

Laura Berlowe Grossman, B.M. '88, J.D. '97, is specializing in family and commercial law with the Cabanas Law Firm in Pembroke Pines, Florida. She is married to Samuel L. Grossman, B.M. '88, M.M.Ed. '93 a.k.a. "Sam the Bugler," the official Bugler of The Belmont Stakes and The Preakness.



James Syler, M.M. '88, is on the music faculty at the University of Texas at San Antonio where he teaches music composition and related courses. Syler actively fulfills commissions for wind ensemble, chamber, choral, and orchestral works.

Kimberly Clein Annis, B.M. '90, is the band, orchestra and chorus director at Walter C. Young Middle School Pembroke Pines, Florida.



Chris DeRosa, B.M. '90, is a freelance studio and jazz musician in New York City where he works with dub reggae artist H.R., the singer for the group Bad Brains. DeRosa teaches privately out of CDR Studios in Brooklyn, where he also records drum tracks.

1990s



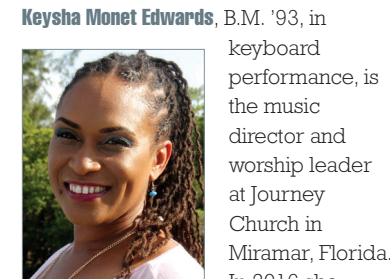
Timothy Lee Miller, M.M. '90, is a freelance composer, arranger and publisher at Tomato Lettuce Mustard Music Publishing. In 2015 he was a part of the PARMA Recordings venture to Cuba. Miller recently recorded several small combo jazz works titled *A Day In the Park*, which will be released on Ansonica in 2017.

Roberta Rust, D.M.A. '91, is the department head of piano and professor at Lynn University Conservatory of Music in Boca Raton, Florida. Rust performed numerous recitals in 2016 and was the recipient of the 2016 Deanne and Gerald Gitner and Family Excellence in Teaching Award.



Christy Crowl, B.M. '92, M.M. '95, is the founder of ProMusicDB.org and music supervisor/director for Dollface Entertainment. Crowl is a band member in Mannheim Steamroller, a session singer in *Star Wars Rogue One*, *Star Trek Beyond*, and more. She is the recipient of multiple awards, including a Los Angeles Drama Critics Circle Award in 2011.

Mauricio Ardilia, B.M. '93, received an Audio Engineering Society 2016 Fellowship Award for outstanding contributions to the field of audio education and audio technology especially in Latin America. He founded the first Latin American Audio Engineering Society, and works in sound recording, mastering spatial sound with electro-acoustic composers and artists. He was a translator and co-editor of the Spanish edition of *Mix* magazine, and has consulted for several professional audio companies and conducted workshops at universities.



Keysha Monet Edwards, B.M. '93, in keyboard performance, is the music director and worship leader at Journey Church in Miramar, Florida. In 2016 she released an album titled *Deep: Songs from Within*, which accompanies her publication, *Deep Book: My Journey to True Inner Peace*.

Marko Marcinko, B.M. '93, is the director of jazz studies at Penn State University, and artistic director for the Pennsylvania Jazz Alliance and the Scranton Jazz Festival. He tours and records with the Organik Vibe Trio, who spent 14 weeks in the top 10 of the 2016 *JazzWeek* radio chart.

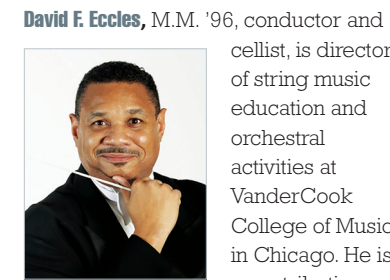
Jorge M. Saade, B.M. '93, is a violin professor at Universidad Espiritu Santo in Ecuador, where he also serves as president of the board of directors of the Guayaquil Symphony Orchestra. In March, Saade performed a solo with the Lebanese National Philharmonic Orchestra in Beirut, Lebanon.

Barton Schindler, B.M. '93, is a freelance saxophonist in Hudson Valley, New York. A teacher in the Goshen Central School District in Orange County, his groups have performed in Washington, D.C. and Carnegie Hall. Schindler performs in the metro New York City area with The Funk Junkies, Uncle Shuehorn, and The New York Swing Exchange.

Steven Anthony Frazier, B.M. '94, is an artist, songwriter, producer, and business owner of Side Pocket Station. Frazier recently released an album under the name Saf Ro titled *21 Days 2 Recovery*, and wrote and produced a song and music video titled "Trouble with the Winners" for Golden Globe-nominated lead actress Chrissy Metz from the hit NBC show *This Is Us*.

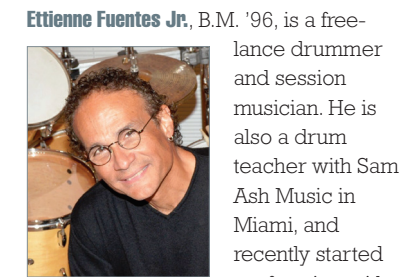
Eric Alexandrakis, B.M. '94, B.S.C. '94, M.M. '96, is owner, composer, and producer at Minoan Music. His recent collaborations include artists John Malkovich, The Ting Tings, Yoko Ono, Young the Giant, and many others. Alexandrakis' album *Like A Puppet Show*, was the first experimental vinyl-only album of its kind to be included

on the Grammy ballot in multiple categories.



David F. Eccles, M.M. '96, conductor and cellist, is director of string music education and orchestral activities at VanderCook College of Music in Chicago. He is a contributing editor for Hal Leonard Publishing, and performing artist for JonPaul Bows. He recently presented at Indiana Music

Education Association and American String Teachers Association conferences.



Etienne Fuentes Jr., B.M. '96, is a freelance drummer and session musician. He is also a drum teacher with Sam Ash Music in Miami, and recently started performing with his trio, The R.I.F.F. He will soon be releasing a series of short instructional

Cristian Măcelaru Named Frost Distinguished Alumnus

Romanian-born conductor Cristian Măcelaru, B.M. '03, is this year's Frost School of Music Distinguished Alumnus. He will return to the University of Miami campus this season to conduct the Frost Symphony Orchestra and accept his award.

This year also marks Măcelaru's inaugural season as music director and conductor of the Cabrillo Festival, America's longest running festival dedicated to new orchestral music. Executive Director Ellen Primack says, "His curiosity and passion, coupled with his skill and dynamism on the podium, make him a perfect fit."

Măcelaru, who started his career as a violinist, won the Solti Conducting Award in 2014 and has since established himself as one of the fastest-rising stars of the conducting world. He first led the Chicago Symphony Orchestra in 2012, continuing for three critically acclaimed seasons as a replacement for Pierre Boulez. *The Chicago Sun-Times* wrote, "Măcelaru is the real thing, displaying confidence without arrogance and offering expressiveness without excess demonstration." Măcelaru also conducts the Philadelphia Orchestra annually on subscription programs and other special concerts.

"Music as an art form is about bringing people together, to help them dream of better things, to hope of better things, and to understand more beautiful concepts," he says.

Last summer, Măcelaru made season debuts at Ravinia Festival with the Chicago Symphony, Hollywood Bowl with the Los Angeles Philharmonic, Wolf Trap Festival with the National Symphony, Aspen Music Festival, and the Chautauqua Music Festival with Wynton Marsalis.



videos called *Drumplets*, in both English and Spanish.

Jennifer Hughes, B.M. '96, recently made her New Hampshire debut at the Palace Theatre, starring as Miss Mona Stangley, in a production of *The Best Little Whorehouse in*

Texas. Hughes also performed in *The Light in The Piazza: A 10th Anniversary Concert* at Lincoln Center last April, one of institution's biggest fundraisers.

Warren Bloom, M.M. '97, teaches general music and concert band at P.S. 8 in Brooklyn, New York. He is entering his 16th year as an adjudicator for the International Championship of Collegiate A Cappella. This January his new vocal arrangements were featured in *Broadway Goes A Cappella*, a benefit concert at Feinstein's 54 Below, featuring the cast of the Broadway show *In Transit*.

David Thorne Scott, M.M. '97, is associate professor at Berklee College of Music. He has performed as vocal soloist with the Capital Jazz Orchestra and Melrose

Symphony and is the leader of the Vintage Vocal Quartet. Scott performed with Vocalogy at the Eastern American Choral Directors Association convention, and his song "I See You" was placed in an episode of the television show *The Blacklist* on NBC.

John F. Warren, D.M.A. '99, is the director of choral activities at Syracuse University. Under his direction, the Syracuse University Singers toured Bulgaria in May and participated as a finalist in the European Grand Prix for Choral Singing in Varna. This invitation came because the choir won the Grand Prix at Florilège Vocal de Tours in France in 2015.

2000s

Jeremy Goldsmith, B.M. '00, is currently the guitar 1 chair substitute for the Broadway show *Beautiful*. His compositions for TV and film include placements in *NFL Payoffs*, *Last Call with Carson Daly*, *Brain Games*, *Major League Soccer*, and many others. Goldsmith will be touring with Southside Johnny and The Asbury Jukes this year.

David Rowe, B.M. '00, MUE, is the lead sound designer for Infinity Ward/Activision, where he developed *Call of Duty: Infinite Warfare*, all the Activision *Guitar Hero* titles, and the *Tony Hawk Pro Skater* titles. Rowe received a National Association of Music Merchants (NAMM) TEC Award for Outstanding Creative Achievement in Interactive Entertainment Sound Production for *Call of Duty: Ghosts*.

Benjamin Alan Fairfield, M.M. '01, D.M.A. '16, is assistant professor of trumpet and assistant director of bands at Eastern New Mexico University in Portales, New Mexico. He is also principal trumpet of the Southwest Symphony Orchestra in Hobbs, New Mexico, and a freelance trumpeter throughout the U.S.

Jeremy Fox, M.M. '01, D.M.A. '13, is the visiting assistant professor of jazz voice at Indiana University's Jacobs School of Music. He was the musical director for a

Bossa Nova Sinfónico show in Havana, Cuba in 2016, and also conducted a show with the Cuban National Orchestra.

Sarita Rachele Lilly, M.M. '01, is the executive assistant to the senior executive vice president of Downstate Health System at labor union 1199SEIU UHE. Lilly's recent performances include Sheryl Lee Ralph's annual AIDS Benefit Concert in Philadelphia, Pennsylvania; *Gumbo, The Musical* at The Cutting Room in New York; and *Divided, The Musical*, at 54 Below.

Steve Aho, M.M. '01, is a studio musician, orchestrator/arranger, and musician contractor in Los Angeles, California. Recent notable work includes playing on *Celebrity Apprentice* (with Arnold Schwarzenegger), playing drums on the feature film *Masterminds*, and working as an orchestrator/contractor on various albums with Nate Ruess (Fun), Jimmy Eat World, Paramore, Emile Haynie, and Dylan Gardner.

Lauren Lefton, B.M. '02, is co-founder of the Willowing Winds woodwind ensemble, which plays original pieces composed by its members. Lefton is a legal assistant in film and television at the entertainment law firm Ziffren Brittenham, LLP, in Century City, California.

Robert M. Phillips, D.M.A. '02, classical guitar, is an adjunct professor at Southeastern University in Lakeland, Florida. He recently commis-

sioned six new compositions for guitar and will be performing them in concert in Orlando, Oklahoma City, and Madrid. Phillips will be coaching and performing at the ChamberArt Madrid festival this July.

Andrew Synowiec, B.M. '02, M.M. '04, is a session guitarist in Los Angeles, California. He has recorded film and television soundtracks such as *The Secret Life of Pets*, *Sing*, *Fist Fight*, and *Crazy Ex-Girlfriend*. Synowiec has appeared on five 2017 Grammy-nominated recordings, including albums by Barbra Streisand, The John Daversa

Alumnus Wins ASCAP Prize

Scott Routenberg, M.M. '03, M.M. '05, D.M.A. '08, composer, was named recipient of the 2nd Annual ASCAP Foundation/Symphonic Jazz Orchestra Commissioning Prize in September 2016. A jazz pianist, composer, and arranger, Routenberg was awarded a \$10,000 prize to write an original piece to be premiered in 2017-18 by the Symphonic Jazz Orchestra (SJO) in Los Angeles, California. While a master's student at Frost, Routenberg's composition "Bandwidth" won the John Lennon Songwriting Contest's Maxell Song of the Year (EMI). An assistant professor of jazz piano at Ball State University School of Music in Indiana, he is releasing an album *Every End is a Beginning*, this year. Routenberg's trio performed at the Indy Jazz Fest 2016, and also opened for guitarist John Scofield.

In 2015, the 1st Annual ASCAP Foundation/Symphonic Jazz Orchestra Commissioning Prize was awarded to another Frost School of Music alumnus, Alan Chan, B.M. '01.

Progressive Big Band, and Gordon Goodwin's Big Phat Band.

Myles Scotsman Maynard Wright, M.M. '02, is a lecturer in music in media and music in theatre at the University of Notre Dame in Western Australia. He recently recorded a jazz big band album titled *The Manhattan EP*, which featured several Frost alumni including Troy Roberts, M.M. '07, Alex Norris, D.M.A. '07, and David Peel, B.M. '02, M.M. '04.

Kristie Born, D.M.A. '03, is coordinator of accompanying and functional keyboard at Stetson University School of Music in Deland, Florida. Born released *Songs of Perfect Propriety* with soprano Amy-Elizabeth Wheeler, featuring music by Seymour Barab and the poetry of Dorothy Parker, on Peregrine Records.

Jeremy Levy, M.M. '04, is a composer, arranger and orchestrator in Los Angeles. He orchestrated the scores for *Miss Peregrine's Home for Peculiar Children*, *Trolls*, *CHiPs*, *Rings*, and *How to Be Single*, composing additional music for the

video games *Star Wars: Battlefront*, and *Star Wars: The Old Republic*. Jeremy's arrangements can be heard on the upcoming record Angel City by Spencer Day.

Brittney Daley, B.M. '05, M.M. '07, musical theatre and music business, works as creative director for Promo Only, Inc. that serves the radio, DJ, and hospitality

industries, and is currently working on several projects with Morgan Page and producer Jayceeoh.

Jessica Parks, B.M. '05, music engineering technology, is director of post-production at Sony Pictures Entertainment. Parks' most recent projects include *Star Trek Beyond* and the upcoming feature film, *Jumanji*.

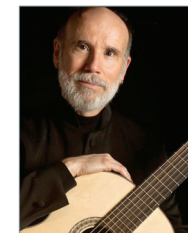
Sarab Singh, B.M. '05, is the drummer and programmer for singer-songwriter Ingrid Michaelson, and the group Powers on Republic Records. He is working on a

Donna E. Shalala MusicReach Program Wins FMEA Award

Melissa Lesniak, Ph.D. '05, violinist and director of the Donna E. Shalala MusicReach Program at the Frost School of Music, was honored by the Florida Music Educators Association (FMEA) at its January 2017 conference in Tampa, Florida, with its Exemplary Model Program Award.

From pre-school programs to high-level coaching and mentorship for children just beginning their musical training, or wishing to advance in a youth orchestra, Shalala MusicReach is a multi-tiered outreach program helping to support the positive development of individuals through music. Funded by donations from local benefactors, MusicReach offers study, practice, and performance of music, helping hundreds of diverse adolescents and teens in South Florida to succeed in school and in life.

The award recognizes "a meritorious, innovative individual or program providing significant, positive impact on students, music educators, the state, and community." FMEA Board member Debbie Fahmie commended Lesniak for her "dedication to the profession and for all that you do to enhance music education for Florida's students."



new solo project called *Kivr Gri*, consisting of original compositions performed in hybrid acoustic/electronic setting.

Stephen Danyew, B.M. '06, is an instructor in the Arts Leadership Program at the Eastman School of Music and Project Manager for the Paul R. Judy Center for Applied Research. He has published several pieces with Colla Voce Music, Ausburg Fortress Press, and others. New pieces *Winter Song* and *Vermont State Fair* were premiered by the University of Central Florida Symphony conducted by Chung Park, B.M. '08, in February.

Jason Hurwitz, B.M. '06, is a financial advisor with Morgan Stanley in Williamsport, Pennsylvania. He serves as a board member for the Uptown Music Collective, and on advisory boards for the Williamsport Symphony Orchestra and the Community Academy of Stage and Theatre.



Andrew Kam, B.M. '06, is the orchestra director for Bellevue School District and conductor for Bellevue Youth Symphony. Kam is a violinist with Tacoma Symphony and Yakima Symphony, and was honored in Lake Washington as orchestra guest conductor.

Jason Kush, M.M. '06, D.M.A. '09, saxophonist, is an associate professor at Slippery Rock University in Pennsylvania, where he recently produced an album titled *Identity* with Troy Roberts, M.M. '07, and the Slippery Rock University Jazz Ensemble. Kush performs regularly with the Pittsburgh Symphony Orchestra.



Nathan Rinnert, Ph.D. '06, is the associate professor of music and music department chair at Mansfield University of Pennsylvania, where he is also an assistant director of bands, instrumental music education coordinator, tuba instructor, and musical director of

the Mountaineer Brass Band.

Matthew White, M.M. '06, D.M.A. '11, is assistant professor of music, coordinator of commercial music and jazz, and coordinator of ensembles at Coastal Carolina University. He is releasing a new album *The Super Villain Jazz Band Worlds Wide* in 2017, and has performed with Victor Wooten, Jeff Coffin, Steve Bailey, B.M. '85, and many others.

Arash Fattahi, B.S. '07, music engineering technology, is currently the road manager for Emilio Lovera, an actor, voice actor, and Venezuelan comedian.

Ben Geyer, B.M., '07, is visiting assistant professor of music theory at Oberlin Conservatory. Last April Geyer completed his Ph.D. in music theory from the University of Kentucky with a dissertation on "Meter, Phrase, and Form in the Compositions of Maria Schneider."



Gretel Mink Hansen, B.M. '07, soprano, is a resident artist with Chamber Opera Chicago and has toured the United Kingdom and Scotland performing the new operetta *Persuasion* written by Barbara Landis. Hansen will receive her M.A. in vocal pedagogy from Northeastern Illinois University in Chicago in May 2018.



Mark Poiesz, B.M. '07, was recently on tour as drummer for country music artist Tyler Farr as the support act for Brad Paisley's Life Amplified World Tour. During breaks from the road, Poiesz participated in recording sessions in Nashville, Tennessee.

Nick D'Angiolillo, B.M. '08, is the director of licensing and library services for Naxos Music Group, a leading classical label group and distributor. Television/film



credits include Netflix Original Series' *Daredevil*, and *House of Cards*; Fox's *Empire*; Amazon Original Series' *Goliath* and *Transparent*; Eon/MGM's James Bond films *Skyfall* and *Spectre* and Warner's *Fantastic Beasts and Where To Find Them*.

Katrina Mena, B.A.M. '08, is the entertainment manager at The Walt Disney Company, where she is part of the opening team for the new *Star Wars* offerings at Hollywood Studios, and manages a small independent voice studio in Orlando, Florida. Mena also recently served as a media representative for Radio Disney Brazil.



Chung Park, D.M.A. '08, is the director of orchestras and string music education and interim conductor of the wind ensemble at University of Central Florida. Chung is active as a guest conductor, leading the Orlando Philharmonic in several concerts and conducting honor orchestras in Tennessee, North Dakota, North Carolina, Kentucky, Washington state, and Florida.



Magdalene Rolka, B.M. '08, is on the piano faculty at Turtle Bay Music School, and at Kaufman Music Center's Lucy Moses School in New York City. Rolka works as an accompanist for Carnegie Hall's Count Me In program and accompanied master classes with Joyce DiDonato last year. Her song, "Dancing Butterflies" went to No. 1 on Polish 1030AM radio's top 10 hits.

Steven Slaff, M.M. '08, instrumental performance, is the managing director of performing and visual arts at Chautauqua Institution in New York.

Parker Smith B.M. '08, is the owner and teacher at Guitar Shed, a new music school in Atlanta, Georgia, where he continues to play with his bands Parker Smith and the Bandwith, Long Horn, and The Elegant Bachelors. He received his master's in music and human learning from the University of Texas in Austin.

Sara Duncan M.M. '09, is assistant orchestra director at Walton High School in Marietta, Georgia. She conducted the Walton High School Chamber Music Society at the 2016 Midwest Clinic in Chicago, Illinois.

Kelly Hiser, M.M. '09, is the chief executive officer and co-founder of Rabble LLC, a start-up that builds digital local music collections with public libraries.

Diana Le, B.M. '09, is a board-certified music therapist and soprano for the Cleveland POPS Orchestra's Chorus.

Kacey Link, M.M. '09, recently released her book *Tracing Tangueros: Argentine Tango Instrumental Music* with Oxford University Press, co-authored with Kristin Wendland.



2010s

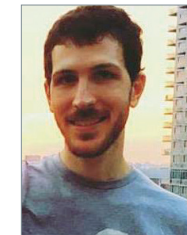
Jessica Marie Allen, B.M. '10, is a project manager for the Florida Chapter of The Recording Academy. Allen and her band Snowmoon recently released their debut EP, titled *Afterglow*, which is now available on iTunes and all streaming services.



Diosan Borrego, B.M. '10, is a video editor at High Hill Entertainment, where he edits Telemundo's *Lado Humano de la Fama*, a documentary style show that

chronicles the life of several celebrities; *Dishstyle*, a food decoration Youtube channel; and *La Hechicera*, a Youtube channel in which the enchantress tells you her secrets to having a more fulfilling life.

Steve Brickman, B.M. '10, is chief executive officer of Brickman Studios, an audio/video company dealing with music-related events, and is the creator of music groups Hellz Kitchen and Plasma Face. Brickman writes electronic compositions under the alias Plasma Face, performing around New York City and scoring songs for film.



Jennifer Denk, B.M. '10, is the music therapist/bereavement coordinator at Brookdale Hospice in Austin, Texas. She is a member of the Austin Civic Wind Ensemble and was recently selected as president-elect of the Central Texas Music Therapy Association.



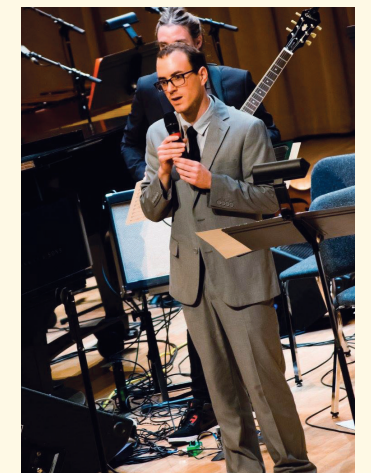
Alumnus Chosen for Choral Mentorship Program

Andrew Stermer, M.M. '16, was selected for the second annual VocalEssence ReMix Composer Mentorship Program, designed to foster the next generation of choral music conductors and encourage the creation of innovative works in a wide range of styles. The program is a collaboration of the nationally acclaimed choral ensemble VocalEssence, the American Composers Forum, and the American Choral Directors Association of Minnesota.

Stermer studied Studio Jazz Writing with Professor Gary Lindsay while pursuing his master's at the Frost School. Prior to graduating, Stermer earned a \$10,000 Presser Foundation grant to compose an original piece premiered by the Frost Concert Jazz Band last spring, and a 2016 *DownBeat* Collegiate Award in the Graduate College Outstanding Big Band Arrangement category for "Infant Eyes."

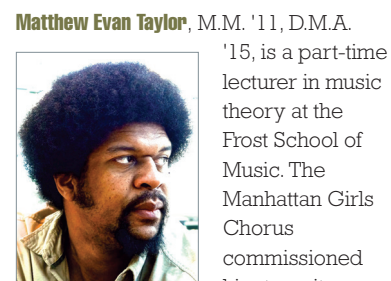
Following a ReMix open call last April, Stermer was one of four emerging composers from Minnesota chosen from a pool of 21 who submitted examples of a musical work written for voice. Stermer spent six months in a one-on-one composer mentorship, completing works for voices with or without instruments, which could include acoustic or amplified sounds, western or world music styles, electronics, or turntables. Composer mentors for 2016-2017 are Libby Larsen, Carol Barnett, J. David Moore, and Timothy Takach.

The VocalEssence Ensemble Singers premiered the works at the 2017 ACDA National Conference in Minneapolis. "VocalEssence ReMix ensures connections for those just getting started to help them achieve success," says G. Phillip Shoultz, III, associate conductor of VocalEssence. "This mentorship gives composers a fantastic opportunity, and keeps the future of choral music bright for musicians and audiences alike."





Alessandra Levy, B.M. '11, is an assistant producer at a voice-over studio in New York City and is a freelance vocalist and bass player. She has performed with Lucy Kalantari, Plasma Face, and other bands around the New York City area. Levy is a member of Women in Music, Women in Cable Television, and Advertising Women of New York.



Matthew Evan Taylor, M.M. '11, D.M.A. '15, is a part-time lecturer in music theory at the Frost School of Music. The Manhattan Girls Chorus commissioned him to write arrangements of Aerosmith's "Dream On" and "Livin' on the Edge" for their performance at the United Nations with Steven Tyler, and arrangements of Christmas carols to be sung with Sting and James Taylor for the Revlon Concert for the Rainforest Fund.

Justin Pressman, B.M. '12, was recently appointed development manager of the American Friends of the Israel Philharmonic Orchestra, which is responsible for providing over \$4M in funding annually to support the educational programs and international tours for the Israel Philharmonic Orchestra.

Michelle Ozog, J.D./M.M. '12, is the director of U.S. Business Affairs at Kobalt Music in New York City.

Nessyah Buder, M.M. '13, is an elementary general music teacher at Brad-dock Elementary School in Fairfax County, Virginia. He holds a position as baritone saxophone in the Fairfax Wind Ensemble, and is the founding member of Re-Joyce!, an all-women's music group. Buder also holds a D.M.A. in saxophone performance from Shenandoah Conservatory.



Abi Loutoo, B.M. '13, cellist, is a featured session recording artist on Kim Burrell's new album, as well as DWayne Saint Orbin Bennett's EP *Soul of A JAmerican*. Loutoo wrote and recorded strings and vocals on Eddy Bayes EP *Drama Queen*, which was featured in the *Huffington Post*, and was a guest performer for Arc & Stones, Joni Fatora and Chris Petrosino.



Kathryn Severing, B.M. '13, M.M. '15, is currently touring the world as violist with the string quartet Barrage 8. In its 2016-2017 season, the group is touring throughout the United States, China, and parts of Europe, and recently became guest faculty at Florida Gulf Coast University for the 2016-2017 school year.

Vale Southard, B.M. '13, is a general music and chorus teacher at the Michael Driscoll School in Brookline, Massachusetts, and musicianship teacher for the Handel and Haydn Society Vocal Arts Program in Boston. Southard is also a soprano with the Metropolitan Chorale in Brookline.



Adam Tell, B.M. '13, independently released his first album, *Past the Hypothetical*, and artist Fox Stevenson picked up his *Fiction* EP for release on the UK-based Cloudhead Records. Other releases include singles and collaborations with respected international artists including Chime and Rhodz. He premiered his music via Your EDM, Raver Rafting, EDM Sauce, and NoCopyrightSounds.

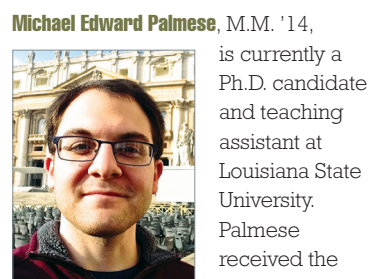


Dana J. Vouglitois, Esq., J.D./M.M. '13, is an attorney in the Office of Technology Development at Florida Atlantic University in Boca Raton, Florida, where she primarily practices intellectual property law. She was recently appointed to the board of trustees of ArtServe, Inc., a Fort Lauderdale-based non-profit organization.

Amira Baigina, B.M. '14, is a teacher and manager at Hands On! A Musical Experience, and is currently touring with her band. Performing under the name Amira B., she recently released original single "Wouldn't I Like to Know" on iTunes and all streaming services.

David J. Cruz, B.M. '14, continues to teach orchestra and chorus at South Miami Senior High School of the Arts. He recently presented at the National Music Educators In-Service Conference on Eurhythmics in the Choral Classroom.

David Dean Mendoza, D.M.A. '14, is adjunct professor of music at the New World School of the Arts and has recently performed with Nodus Ensemble in Miami Beach, Florida, and Friends University Percussion Ensemble in Wichita, Kansas. Mendoza composed *Nocturne for Solo Cello*, which premiered in Indianapolis, Indiana, featuring performer Maya Nojiri Sutherland.



Michael Edward Palmese, M.M. '14, is currently a Ph.D. candidate and teaching assistant at Louisiana State University. Palmese received the American Musicological Society Southern Chapter Student Paper Award for the 2016 meeting with the paper "John Adams and the Avant-Garde, 1971-72."

Keeping His Flame, Telling His Story.

"IT'S A WILD, WILD RIDE, I'm having so much fun trying to unlock him and inhabit him," says Broadway actor, singer, and musician Joshua Henry, B.M. '06, in a recent *Playbill* interview about being cast as Aaron Burr for the first national tour of *Hamilton*, one of Broadway's biggest hits with 16 Tony nominations, a Grammy Award, and a Pulitzer Prize for Drama. "I'm fascinated by him, and I'm in awe of the material that I get to perform in the show. I get to show so many shades of myself as an actor."

JOSHUA HENRY SHINES IN NATIONAL TOUR OF HAMILTON

Hamilton by Lin-Manuel Miranda is a story about America's founding father Alexander Hamilton. It features a score that blends hip-hop, jazz, blues, rap, R&B, and Broadway. Henry will tour with *Hamilton* until he returns to Broadway in March 2018 to star as Billy Bigelow in Rodgers and Hammerstein's *Carousel*, with Jessie Mueller and Renée Fleming.

A double Tony Award nominee whose career has quickly unfolded since his graduation 11 years ago as a musical theatre vocal major from the University of Miami Frost School of Music, Joshua Henry received his first Tony nomination as Haywood Patterson in *The Scottsboro Boys*. His second Tony nomination was for his portrayal as Flick in the Roundabout Theatre Company's production of *Violet*. It was not his first time in the role; while a student at UM he starred in the Jerry Herman Ring Theatre's production of *Violet*.

Henry was born in Winnipeg, Manitoba. He caught the theatre bug as a senior at Florida Bible Christian School in Miami, Florida, when he starred in *The Music Man*.

In 2006, Henry, wielding a Bachelor of Music degree from Frost, moved from Miami to New York City and began his career in the role of Judas in *Godspell*. He then landed a role in the ensemble and understudied Benny in an off-Broadway premiere run

of *In the Heights* and appeared as Tin Man in *The Wiz*. He also landed a role as a Jennifer Hudson's boyfriend in the first *Sex and the City* movie, and played a stint as Favorite Son in *American Idiot*. More recently Henry starred as Jake in the Tony Award-winning revival *The Gershwins' Porgy and Bess*, and created the role of Noble Sissle in Broadway's *Shuffle Along*.

His dedication to his artistry and well-deserved success remains a source of pride and inspiration to alumni, faculty, and students at the University of Miami.

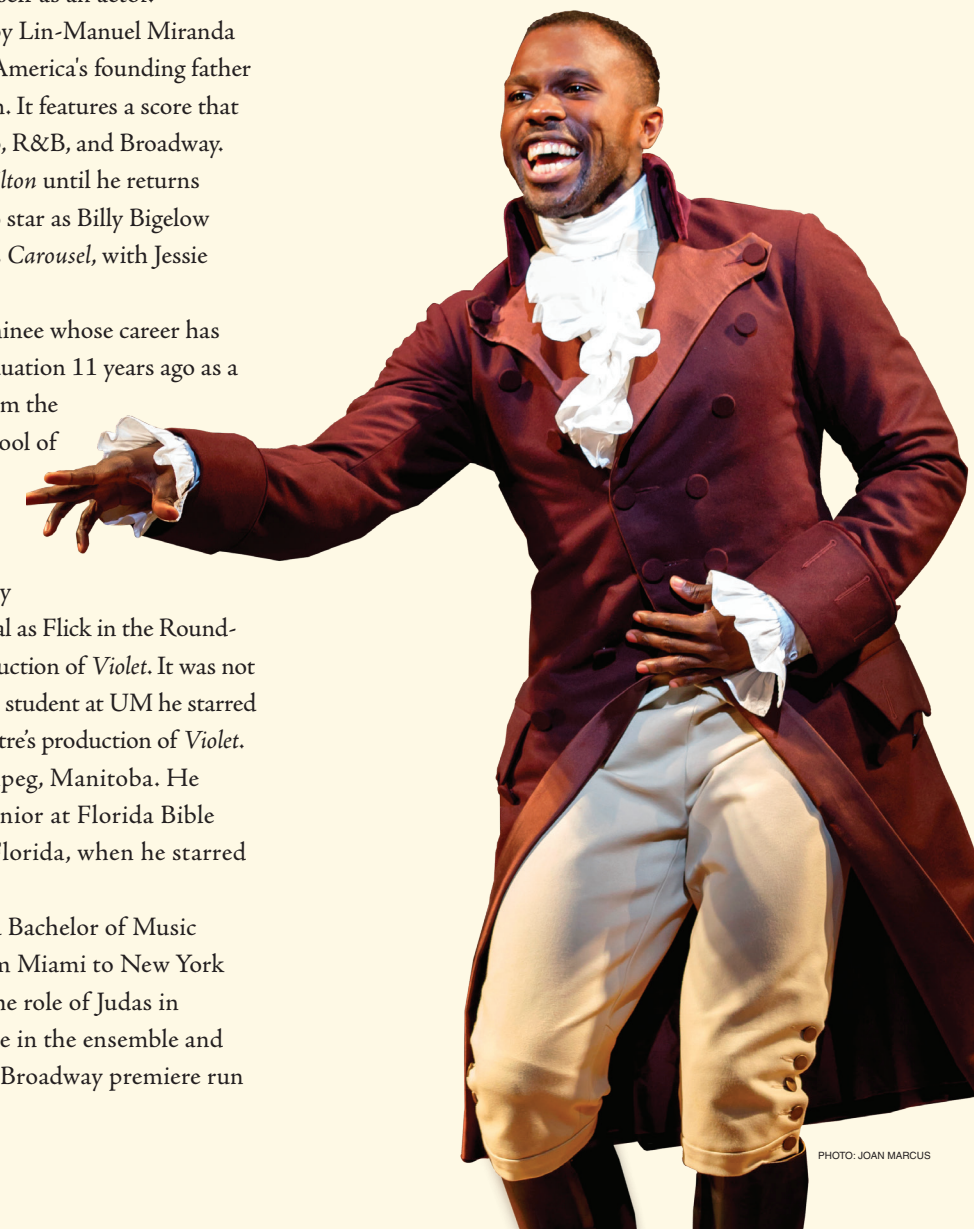


PHOTO: JOAN MARCUS

Taylor Rambo, B.M. '14, serves as the executive and operations associate for the Association of Performing Arts Presenters. Rambo also works as the assistant manager of music and operations for La-Ti-Do, a musical theatre cabaret and spoken word series in Washington, D.C.

Andrés Felipe Jaime Tobón, D.M.A. '14,



is the music director at Orquesta Sinfónica de Antioquia in Medellín, an orchestral academy for young musicians,

and has been invited to guest conduct the Bogota Philharmonic, Cali Philharmonic, EAFIT Symphony, UNAB Symphony, and the Youth Philharmonic of Colombia.

Alyssa Wilkins, B.M. '14, is the founder



and owner of Dynamic Lynks, a therapeutic center in Oak Park, Illinois, that focuses on the unique mind-body connection of Autism

through music and movement.

Mateja Kalajian, B.M. '15, is pursuing a Masters of Music Education at the Frost School of Music.

Eric J. McConnell, B.M. '15, vocal perfor-



mance, is currently finishing up his master's at Northwestern University. He performed as Elisha Fitzgibbon in the orchestral

premiere of Evan Mack's *Roscoe* with the Albany Symphony Orchestra, singing alongside Deborah Voigt. McConnell will be a young artist at Opera Saratoga this summer.

Benjamin Morris, B.M. '15, composition, is a graduate student at Rice University and is the recipient of the American Composers' Orchestra Jazz Composers' Institute Commission, a Downbeat Award, ASCAP Morton Gould Award, and an International

Society of Bassists Double Bass Award.

Matthew Sabatella, M.A. '15, performs and records traditional American folk music with the Rambling String Band, and is a singer, instrumentalist, performer, speaker, writer, and content curator with a mission to share America's rich musical heritage. Sabatella has released three albums of traditional music in the *Ballad of America* series and is currently writing his first book.

Angelyn Rebecca Traylor, M.M. '15, is director of bands at DeLand High School in DeLand, Florida, where she teaches high school marching band, wind ensemble,



symphonic band, concert band, and numerous chamber groups. Traylor is an active member of Florida Bandmasters Association and recently worked on staff for the Macy's Great American Marching Band.

Stefano Battistoni, B.M. '16, violist, is a scholarship recipient at the Levin College of Law at the University of Florida, Gainesville and is playing in a student chamber group.

Silvana Ferrarin, B.M. '16, violist, was awarded a scholarship to attend Cleveland Conservatory of Music as a graduate performance major. She was invited to



perform in the 2016 International Viola Congress in Cremona.

David Leon, B.M. '16, saxophone, released an album with his band Sound Underground titled *Quiet Spaces*. This summer the band will be touring multiple



days on the West Coast and Midwest over the summer and will also be performing locally in Miami. In

addition, Leon continues to curate a jazz series at The Fish House near UM's campus.

Emma Marzen, B.M. '16, is the box office manager and community liaison for the Santa Fe Desert Chorale. Marzen will be adminis-



trative staff for the *American Voices* tour and recording of the Santa Fe Desert Chorale in October 2017.

Max A. Moreno, D.M.A. '16, is adjunct professor of voice at Utah State University in Logan, Utah. Moreno has several compositions in publication



process, including *Lunar Visions*, a song cycle for high/low voice and piano, and *The Choral Works of Max A. Moreno, Volume 1*, a collection of sacred choral pieces.

Suyog Padgaonkar, B.A.M. '16, B.S. '16, violist and double major in chemistry, was awarded a graduate fellowship in chemistry at North-



western University in Evanston, Illinois. Padgaonkar was accepted after an audition to study with violist Helen Callus.

Timothy Shade, M.M. '08, D.M.A. '16, is the director of bands at Wichita State University in Wichita, Kansas.



In Memoriam

Dominique-René de Lerma, B.M. '52, oboist, musicologist, former University of Miami Frost School of Music faculty member and 1995 Distinguished Alumnus, passed away on October 15, 2015. He was 88. De Lerma was considered a foremost authority on black classical composers. At UM he taught music history, music humanities and symphonic literature. He then served on the faculties of Indiana University, Morgan State University, and Lawrence Conservatory. His pioneering work includes founding the former Black Music Center at Indiana University, and serving as director of the Center for Black Music Research in Chicago, where he subsequently taught at Columbia College and Northwestern University. He was chief consultant to Columbia Records for their award-winning Black Composers Series.

David F. Light, B.M. '56, educator, passed away on May 7, 2015 in Vero Beach, Florida. He was 88. Light was a veteran and went into law enforcement later in his career.

Wilbur C. Keeney, M.M. '71, retired music educator, died October 4, 2016 at the age of 90. He was born in Maryland, received a B.M. from the Peabody Institute in 1953, and an M.M. in music education from the University of Miami Frost School of Music. Proficient at most musical instruments, he taught music in Miami-Dade County Public Schools for more than 30 years.

Robert L. Parker, musicologist and retired associate dean of graduate studies at the University of Miami Frost School of Music, passed away on April 7, 2017 at the age of 87. Parker was an inspiring teacher of music and music theory, best known for his contributions to the research on Mexican composer Carlos Chavez. He earned degrees from Baylor University and the University of Texas. As a professional trumpeter he performed a wide range of genres and served in the U.S. 4th Army Band at Fort Sam Houston, Texas. Following his retirement from UM in 1995, Parker continued to travel professionally attending conferences and presenting papers, as well as for personal adventure.

Elvis W. Paschal, B.M. '72, M.M. '82, saxophonist and band director, died on November 7, 2016 at the age of 66. A Miami native, he performed with the Peter Graves Orchestra, Ginger Man Jazz Band, Melton Mustafa Orchestra, and Bobby Rodriguez. He retired in 2010 after 24 years of teaching in Miami-Dade County. His Miami Edison High School Marching Red Raiders earned superior ratings and were the first black band invited to the 1985 King Orange Bowl Parade, winning Paschal the 1986 Francisco R. Walker Memorial Teacher of the Year Award.

Rosalina Sackstein: Legendary Pianist

Rosalina G. Sackstein, M.Ed. '64, admired and respected pianist and professor emerita at the University of Miami Frost School of Music, passed away on February 14, 2017. She was 93.

Sackstein was the first recipient of the Phillip Frost Award for Excellence in Teaching and Scholarship, and was the oldest and longest-serving professor on faculty when she retired in 2012.

Her 50-year career included chairing the Department of Keyboard Performance, and concertizing. Born in Matanzas, Cuba, she received B.S. and B.A. degrees and a performer's certificate in piano,

violin, theory, and solfège from the Conservatory of Music, Camagüey, Cuba. In addition to earning a Master's of Education degree from UM, she received a doctorate in pedagogy from the University of Havana. She began teaching at UM in 1963, and served as president of the Miami Civic Music Association from 1980-2012.

Sackstein was predeceased by her husband of 58 years, Harold, in 2010. She is survived by three children Louis J. Aguirre, Rosy Sackstein, B.M. '77, and Robert Sackstein, nine grandchildren, and eight great-grandchildren.



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