

University of Miami • Spring 2014

SCORE

FROST SCHOOL OF MUSIC

INSIDE:

Playing from the Heart

New Era in Jazz

Igniting Interest in Classics



Frost Online introduces
a bold new way
to reboot
your music career.

Education *at Your* Fingertips

Message from the Dean

I am very excited about the energy and vitality of the Phillip and Patricia Frost School of Music. This fall we welcome one of the largest and most talented undergraduate classes in the school's history. The quality of performance at Frost is stunning, while students and faculty are leading the way in a variety of research areas.



The campus is undergoing dramatic change. The Patricia Louise Frost Music Studios will be complete by the end of the year, adding more than 80 new teaching and rehearsal spaces to our footprint. A new plaza in front of Gusman Concert Hall completes a beautiful performing arts complex, and next door to Gusman is the fantastic new Student Activities Center, the hub of student life on campus. We are planning two more state-of-the-art buildings—a recital hall and an innovative classroom/incubation space, the Center for Experiential Music.

Speaking of Experiential Music, our paradigm-altering curriculum is dramatically changing the perceptions and skill set of undergraduate students, who leave the Frost School better equipped for the demands of today's dynamic music industry. To amplify these efforts, we have begun an exclusive partnership with Universal Classics, one of the world's largest record companies. The goal of the partnership, called Universal Music U @ Frost, is to expand audiences and opportunities for artists. We are exploring new ideas for concert presentation, artist training, recording, and the marketing and networking necessary to build a larger base for great music. We will also launch an exciting new master's degree in performance, rooted in the goals of Universal Music U @ Frost.

The Frost School of Music is changing the calculus in higher education. We are breaking away from outdated models with bold curricular and extracurricular activities, including Frost Online! Rey Sanchez, associate dean for strategic initiatives and innovation, is leading the Frost School's launch of two online master's degrees this fall. The Frost/Universal Partnership also will produce online offerings to help performers everywhere open new career avenues.

All of these initiatives—and much more that you'll read about in this issue of *Score*—are evidence of the Frost School's commitment to preparing students for vibrant careers in a music world that is constantly changing, but also constantly growing.

Warmly,

A handwritten signature in black ink that reads "Shelton G. Berg". The signature is written in a cursive, flowing style.

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Dean, Frost School of Music
Patricia L. Frost Professor of Music

Frost School of Music

Frost School of Music Dean
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Gift from Swanee and Paul J. DiMare Supports New Recital Hall

Paul J. DiMare and his wife Swanee strengthen the Frost School of Music's building campaign with a special gift.



GENEROUS AND LONG-TIME University of Miami supporters Swanee and Paul J. DiMare have pledged a \$2 million gift through the Paul J. DiMare Foundation to support the Frost School of Music Building Fund. The dramatic foyer to a new 200-seat recital hall will be named the Swanee and Paul J. DiMare Lobby in their honor.

The Paul J. DiMare Foundation also pledged \$6 million to fund scholarships at the UM Miller School of Medicine and \$500,000 to the Miller School's UHealth Sports Medicine Division.

"Swanee and I are proud to be part of such a wonderful institution. The University of Miami touches so many lives in our community and beyond. We hope our

support will contribute to the University's great work in a meaningful way," Paul DiMare says.

The DiMares have contributed more than \$12.5 million through the Paul J. DiMare Foundation to *Momentum2: The Breakthrough Campaign for the University of Miami*. The DiMares are vice chairs of the campaign, and Paul DiMare is a member of the University's Board of Trustees.

"Swanee and Paul DiMare are pillars of our community with deep ties to the University of Miami," says Donna E. Shalala, president of the University. "We are so thankful for their leadership and extraordinary commitment to the University's mission. They are genuine heroes."

Frost School of Music Dean Shelly Berg commended the DiMares for their "commitment to improving the facilities in which our students and faculty can make music together. Their substantial gift brings us closer to building a state-of-the-art recital hall in the heart of the music complex that our students and patrons will enjoy for generations to come. Naming the lobby in their honor will symbolize their caring spirit for the students of our great school."

Paul DiMare is the president of DiMare Brothers, Inc., and DiMare Homestead, Inc., an organization of growers, packers, and shippers of whole fresh fruits and vegetables. Swanee and Paul DiMare were recognized in 2007 for their community-wide and far-reaching philanthropy with the Outstanding Philanthropists Award given by the Association of Fundraising Professionals. ||

New Online Portal Offers Master's Degrees

FROST ONLINE, the Frost School's new online portal at frostonline.miami.edu, launches this fall with two of its most popular master's degrees: the Master of Music in Music Business and Entertainment Industries and the Master of Arts in Arts Presenting and Live Entertainment Management.

A third Frost degree, the Master of Music degree in Music Therapy, designed to prepare music therapy



students for either advanced-level clinical practice or additional opportunities in research or college teaching, will be available online in early 2015.

Alumni and others seeking to expand their music business expertise have the option of entering these programs through a free first course, a MOOC in Music Entrepreneurship, allowing students to try online learning risk-free as the first step toward obtaining a degree. Read the full story on page 28. ||

Universal Music U @ Frost Will Engage New Generations of Classics Listeners

PHOTOS: VERSATILE LIGHT STUDIOS



CAN 20-SOMETHINGS WHOSE music preferences are dominated by rock, hip-hop, and dubstep also find a place on their playlists for classics? The Frost School of Music thinks so. Expanding the audience for classical music is the mission of a new business-academic partnership between the Frost School and Universal Music Classics (UMC).

Elizabeth Sobol, UMC's newly appointed president and CEO, and Frost School Dean Shelly Berg announced a plan to launch Universal Music U @ Frost, a focused research initiative to identify and innovate ways for aspiring young professional musicians to take the lead in engaging the "new classics generation." The initiative will center around four areas of innovation—the concert experience, training performers, the role of the record label, and building a worldwide network of young practitioners and consumers of classics.

"The future of great music hinges upon the futures of the performing musicians and composers who create it," says Dean Berg. "Our partnership focuses on them, and on giving tomorrow's artists the tools to expand opportunity."

Frost students and faculty will work on campus with executives and artists from UMC, who will provide hands-on "externships," develop and test new live concert and recording models, create new marketing approaches, and innovate audience and social media strategies. Additional plans for Universal Music U @ Frost include co-developing a new type of master's degree in performance, with courses relevant to today's professional world, such as concert programming, new recording paradigms, audience

development, entrepreneurship, touring, stage presence, long-term career development, and business management. Some of these courses will eventually be available online, including an online certificate program.

"For those of us who care deeply and passionately about classics, it is no longer possible to operate within the old paradigms," Sobol says. "We must take responsibility as change agents in the field, re-imagining and transform-

ing our business to ensure a creative and vibrant future."

Under Sobol's leadership, Universal Music Classics has revitalized its commitment to the best that classics stands for—music rooted in the classical tradition while also encompassing various genres like contemporary, jazz, and world music. Universal Music Classics aims to "re-imagine classics," with a new focus on U.S.-based A&R signings while remaining the American home of Decca, Deutsche Grammophon, and Mercury Classics and continuing its long-standing relationship with the esteemed ECM label. Universal Music Group owns the most extensive catalogue of music in the industry, including the last 100 years of the world's most popular artists and their recordings.

Prior to joining Universal in April 2013, Sobol was managing director of IMG Artists (N/S America) and counted artists such as Joshua Bell, Itzhak Perlman, James Galway, Hilary Hahn, Evgeny Kissin, and the Emerson String Quartet among her personal management clients. ||



Frost School Celebrates 10th Anniversary of Naming Gift and 30th Anniversary of Festival Miami



Joshua Bell, violin, and Edgar Meyer, bass, perform with the Frost Symphony Orchestra, Thomas Sleeper, conductor, at a Festival Miami concert commemorating the 10th anniversary of the school's naming gift from Phillip and Patricia Frost, shown right with Dean Shelly Berg.

UNIVERSITY OF MIAMI TRUSTEES, President Donna E. Shalala, Dean Shelly Berg, and friends, students, faculty, and staff of the Frost School of Music gathered on Friday, October 4, 2013, to honor Dr. Phillip Frost and Patricia Frost at a reception celebrating their \$33 million naming gift one decade ago.

Following the reception was a sold-out Festival Miami concert in Maurice Gusman Concert Hall featuring famed violinist Joshua Bell and virtuoso bassist Edgar Meyer with the Frost Symphony Orchestra. The duo performed the Florida premiere of Meyer's new Double Concerto for Violin and Double Bass with Orchestra, conducted by Thomas Sleeper. The concert also included the world premiere of *Celebration March* by Emmy Award-winning TV and film composer Joel McNeely, B.M. '82, dedicated to Phillip and Patricia Frost.

The concert ushered in the 30th anniversary season of Festival Miami in magnificent style. Over 25 outstanding festival concerts were presented throughout the month of October with record-breaking attendance.

Also in honor of its landmark season, Festival Miami invited eight-time Grammy Award-winning conductor, composer, and orchestrator José Serebrier to conduct two classical music programs with the touring Costa Rica National Symphony Orchestra. Thirty years ago, Serebrier was the first artistic director of a new "International Music Festival of the Americas," now known as Festival Miami.

Other bountiful classical concerts featured vocal luminaries Hila Plitmann, Elizabeth Caballero, B.M. '99,

Robynne Redmon, Tony Boutté, and Kevin Short; pianist Cecile Licad; Manhattan Piano Trio; and hundreds of outstanding Frost School faculty and student performers.

Seven-time Grammy Award-winning international megastar Gloria Estefan, A.B. '78, treated hometown fans to an intimate concert with the Frost School's Henry Mancini Institute Orchestra featuring Dean Berg's arrangements and orchestrations from her double-Grammy-nominated album, *The Standards*.

An aptly named Fiddles on Fire concert highlighted the violin virtuosity of artist-in-residence Mark O'Connor and faculty artist Glenn Basham; they lit up the stage in a roaring mash-up of bluegrass, jazz, and American roots music. Ashley Liberty, M.M. '08, along with student fiddlers and national championship finalists from the Frost School, also stoked the musical fire with their prodigious talents.

Other festival headliners included Dr. John & The Nite Trippers, Bruce Hornsby, B.M.

'77, Karrin Allyson, Vince Mendoza, Christian McBride, Joan Osborne, Ana Popovic, Luis Enrique, Paulinho Garcia, and Arturo Sandoval.

Festival Miami concluded at the Adrienne Arsht Center with the Henry Mancini Institute Orchestra performing a special motion picture tribute, *Pink Panther at 50*. Produced by music impresario Larry Rosen, it featured iconic film music composed by Henry Mancini and the lauded vocal talents of international superstar Jon Secada, B. M. '83, M.M. '86, Monica Mancini, Nicole Henry, B.S. '97, and Cyrille Aimée. ||



Frost Violinist Reunites with Childhood Idol



says. “I wanted to be an astronaut, I had a phase when I wanted to be a stockbroker, and then I wanted to be a basketball player.”

After attending a music camp the summer before his sophomore year of high school, Andrews began pursuing the string instrument more intently. He placed the crinkled photo of himself and Bell in his violin case for luck and inspiration.

In high school, Andrews was selected to perform in Georgia’s all-state chorus and orchestra. He played in Emory University’s

All smiles, then and now! Elijah Kirkland-Andrews, pictured far left at age 5 and again at age 18, grins with his violin hero, Joshua Bell. Andrews is now a violinist in the Frost Symphony Orchestra.

WHEN VIOLINIST JOSHUA BELL was rehearsing in Gusman Concert Hall for his Festival Miami appearance, musicians in the Frost Symphony Orchestra were excited to be performing on the same stage as the extraordinary musician. For freshman violinist Elijah Kirkland-Andrews, the evening was a heartwarming reunion.

When Andrews was 5 years old, he played the violin for Bell at Montclair State University in New Jersey. “I played ‘Twinkle, Twinkle Little Star’ because it was the only thing I could play at that point,” recalls Andrews.

He believes it was either his teacher or mother who took a photo of Bell hugging the 5-year-old Andrews. Both were grinning.

Over the next 13 years, Andrews continued taking violin lessons. “I never wanted to be a violinist,” Andrews

youth orchestra with jazz and classical tunes as his focus. Last spring, he was accepted to the Frost School of Music. And this year at Festival Miami, the 18-year-old Andrews arranged to see Bell.

He showed the photo to his violin idol, who laughed and recalled the evening. “We only talked for two minutes about the picture,” Andrews said. “But he was shocked. It’s a small world.”

That night, Bell and Andrews took another photo that mimics the first, though Andrew is almost two feet taller now than in 2000. But like the original, both Bell and Andrews are smiling.

This story was excerpted from an article by Jess Swanson that ran in the October 24, 2013 edition of The Miami Hurricane. ||

Class of 2017 Stamps Jazz Quintet Debuts

The Stamps Family Charitable Foundation renewed its commitment to fund full tuition, room, and board for select top academic and musical talent admitted to the Frost School of Music. A new crop of five freshmen now make up the Stamps Jazz Quintet Class of 2017. Aidan Lombard (trumpet), Sam Hart (saxophone), Quinn Sengupta (piano), Marcelo Bourque Perez (drums), and Bob Bruya (bass) will perform



together as the Stamps Jazz Quintet over the next four years of study at Frost, as well as tour together. They made their Frost debut at the Festival Miami opening for the Christian McBride Trio, which spent three days in residence with the young lions. McBride invited the Stamps Jazz Quintet back on stage at the

The new Stamps Jazz Quintet, Class of 2017, on the Maurice Gusman Concert Hall stage

end of his concert for a combined jam that proved an extra special treat for the entire audience. ||

Marta S. Weeks Honored for Her Spirited Impact

Architect's rendering of the Marta S. Weeks Quadrangle by Yann Weymouth.

Right: Marta Weeks-Wulf, far right, poses with Asiya Korepanova, a Weeks Music Scholar and doctoral candidate in keyboard performance who performed at the quad dedication.



JENNY ABREU

"Around this quadrangle will grow the most remarkable music campus in the country," Dean Shelly Berg said at the ceremony, held at the L. Austin Weeks Center for Recording and Performance with 150 guests in atten-

dance. Key components of that "remarkable campus" are already in place, including the Marta and Austin Weeks Music Library and Technology Center and the Patricia Louise Frost Music Studios, nearing completion.

In the center of it all, the Marta S. Weeks Music Quadrangle will be a place for faculty, staff, students, and visitors to "gather, converse, study, or just relax," said UM President Donna E. Shalala.

Berg reflected, "Marta has been selfless and generous to the Frost School all along the way, and everywhere that we turn and look, whether it's buildings or our most brilliant students, we see the reflection of her generosity." ||

Like a symphony meticulously scored for an orchestra, the outdoor quadrangle is taking shape with the help of bulldozers and construction cranes. When completed, buildings where students make, mix, and master melodies will surround the quad.

Support Your School with New Frost Merchandise

PROUD TO BE a Frost musician? Now you can wear your pride on your sleeve—or mug, or dozens of other products. The University of Miami has authorized two collegiate licensing companies to create customized logo wear and merchandise for the Frost community. Through the online retailer Zazzle, Inc. and the local Miami Hurricanes



merchandise retailer AllCanes, you can create and customize T-shirts, gifts, clothing, memorabilia, and more. A portion of the proceeds from each sale directly benefits the Frost School, so shop with pride and support your school! Visit Frost's online store at umfroststore.com, or visit allcanes.com. ||

Mancini Fellows Featured at New Orleans Jazz Fest and on PBS Television

FELLOWS FROM THE Henry Mancini Institute (HMI) have enjoyed an incredible array of musical adventures since the last issue of *Score*, including an invitation to perform at the 2013 New Orleans Jazz Fest; a television taping with Gloria Estefan; and live performances throughout South Florida. Their youthful energy and superb ability to perform in multiple genres landed them the opportunities, in which they exhibited a new spectrum of artistic creation and exploration.

Students who performed as the HMI Jazz Nonet at the New Orleans Jazz Fest in May 2013 were senior Nathan Skinner; current D.M.A. candidates Chris Burbank, Mark Small, Kendall Moore, M.M. '10, Jeff Kipperman, M.M. '10, and Tim Jago, M.M. '12; and three who graduated in the same month: Kathleen Hollingsworth, D.M.A. '13, Angelo Versace, M.M. '10, D.M.A. '13, and Daniel Susnjar, M.M. '10, D.M.A. '13. They performed their own compositions and arrangements. An enthusiastic crowd in Zatarain's Jazz Tent, one of ten sponsored main stages, enjoyed the concert. HMI artistic director Terence Blanchard also performed at Jazz Fest with his own band to rave reviews.

Back in Miami, the HMI Orchestra performed in a television taping with Gloria Estefan, A.B. '78, in front of a live audience at the New World Center in Miami Beach, with Shelly Berg as music director. The taping highlighted orchestrations from her new album, *The Standards*, and the full special began broadcasting on national PBS television in August. They reprised the same show at Festival Miami in October.

The *Jazz and the Philharmonic* collaborative project produced last year with the National YoungArts Foundation (see FrostNews, *Score* 2013) was edited into a two-hour television special and began airing on national PBS television on February 28, 2014. The television special features the HMI Orchestra performing with Bobby McFerrin, Chick Corea, Eric Owens, and Terence

Blanchard, and is available for purchase as a CD/DVD package or digital download through Okeh Records/Sony.

In addition to Festival Miami appearances, the HMI Orchestra performed on March 8, 2014, with Arturo Sandoval and Monica Mancini at the Festival of the Arts Boca in the Mizner Park Amphitheater in Boca Raton, Florida. A small ensemble of Mancini Fellows performed one week later at the same festival with Forte, the acclaimed tenor trio.



The HMI Orchestra performed twice in Gusman Concert Hall this spring, first under the baton of 2012 Frost Distinguished Alumnus André Raphel, B.M. '84, in an uplifting concert featuring artist-in-residence Mark O'Connor performing his five-movement *Improvised Violin Concerto*. An April concert with Blanchard and faculty artist Brian Lynch featured music by Miles Davis and Gil Evans.

Mancini Fellows are graduate students at Frost who are accepted after a rigorous audition process. They receive annual stipends funded through private donations and grants. ||

Above: HMI students and artistic director Terence Blanchard, backstage and on stage, at New Orleans Jazz Fest. Left: Gloria Estefan sings *The Standards*: Live on national PBS television to critical acclaim. The HMI Orchestra was prominently featured throughout, performing all new arrangements and orchestrations by Frost Dean Shelly Berg.

The Musicians Will See You Now

Frost students, from left, Esneider Valencia, Frank Capoferri, Lewis Jones, and Joe D'Aleo perform in the lobby of University of Miami Hospital as part of "The Musicians Will See You Now" series.



FROST CHAMBER ENSEMBLES filled a very important prescription last summer on the UM Miller School of Medicine campus—uplift the hearts and brighten the days of patients and families, as well as faculty and staff who work there.

The performance series, called "The Musicians Will See You Now," kicked off at University of Miami Hospital with a lunchtime performance by a talented quartet of student saxophonists. The mellifluous notes from soprano saxophonist Joe D'Aleo, alto saxophonist Esneider

Valencia, tenor saxophonist Frank Capoferri, and baritone saxophonist Lewis Jones caught the ears of many passersby in the UMH lobby, who couldn't help but pause to listen.

Joe Natoli, interim chief operating officer at the Miller School, hopes to make the musical performances a regular feature on the medical campus, noting, "This is a wonderfully unique program that we think will add to the level of

personal care provided at each of the UHealth facilities.

Other medical patient outreach occurred through the Frost School's ongoing Ress Family Hospital Project. Frost brought stress relief and anxiety reduction through music to patients at Baptist Children's Hospital, Holtz Children's Hospital and Ryder Trauma Center in the Jackson Health System, Miami Children's Hospital, Miami Jewish Health Systems, Season's Hospice of Miami, Saint Anne's Nursing Center, South Miami Hospital, and Sylvester Comprehensive Cancer Center. ||

Frost Choral Tours the United Kingdom

The Frost Choral embarked in May 2014 on a tour of the United Kingdom, where the students performed a program of featured works by English, Scottish, and Irish composers, along with works by great American composers. The chorale enjoyed performances at cathedrals throughout the UK, including stops in Cambridge, Edinburgh, and London, and appeared in a joint educational outreach concert with the award-winning a cappella octet Voces8. The Frost chorale collaborated with choirs in each city, featuring a performance of massed choir pieces at the conclusion of each concert. Though the musical focus of the tour revolved around exploring the rich history of British choral music, Frost Chorale concerts also featured premieres



by the winners of the Third Annual Frost Choral Composition Competition: "Keep Watch, Dear Lord," by doctoral candidate David Pegel, and "The Lamb," by undergraduate composition student Ryan Reeson. ||

And the Grammy Goes to... Members of the Frost Family



She was also producer of the project, with co-producers Shelly Berg and Emilio Estefan, Hon. '01. Berg, a Steinway piano artist, arranger, and orchestrator, was nominated for an additional Grammy on the Estefan project in the Best Arrangement Accompanying Vocalist category for his arrangement of "What a Wonderful World." He was nominated in the same category last year for his arrangement of "Out There" on Lorraine Feather's *Tales of*

Left to right, engineers David Frost, Brian Losch, and Tim Martyn celebrate their win in the Best Engineered Classical Album category for *Winter Morning Walks* at the 56th Grammy Awards on January 26, 2014, in Los Angeles, California.

UNIVERSITY OF MIAMI FROST SCHOOL of Music was well represented at the 56th Annual Grammy Awards show, with alums Brian Losch, B.S. '08, Maria Schneider, '83, Andrew Scheps, B.M. '89, and Kip Sullivan, B.M. '81, M.M. '84, M.B.A. '86, bringing home several wins in categories ranging from engineering to classical, jazz, and rock. Multi-platinum, seven-time Grammy-winning international vocal superstar and UM trustee Gloria Estefan, A.B. '78, and Frost School Dean Shelly Berg also received Grammy nominations in two categories.

Losch, a graduate of the Music Engineering Technology program, garnered a 2014 Grammy win in the Best Engineered Classical Album category for his work on singer Dawn Upshaw's *Winter Morning Walks* (ArtistShare). The album also earned Grammy statues for both Best Contemporary Classical Composition and Best Classical Vocal Solo for Schneider, who composed and orchestrated the record. Scheps was the engineer for Black Sabbath's comeback album, *13* (Vertigo/Republic), which won a Grammy in the Best Metal Performance category and earned two other nominations in the Best Rock Album and Best Rock Song categories.

Sullivan, a partner with Summit Records, also celebrated a Grammy win for Best Large Jazz Ensemble Album for his work on Randy Brecker's *Night in Calisia* (Randy Brecker, Włodek Pawlik Trio & Kalisz Philharmonic, winners).

Estefan's critically acclaimed new album, *The Standards* (Sony Masterworks), was nominated for a Grammy in the Best Traditional Pop Album category.

the Unusual album, and he performed, arranged, and orchestrated for Feather's new CD, *Attachments*, which also earned a Grammy nom.

Multi-Grammy-winning trumpeter Terence Blanchard, artistic director of the Frost School's Henry Mancini Institute, was nominated in the Best Improvised Jazz Solo category on "Don't Run," a track from his album *Magnetic* on the Blue Note label. ||

Frost Band of the Hour Makes a Cameo

WHEN YOU SEE THE MOVIE *A Change of Heart*, starring Jim Belushi, take note of the marching band that appears at the end. Frost Band of the Hour musicians recently filmed the final scene in Miami for the multicultural comedy, which is scheduled for release later this year. Gloria Estefan, A.B. '78, also has a role in the film, produced by Emilio Estefan, Hon. '01, and directed by Kenny Ortega. ||



Frost Band of the Hour performs on the steps of Miami-Dade County Courthouse for the closing scene in the upcoming major motion picture *A Change of Heart*, starring Jim Belushi.

The Man behind the Microphones

Paul Griffith, director of recording services at Frost, teaches students the art of capturing live performances.



PHOTOS: VERSATILE LIGHT STUDIOS

SWING BY GUSMAN CONCERT HALL at the Frost School on Friday at 4:35 p.m. sharp, and you'll find several dozen people gathered on the front steps. One of them will be Paul Griffith, B.M. '93, director of recording services, who oversees live recordings of concerts and

recitals at Frost. Students do the hands-on recording, but Griffith is the one directing traffic and making sure the trains run on time. Friday afternoon is when he sets the schedule for everyone.

"The number is exploding," Griffith says. "We already had our hands full in years past with doing around 300 recordings per year, and last year we did 370. The upcoming calendar is as full as it can be. It can be intense."

Griffith was a voice principal during his own time as a student at Frost. But he has spent most of his

professional career on the other side of the microphone, working in various engineering capacities as far away as Gdansk, Poland.

"I've always loved music," he says, "and it amazes me that I can make a living doing something I love."

Griffith works with students in the classroom, too,

as a lecturer in the Music Engineering Technology department. His job is to take students who may be the rawest of beginners and turn them into savvy sound technicians who can capture live performance.

For their first two semesters, students start out as assistant engineers and learn the ropes while handling basic setups and teardowns, gradually assuming more responsibility as they become more experienced. After the

recordings are mixed down, they wind up in the Frost library's online archive and burned to compact disc. It's a labor-intensive process, both the work and the learning, but Griffith declares it "a privilege" to work with a student body as accomplished as Frost's.

"I don't expect them to know the first thing about engineering when they come in as freshmen," Griffith says. "But I do expect them to be able to learn quickly and work hard. I also expect them to be musicians and to be able to hear the difference if we analyze a mix of the sound coming from a microphone. As they progress in their classes, I try to augment that knowledge with very practical training and experiences that help it all come together."

By the time his charges graduate, Griffith admits it's "sometimes melancholy" to let them go when they're doing so well. But there's always a new crop coming in.

"The natural turnover as students graduate and others come in keeps things very fresh," he says. "I'm always trying to figure out how I can improve because it's my nature. There's so much 'new' in the world of technology, yet the principles behind good sound haven't changed. Anyone can be trained to push the right buttons, but the understanding and experience to know what should be done will always be needed. If anything, the explosion of technology makes the need for educated engineers even greater." ■



DOWNBEAT'S 37th ANNUAL
STUDENT
MUSIC AWARDS

Congratulations

Frost Winners of DownBeat's 37th Annual Student Music Awards

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCES

JAZZ SOLOIST

Nick Hetko, *piano*
Martin Bejerano, *faculty mentor*

BLUES POP ROCK SOLOIST

Carolyn Furniss, *vocalist*
Kate Reid, *faculty mentor*

SMALL VOCAL JAZZ GROUP

Extensions
Kate Reid, *faculty mentor*

SMALL JAZZ COMBO

Manny Echazabal Group
Gary Keller, *faculty mentor*

BLUES POP ROCK GROUP

Funk Ensemble
Steve Rucker, *faculty mentor*

ORIGINAL COMPOSITION— SMALL ENSEMBLE

Carolyn Furniss, *"Where to Go"*
Kate Reid, *faculty mentor*

UNDERGRADUATE COLLEGE WINNERS

BLUES POP ROCK SOLOIST

Nick Hetko, *piano*
Martin Bejerano, *faculty mentor*

ORIGINAL COMPOSITION— LARGE ENSEMBLE

Gene Knific, *"A Change of Heart"*
Chuck Bergeron, *faculty mentor*

GRADUATE COLLEGE OUTSTANDING PERFORMANCES

BLUES POP ROCK SOLOIST

Kelly Garner, *vocalist*
Kate Reid, *faculty mentor*

LARGE JAZZ ENSEMBLE

Frost Concert Jazz Band
John Daversa, *faculty mentor*

ORIGINAL COMPOSITION— LARGE ENSEMBLE

Rafael Piccolotto de Lima,
"Brookmeyer Motives"
Gary Lindsay, *faculty mentor*

JAZZ ARRANGEMENT

Kelly Garner, *"East of the Sun"*
Gary Lindsay, *faculty mentor*

JAZZ ARRANGEMENT

Jeremy Fox, *"All My Tomorrows"*
Gary Lindsay, *faculty mentor*

ENGINEERED STUDIO RECORDING

Jeremy Fox
Gary Lindsay, *faculty mentor*

ENGINEERED STUDIO RECORDING

William Longo
Gary Lindsay, *faculty mentor*

GRADUATE COLLEGE WINNERS

JAZZ ARRANGEMENT

William Longo, *"You Don't Know What Love Is"*
Gary Lindsay, *faculty mentor*

ENGINEERED STUDIO RECORDING

Rafael Piccolotto de Lima
Gary Lindsay, *faculty mentor*

'Canes in the Community Bring Music to Multitudes

Frost School of Music students took their talents into a myriad of community spaces throughout South Florida this spring, beginning with singers from the Frost Opera Theater, who returned for a seventh year to the Bonnet House Museum and Gardens in Fort Lauderdale in January for a performance under the stars as part of its Young Artist Music Series.

On Sundays in February and March, instrumental students and faculty performed various styles of chamber music and provided insight on the music at Fairchild Tropical Botanic Garden. Coordinated through the Frost School's Henry Mancini Institute, this Sunday Sounds series was funded in part by a grant from the John S. and James L. Knight Foundation.

Frost ensembles celebrated Miami's beautiful spring weather with monthly performances from January through April at the UM Gifford Arboretum. Families from the community, students, and faculty brought chairs and blankets to enjoy the music and beautiful sunsets under a lush canopy of specimen trees. Frost Chorale, Chamber Singers, Cantilena, and Maelstrom choirs also



CASSANDRA EISENREICH

Trombonists, from left, Eric Bowman, Andrew Friedrichs, Steven Eckert, and Bryan Powell perform in an HMI Outbound community engagement concert at Fairchild Tropical Botanic Garden.

performed a series of free Sunday afternoon concerts at local churches throughout the region.

To round out the Frost School's many community engagement activities, the Frost Symphony Orchestra performed Sergei Prokofiev's musical fairytale *Peter and the Wolf* on March 23 with celebrity storyteller Martin Bookspan as part of the Sunday Afternoons of Music for Children series. ||

Winter Wonderful Adds Pizzazz to the Holidays for a Good Cause

FROST SCHOOL OF MUSIC HOSTED its annual holiday gala, Winter Wonderful, on Sunday, December 8 at the JW Marriott Marquis in downtown Miami. With record attendance of 420, the event began with a glittery cocktail party accented by a student jazz quartet and strolling carolers. Herald trumpets ushered patrons to a beautiful candlelight dinner replete with holiday carols from around the globe, sung by a choir of hundreds mingled among elegant table settings.

The gala netted over \$180,000 for music scholarships, the choral program, and Frost MusicReach community outreach programs. Highlights of the evening included joyous musical performances by the Frost Chorale, Frost Choral Union, and Frost Holiday Orchestra, under the direction of Karen Kennedy, choral studies program director.

Miami residents David R. Weaver and Dorothy Collins Weaver were presented with the Frost Legacy Award to



VERSATILE LIGHT STUDIOS

acknowledge their dedicated service to the school and the University of Miami, as well as their support of the arts in the community. David Weaver is a senior trustee of the University of Miami Board of Trustees and is the Frost School of Music *Momentum2* campaign chair.

The next Winter Wonderful gala is scheduled for December 7, 2014; details at winter-wonderful.com. ||

William R. Kenan, Jr. Charitable Trust Pledges Support for Frost Outreach Programs



GREG CLARK PHOTOGRAPHY

The William R. Kenan, Jr. Charitable Trust has pledged a \$500,000 restricted grant to the University of Miami Frost School of Music: \$450,000 to support operations of the Frost MusicReach program from 2014 to 2017 and \$50,000 to help the Frost School of Music develop a partner program with the University of North Carolina School of the Arts.

The contribution will help the Frost School continue to bring free music lessons to thousands of young people in South Florida who have

limited or no access to music instruction in their schools or homes, and also will expand its impact nationally.

"With this generous new gift from the William R. Kenan, Jr. Charitable Trust," says Dean Shelly Berg, "the Frost School of Music will be able to help build healthier communities

by investing in the positive development of children through music."

Frost MusicReach provides highly effective mentoring programs that uplift and encourage young people to succeed in school and life through music instruction. The instructors are undergraduate and graduate students from Frost, with oversight from community outreach coordinator Cassandra Eisenreich, M.M. '09, D.M.A. '12.

The programs presently serve children in Overtown (in cooperation with the Overtown Music Project), West Coconut Grove/Virrick Park (in partnership with the Virrick Park Community Center), and West Coconut Grove/Barnyard (with Coconut Grove Cares and the University of Miami School of Education and Human Development). Students in the programs participate in musicianship classes, receive instrumental and vocal training, and participate in youth orchestra and other ensembles.

An anonymous pledge of \$1 million for Frost MusicReach was also received this academic year from a long-time Frost School of Music donor and is gratefully acknowledged here. ||

Storytellers Capture the Galapagos in Words, Sights, and Sounds

RICH WITH BIODIVERSITY, the Galapagos Islands are where Charles Darwin did his early work on evolution. This cluster of about a dozen volcanic islands in the Pacific Ocean near the equator, 600 miles off the coast of Ecuador, has been photographed and described extensively by researchers, students, journalists, and travelers.

Until recently, the medley of sound in this dynamic region has been largely unheard. Each summer for the past four years, two University of Miami professors

have gone on an expedition to the Galapagos Islands with about a dozen UM students. Their mission: Tell vivid stories enriched with sound.

Colby Leider, associate professor and director of the Frost School's Music Engineering Technology program, is an expert on sound and a leading music engineering researcher. Joseph B. Treaster, a professor and the Knight Chair in Cross-Cultural Communication at the UM School of Communication, is a former reporter and foreign correspondent for *The New York Times*. Leider and Treaster are partners in a six-credit, three-week experiential learning project called The Galapagos Islands: Environment, Culture, and the Music of Darwin.

Leider has performed copious audio research in the Florida Everglades. He believes capturing sounds conveys a sense of place, much like renowned landscape photographer Ansel Adams captured a sense of place with photography. Leider helps his students do just that, "by collecting sounds with a tape recorder—the rustle of leaves, the hissing and spitting of a tortoise, footsteps on the side of a volcano, sometimes bits of conversation—and editing them into a musical narrative," Treaster wrote in an article in *The Journal of Sustainability Education* published May 13, 2013.

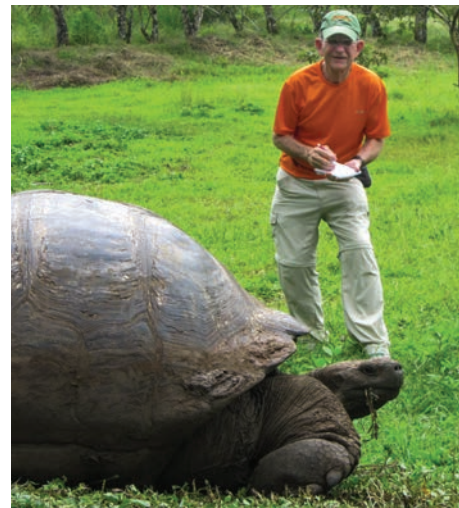
Treaster's goal is to "give students a chance to embrace the Galapagos and to let the Galapagos embrace them, to sharpen their critical thinking and their ability to see

things, to make them better writers and researchers, and to introduce them to storytelling with words and pictures and recorded sounds."

He writes that the students in the Galapagos carry



PHOTOS COURTESY OF JOSEPH TREASTER



"spiral notebooks as writers' journals and little black H2n Zoom recorders with highly sensitive, built-in microphones."

Students write at least 500 words a day in their journals on what they see, hear, and feel, taking down facts and comments and scribbling out the beginnings of stories. They learn to edit their recordings and to shape them into music.

Leider teaches the students how to listen better, how to become an "ear witness," which he describes in the *Journal* article as someone who "can perceive aspects of the environment that a purely eye witness cannot."

Max Gailey, a music engineering technology major, says that in the Galapagos program he "picked up on the idiosyncrasies—the pace of life, the way people interact—things that couldn't be picked up from reading a book."

Students showcased their work through writing, photography, videography, and sound recordings on *The Miami Planet*, the University of Miami's online environmental publication. The students and Leider edit the sounds they gather and blend them with the text of their writing projects into multimedia articles. To view some of the multimedia articles from the Galapagos on *The Miami Planet*: visit www.themiamiplanet.org/2014/02/12/galapagos-diary-the-story-of-a-tortoise/ ||

Left: Colby Leider, associate professor of Music Engineering Technology, demonstrates how sound travels in a cave in the Galapagos. Right: School of Communication Professor Joseph Treaster makes notes in his writer's journal upon encountering a giant tortoise.

Music @ MOCA and Other High Points with The Cleveland Orchestra

Cleveland Orchestra musicians Jack Sutte, trumpet (far right), and Jesse McCormick, horn (right), perform Witold Lutoslawski's *Mini Overture* with Frost instrumentalists Connor Haley, tuba (center), Andrew Friedrichs, trombone (left), and Philippe Brunet, trumpet (far left), at the Museum of Contemporary Art in North Miami.

THE CLEVELAND ORCHESTRA and Frost School of Music marked their eighth season of collaboration with events and performances in February and March 2014.

Cleveland Orchestra musicians, led by Assistant Conductor Brett Mitchell, performed a new music reading session of new works for mixed ensemble by Frost student composers in February. They selected two of the compositions—"Nonsense Gardens" by Richard Yates and "Appollonean Echo" by Peter Learn—for world premiere performance on March 20 at the Museum of Contemporary Art (MOCA) in North Miami. Musicians from both Cleveland and Frost performed the new compositions, as well as works by J.S. Bach, Bartók, Taffanel, and Lutoslawski.

This year's Cleveland Orchestra residency also included a side-by-side rehearsal of Tchaikovsky's Symphony No. 5, led by Giancarlo Guerrero, the orchestra's Miami principal guest conductor, on February 20 in the



CLEVELAND ORCHESTRA COMMUNICATIONS

Knight Concert Hall at the Adrienne Arsht Center for the Performing Arts. Frost students rehearsed with Cleveland Orchestra members and attended the orchestra's subscription series concert the following evening. Side-by-side chamber music coaching sessions with string, wind, brass, and percussion ensembles also took place on campus.

Women of the Frost Symphonic Choir also joined The Cleveland Orchestra at the Arsht Center on March 21 and 22 for two magnificent performances of *The Planets* by Gustav Holst. ||

Birdhouse Benefit Draws Big-Time Beboppers

Will Lee, center, jams with acclaimed jazz guitarist Chuck Loeb, right, and legendary drummer Steve Gadd, left, during a benefit concert to raise funds for a scholarship in memory of his father, the late UM music dean Bill Lee.



DANIEL AZOULAY

DEAN SHELLY BERG AND WILL LEE, '71, the long-standing house bassist for CBS's *Late Show with David Letterman*, hosted a high-energy scholarship benefit in memory of late UM music dean William "Bill" F. Lee III. Held last year at the Deauville Jazz Club in Miami Beach, the fundraiser featured some of the top

jazz musicians in the industry.

Bill Lee, an accomplished jazz pianist, composer, arranger, and educator, was dean of UM's music school from 1964 to 1982. He co-founded the International Association for Jazz Education and, like Dean Berg, served as one of its past presidents.

Drummer Steve Gadd, saxophonist Eric Marienthal, trumpeter Brian Lynch, guitarist Chuck Loeb, and vibist Joe Locke shared the stage with the hosts for an exciting evening of bebop style jazz reminiscent of the 1940s. Will Lee dubbed the event "Birdhouse" in honor of the legendary bebop saxophonist Charlie Parker ("Bird") and Bill Lee, who recorded an album by that name.

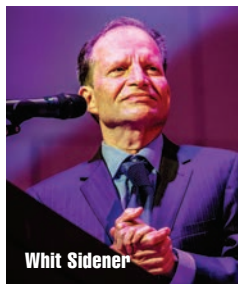
Memorial contributions can be made online to the William F. Lee III Music Scholarship Fund or mailed to UM Frost School of Music, P.O. Box 248165, Coral Gables, FL 33124-7610. ||

Alumni and Guest Artists Play a Swinging Tribute to Whit Sidener

MORE THAN 500 ALUMNI, faculty, and friends of Professor Emeritus Whit Sidener, B.M. '69, M.M. '72, poured into Gusman Hall on March 7 to pay a tribute to the inspirational former department chair who served UM Frost for four decades with humor, persistence, and a drive for excellence.

Sidener began teaching in the Department of Studio Music and Jazz in 1972, was a long-time chair of the department, and conducted the Frost Concert Jazz Band (CJB). "Practice" was his constant mantra, and it clearly served his pupils well, based on the many "Whit stories" alumni swapped when they gathered for a mega rehearsal prior to the event.

A blowout event organized by Gary Keller, M.M. '80, the concert featured hundreds of jazz alumni and musical icons with the CJB, now under the direction of new department chair John Daversa. Guest performers included NEA jazz master Dave Liebman; Grammy Award winner Maria Schneider, '83; Mark Egan, B.M. '73; Danny Gottlieb, B.M. '75; Ed Calle, M.M. '84, M.M. '01; Mark Colby, B.M. '72, M.M. '75; Vince Maggio, B.C.S. '82, M.M. '84; Ron Miller, M.M. '74; Marko Marcinko, B.M. '93; Lisanne Lyons, B.M. '90, M.M. '94, D.M.A. '09; Wendy Pederson, B.M. '89; Jim Gasior,



Whit Sidener

B.M. '92, M.M. '02; Walter White; the Jaco Pastorius Big Band; Lee Levin, B.M. '89; Dan Warner, '92; Kenny Anderson, B.M. '88; Dennis Marks, B.M. '89, M.M. '92; Don Harry; and the UM Frost jazz faculty.

The Frost School hosted a four-hour jam session the following day, which provided a relaxing way for alumni to catch up and take

photos. Alumni also visited the Foster 206 classroom, where they'd spent countless hours woodshedding and recording.

Ticket proceeds and donations made in Whit Sidener's honor were allocated to a fund that will ultimately name a suite of teaching studios for Sidener in the new Patricia

Louise Frost Music Studios building. Additional contributions are needed to reach the naming minimum. To donate to the fund online, visit music.miami.edu/giving or contact Lynne Gibson, director of development, at lgibson@miami.edu. ||



PHOTOS: VERSATILE LIGHT STUDIO

Famed composer/orchestrator Maria Schneider conducts the Frost Concert Jazz Band in honor of Whit Sidener's 41 years of teaching at the University of Miami.

Collaboration with Smithsonian Folkways Offers World Music Pedagogy Certification Course

Carlos Abril, B.M. '93, director of undergraduate music education and associate professor in the Department of Music Education and Music Therapy at Frost, received funding to present a world music pedagogy course for educators at the Frost School of Music in collaboration with Smithsonian Folkways.

The workshops explored world music through singing, playing, and dancing and were presented by guest clinicians Patricia Shehan Campbell, Nick Page, Ann Clements, Deborah Schwartz-Kates, Andy Hernandez, and Cliff Sutton, D.M.A. '13, as well as Abril and others. The sessions, which explored the interplay between music and culture, included: Music and Dance of the African Diaspora and Americas; Voices of Afro-Spanish-Caribbean; and Salsa, Bachata, and Drumming from the Caribbean to New York.



The course consisted of six Saturday workshops throughout the 2013-2014 school year. Participants who successfully completed the program received a Smithsonian Folkways World Music Pedagogy Certification. ||

Cliff Sutton, D.M.A. '13, a Fulbright scholarship recipient in 2011-2012, shares his expertise on Uruguayan candombe drumming at a world music pedagogy course hosted by the Frost School and the Smithsonian.

Musical Heavyweights Share Their Expertise

IN ADDITION TO STUDYING with the incredible faculty of the Frost School of Music, students were treated to a steady stream of guest lecturers and performers over the past year who shared their professional expertise, artistry, and advice on the business of music.

The Department of Studio Music and Jazz hosted a number of jazz heavyweights at its Friday Forums

this academic year, including Fred Hersch, Gary Smulyan, Mark Morganelli, Jim Snidero, Dafnis Prieto, and Boris Kozlov.

Jeff “Tain” Watts, one of the most in-demand jazz drummers in the world, worked with students and performed with the HMI Jazz Septet in February 2014. Electrifying interplay emerged, inspired by Watts’s artistic ingenuity, explosive power, gritty street funk, and mastery of complex rhythms. A six-time Grammy winner, Watts has toured and recorded with Wynton Marsalis, Branford Marsalis, Kenny Garrett, Danilo Pérez, Kenny Kirkland, Geri Allen, and others. He performed in television and film as

a musician on *The Tonight Show with Jay Leno* and as an actor in the role of Rhythm Jones in Spike Lee’s *Mo’ Better Blues*.

The Frost Symphony Orchestra (FSO) had the opportunity to work with guest conductor Cristian

Măcelaru, B.M. ’03, associate conductor of The Philadelphia Orchestra, for FSO’s season opening concert on September 6, 2013. Frost School’s own Professor Gary Green, who is regularly director of bands and conductor of the Frost Wind Ensemble, guest conducted the

FSO in an excellent performance of Igor Stravinsky’s *Le sacre du Printemps* (“The Rite of Spring”) while Thomas Sleeper was on sabbatical in the spring. Maestro James Judd was also a guest conductor in the spring in a season closer featuring D.M.A. candidate in keyboard performance Ana Cristea performing Sergei Rachmaninoff’s Piano Concert No. 3.

Christian Howes



Opera students attended an “Inside the Opera Studio” forum with opera, theater, and film director Kevin Newbury on November 6, 2013, and a master class with opera conductor and pianist David Aronson and soprano Sylvia Greenberg in February 2014. In addition, Frost Opera Theater students had the opportunity to work with stage director Ben Krywosz, projection designer Laurie Olinger, and set and costume designer April Soroko during their April production of Michael Daugherty and Wayne Koestenbaum’s opera, *Jackie O*.

Jazz violinist Christian Howes presented an improvisation workshop for string students in January 2014. Frost Artist-in-Residence Mark O’Connor and Lecturer Scott Flavin then co-hosted a master class in February with visiting violin artist Nicola Benedetti. During spring break a month later, O’Connor and Assistant Professor Brian Powell co-hosted a teacher training session for the O’Connor String Method.

Composition and Instrumental Performance students also enjoyed a master class and rehearsal with



James Judd



Richard Goode

Pulitzer Prize-winning composer Bernard Rands, a contemporary classical recital with violinist Benjamin Sung, and classical guitar recitals with Paul Bowman and Alvaro Pierri.

In a March 2014 master class, acclaimed pianist Richard Goode coached Department of Keyboard Performance students on a variety of classical and romantic piano performance practices. The Grammy winner is hailed for the tremendous emotional power, depth, and expressiveness of his music.

The Department of Music Media and Industry offered several enrichment sessions throughout the



Jeff "Tain" Watts

academic year, including presentations by Joe Salvo, president of The Copyright Society of the U.S.A., general counsel for HiT Entertainment, and vice president and assistant general counsel at Mattel, Inc.; Dan Goldberg, vice president, 360 Operations, Warner Music Group; and Rick Drumm, president of D'Addario & Company, Inc. Charles P. Schmidt was the featured forum speaker in December for the Graduate Music Education Program. ||

Robert Kelley Distinguished Musicology Lecture Series Established

A GENEROUS BEQUEST made by the late Robert Kelley, M.S. '60, former associate professor in the UM Department of Mathematics, has endowed a new annual lecture series in the Frost School's Department of Musicology. Kelley's gift was inspired by his enjoyment of a community lecture series presented by Frost Research Professor Emeritus Frank Cooper.

The inaugural lecture in the Robert Kelley Distinguished Musicology Lecture Series on February 21, 2014, featured the award-winning musicologist, jazz pianist, and educator David Ake, B.M. '83, who currently chairs the Music Department at Case Western Reserve University. Ake's dynamic lecture, "Hearing All the Changes: The Importance of Musicology for Jazz Education in the 21st Century," outlined how musicology—with its insights into history, identity, and meaning—provides valuable tools for today's jazz



PHOTOS: ED FREEDMAN



David Ake, B.M. '83, left, was the inaugural speaker for the Robert Kelley Distinguished Musicology Lecture Series. The Department of Musicology also hosted guest lecturer J. Peter Burkholder, right.

students as they prepare for a rapidly changing and increasingly globalized jazz marketplace.

The department also hosted a musicology lecture by J. Peter Burkholder on February 28, "Musical Borrowing or Curious Coincidence: Testing the Evidence," which explored the subject of musical borrowing, variations, paraphrasing, and derivative works—and the type of evidence that can be used to argue for or against a claim that a composer has used material from another work. ||

The Art of Composition

Rafael Piccolotto de Lima, M.M. '13, a doctoral candidate studying music composition and jazz orchestration and arranging at Frost, was nominated for a Latin Grammy Award in 2013 in the Best Classical Contemporary Composition category.



GROWING UP IN BRAZIL AS THE SON of an award-winning architect and painter, Frost School doctoral candidate Rafael Piccolotto de Lima, M.M. '13, spent much of his childhood in the art studio, trying to mimic his father's brushstrokes or creating blueprints for imaginary castles. But at age 13, the protégé discovered a new medium—music.

"Creation was always a part of my life," says Piccolotto de Lima, a composer and arranger who was nominated for

and having great interest in big bands and jazz, I realized I had to come to the U.S. to continue my studies," says Piccolotto de Lima. "When I visited the Frost School and met Gary Lindsay, I immediately knew this would be my place, especially after learning about the possibility to be a composer for the Henry Mancini Institute. It was a dream come true!"

Piccolotto de Lima received the Latin Grammy nomination for "Abertura Jobiniana," featured on the *Bossa Nova Sinfonica* album, recorded by the Costa Rica

National Orchestra. He wrote the overture after Jeremy Fox, D.M.A. '13, arranger and conductor of a bossa nova concert with the Costa Rica National Orchestra, invited Piccolotto de Lima to collaborate.

"Abertura Jobiniana" is a tribute to Brazilian composer Antonio Carlos Jobim, who is famous for bossa nova songs but less known for his classical compositions. The idea was to "evoke and pay tribute to this other side of Jobim," says Piccolotto de Lima, whose

"When I visited the Frost School and met Gary Lindsay, I immediately knew this would be my place, especially after learning about the possibility to be a composer for the Henry Mancini Institute. It was a dream come true!"

a 2013 Latin Grammy in the Best Classical Contemporary Composition category. "When I started in music, it was much more natural for me to spend hours experimenting and inventing things, rather than the practice routine that is required to be a performer."

Following his first professional symphonic premiere as a composer in Brazil, Piccolotto de Lima earned a degree in classical composition and Brazilian jazz studies at UNICAMP in São Paulo. An ASCAP Henry Mancini Fellowship enabled him to pursue a master's degree at the Frost School, studying jazz composition and arranging with Professor Gary Lindsay.

"Being passionate about medium-large ensembles

goals as a composer are to push conventional boundaries or expand an established musical aesthetic in new ways.

The Latin Grammy nomination is one of many honors Piccolotto de Lima has received for his work, including first place in the Ricardo Rizek Latinamerican Composers Competition, five *DownBeat* Student Awards, a JEN Student Composition Showcase Award, and winning the Ars Brasiliis Arranger Competition. He won the 2014 ASCAP Herb Alpert Young Jazz Composer Award and was selected for the Metropole Orkest Arrangers Workshop to work with Vince Mendoza and arrange for Gregory Porter.

His music has been performed and recorded by artists

such as Terence Blanchard, Chick Corea, Eric Owens, Jon Secada, B.M. '83, M.M. '86, and Steve Miller, as well as ensembles such as ASCAP/NYU Studio Orchestra, Frost Concert Jazz Band, and the Henry Mancini Institute Orchestra. As an HMI fellow he composed, arranged, and was assistant producer with Larry Rosen in the mix of the *Jazz*



and the *Philharmonic* PBS show, which included his arrangement of *Spanish Suite*, featuring pianist Chick Corea.

"Rafael grew so much as a writer in just two years that I agreed to have him stay and pursue a D.M.A. in jazz composition," Lindsay says, adding that Piccolotto de Lima also "dabbles in cinematography and painting—a Renaissance artist with a great future." ||

Frost Musicians Rack Up Awards and Accolades

FROM COMPOSITION TO JAZZ, opera, musicology and more, several undergraduate and graduate students this year were recognized at the national and international level.

Nicolas Hetko, senior Stamps music scholar, jazz pianist, and music engineering technology major, received ASCAP Foundation's 2014 Herb Alpert Young Jazz Composer Award, along with Rafael Piccolotto de Lima, M.M. '13, a composition D.M.A. candidate and 2013 Latin Grammy nominee. Junior composition major Ben Morris received the 2014 ASCAP Morton Gould Young Composer's Award.

The American Composers Orchestra selected composition D.M.A. candidate Matthew Evan Taylor, M.M. '11, to have his orchestral work, *Three Glorious Days*, read at the Detroit Symphony EarShot Classical Roots Readings with the Detroit Symphony Orchestra (DSO) in March. Last year, Taylor received a Community Grant from the Miami-Dade Department of Cultural Affairs and celebrated the world premiere of his ballet, *Elvrutu's Fall*, commissioned for the Miami Light Project.

Vocal students from Frost Opera Theater's workshop performed in January at the finals of the National Opera Association's Collegiate Opera Scenes Competition in New York City. Frost sent two undergraduates, Alissa Roca, soprano, and Eric McConnell, bass, to compete, along with pianist and program director Alan Johnson, B.M. '82, and stage director Tony Boutté. Roca and McConnell performed the duet "Quanto amore!" from Donizetti's *L'elisir d'amore*.

Singer-songwriter Meaghan Campbell, a freshman in the Bruce Hornsby Creative American Music Program, was voted a Country Music Television 2014 Listeners'



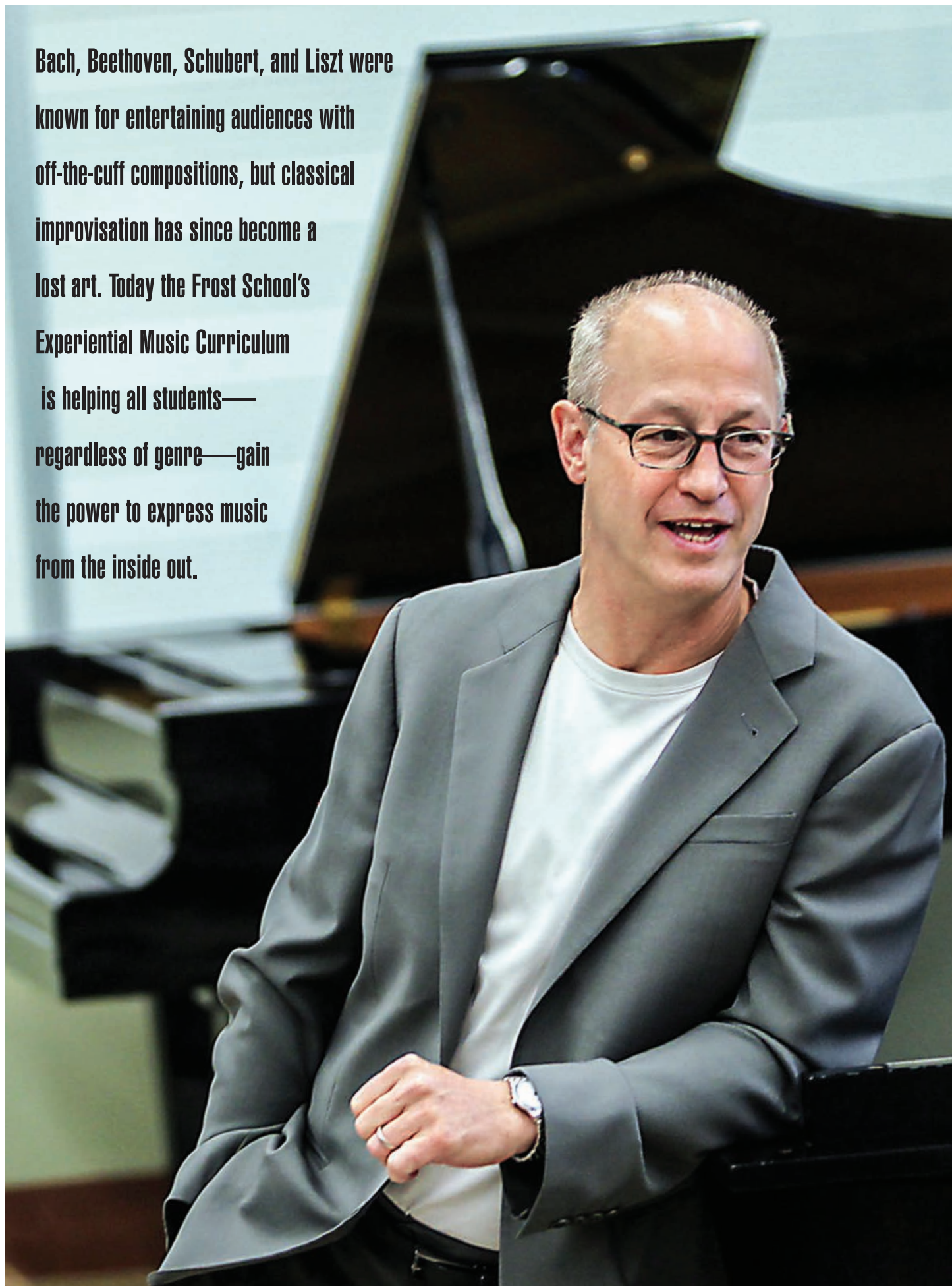
Choice top-ten finalist for her original song "Blacktop Ballroom," co-written with Clinton Zehr. Alumna Tori Tullier, B.M. '11, was also selected as a finalist for her song, "Your Nicotine."

From the Department of Musicology, undergraduates Jorge Modolell and Xuan Qin were among 12 students nationwide to receive 2013 Eileen Southern Travel Fund awards to attend the National American Musicological Society meeting. Musicology major Michael Palmese presented an analysis of John Adams's *China Gates* at the annual Royal Music Association Research Students' Conference in Birmingham, England, and then discussed *The Death of Klinghoffer* at a conference in Lucca, Italy, devoted to Protest Music in the 20th century.

Teaching assistant Maria Sumareva, D.M.A. candidate in keyboard performance and pedagogy, received a 2013 Presser Music Award, which carries a one-time stipend of up to \$10,000. Her project is the first complete recording and critical edition of Keyboard Sonatinas by Jiri Antonin Benda (1722-1795). Another D.M.A. candidate in keyboard performance and pedagogy, Larisa Soboleva, was selected the 2013 winner of the annual Clavier Companion Collegiate Writing Contest for her essay, "Learning Away from the Piano, à la Giesecking." ||



Bach, Beethoven, Schubert, and Liszt were known for entertaining audiences with off-the-cuff compositions, but classical improvisation has since become a lost art. Today the Frost School's Experiential Music Curriculum is helping all students—regardless of genre—gain the power to express music from the inside out.



PLAYING FROM THE HEART

By Dorothy Hindman, B.M. '88, D.M.A. '94

ON A WARM THURSDAY MORNING IN FEBRUARY, THE UNIVERSITY OF MIAMI'S Frost School of Music Dean Shelly Berg leads 33 sophomores in an improvisation class on the standard "There Will Never Be Another You." As Berg accompanies on piano, the young musicians sing the melody using various methods: note names, solfège, and scale numbers. Solely by ear, they identify what part of the melody they are singing. Berg stops occasionally, asking students what note they are on, and where it might go next. • "Do you feel it like I do?" he asks. "Those notes make you feel something. That's how composers use them, and how we use them to appeal to an audience when we play. Being aware of those things is powerful." • Remarkably, most of the students are not jazz musicians, and they are not reading from any written music. While this class involves a Great American Songbook standard, Berg demonstrates in an action-packed half hour how the song's harmonies also appear in Beethoven's string quartets, film music, blues, and show tunes. • "Improvisation at Frost means all of our students are playing and singing music from the inside out," says Berg, who calls improvisation *spontaneous composition*. "It's a completely different way of music making. There's virtually nowhere else in the country that I think it's happening."



An accomplished classical and jazz musician, Berg is a master teacher in improvisation and the visionary behind Frost's Experiential Music Curriculum (EMC). Two other master teachers, Juan Chattah in contextual listening and Raina Murnak in sight-singing, lead a team of a dozen others in implementing the program.

Berg's primary purpose in coming to the Frost School was to implement the EMC. "Training musicians to really know the music they're singing or playing lets them create music, not merely re-create it. It's why I am at Frost: to do this with the faculty and these students."

It's rare to find the dean of a school of music in an undergraduate classroom, but Berg's new paradigm stems from his early teaching experience. Immediately after his role as a graduate teaching assistant in a classical ear-training program, Berg was hired to teach jazz improvisation at a community college.

"The difference in what the jazz students could hear, because they were improvising, was astounding," recalls Berg, who realized that making music come from inside was key.

Trained in classical piano from

the age of 6 at the Cleveland Institute, then in jazz from his father, a trumpeter, Berg credits his insight to this dual background. "My pathways were opened simultaneously," he says. "We don't learn to read and write before speaking, and I don't believe music instruction should be that way. The more a musician progresses without being able to 'speak,' the more closed down the improvisation pathways become."

Prior to the 20th century, musicians were expected to improvise as part of every classical performance. Berg compares that to many of today's classical musicians, trained to play a Mendelssohn concerto perfectly but unable to play "Happy Birthday" by ear, due to the preference given to 'note perfection' over improvisation.

"People are graduating from top conservatories who have little innate understanding of what they're playing," Berg says, "Performers have almost no spontaneity, and the audience doesn't come with any expectation that they're going to hear something they couldn't hear in a recording."

Encouraging creativity through improvisation is a cornerstone of the EMC. Berg uses the analogy



of an actor to illustrate this innovative pedagogy.

"When you see a great actor, you never get the impression that they're just reciting lines they've learned," Berg points out. "You believe they're speaking spontaneously because they understand English. If a play was in a language the actor didn't speak, you could teach him, 'When you say this syllable, act more angry, or more sorrowful,' but there's only so far you'll get. If you don't speak the language of the music you're playing, you can't play as if you composed it. To improvise effectively, you have to study musical grammar, syntax, phrasing, and more to make it your own."

Chattah finds Berg inspiring. "When students hear master improvisers like Shelly, they might think, 'I'll never be able to do this!' But he takes them from the very beginning, step by step, and makes it accessible, giving them clear tools and basic structures they can play with. Regardless of their starting point, after just a few sessions with Shelly, every student is improvising."

Berg wants to demystify improvisation for all Frost musicians. "With improvisation, people think you face the East, and a great mysterious force passes through you," Berg laughs. "But it's really a reservoir of skills, experience, and knowledge



that is harnessed for an inspired performance. That's the whole magic of spontaneous composition," he says.

After the singing of "There Will Never Be Another You," most aural skills classes would be done for the day, but Berg's high-energy teaching pushes much further. He is constantly in motion: at the piano, at the board, mingling among the students. "Who wants to share with me a melody they transcribed from a recording?" he asks.

Before he's through, he introduces a new topic and modes, demonstrating how to practice improvising over them for homework. Then comes

"Karen is a violinist, so she may have them play a classical quartet," Berg explains. "She'll ask, 'How does this relate to what you're doing in improv and sight-singing? Who has the seventh of the chord? Where is the tension?'"

Michael Newell, a sophomore violinist with a minor in composition, says the improvisation experience he gains in Powell's skills ensemble and other EMC classes is helping him to understand why composers in his own repertoire made certain choices.

"Creating beautiful melodies with smooth voice leading in real time is a skill that not many classical musicians have," Newell says, "but it's something that I will have for the rest of my life."

Master teacher Murnak, a core developer of EMC who helped to create the curriculum's materials,

functions differently or similarly across many genres, in a film, even in the context of society," explains Chattah. "As a result, students can identify musical structures by ear, but most importantly, they understand how they function within any musical context.

"Or, Shelly might present a phrase of music exactly as Mozart wrote it, with the next phrase left open for the students to improvise upon," Chattah continues. "Often, the students will spontaneously compose something very close to what Mozart wrote. At the end, we reflect on why Mozart chose his notes and why a student might have chosen differently. It's very enlightening."

The integration of the EMC's three components—sight singing, improvisation, and aural skills—is crucial because they all cover the

"The difference in what the jazz students could hear, because they were improvising, was astounding."

another hour of class, when EMC students meet in small skills ensembles led by other faculty and graduate teaching assistants, while master teachers float around to help.

On this day, Berg visits Karen Lord Powell's skills ensemble: five classical string musicians. He begins playing "There Will Never Be Another You." Going around the room, each performer plays a completely improvised, richly decorated melody over Berg's harmonies. It's evident they listen intelligently, conscious of each chord and its melodic possibilities.

is the sight-singing specialist. "If I observe Karen's string ensemble," she says, "I'll make them sing their parts before or after they play them."

Before Murnak's innovations, students memorized a packet of chords, progressions, and scales. "In our new curriculum, we give the student hands-on tonal knowledge."

And when it comes to contextual listening, master teacher Chattah literally wrote the book: *Aural Skills in Context* (Oxford). Chattah was also integral in developing the EMC.

"We may listen to how one chord, say a secondary dominant,

same topics from three different perspectives.

On this Thursday, the students are smiling and engaged, and at the end of both sessions, they give Berg a round of applause.

"Students tell me they play and sing better in tune, and are much more aware of the music going on around them when they're performing in an ensemble. That's the benefit I hoped for," beams Berg, "that combination of inspiration and craft. And you really need both, because music doesn't work with either one on its own." ||



Two jazz dynamos take a leap of faith to join Frost leadership, bringing with them ideas for keeping jazz cool and hip and relevant to the human experience.

By David Menconi

Right Move, Right Time

JOHN DAVERSA



KATE REID



PHOTOS: VERSATILE LIGHT STUDIOS

John Daversa, THE FROST SCHOOL OF MUSIC'S NEW CHAIR of the Department of Studio Music and Jazz, was not looking to make a career change when the school came calling last year. Daversa was on the faculty at California State University, Northridge and busy with his own touring and recording career. In addition to leading both a progressive big band and a small ensemble, he had been working with a wide range of genre-spanning artists, including fusion quartet the Yellowjackets, gospel singer Andraé Crouch, and pop stars Michael Bublé and Sheryl Crow. • But then Daversa learned the department would be seeking a new leader upon Whit Sidener's retirement after four decades at Frost. All it took was a visit to the UM campus to convince Daversa that it was a jump worth taking.



"I'd never even been on campus until last April," says Daversa, who also assumed directorship of the Frost Concert Jazz Band. "But coming to Frost and seeing what was happening with new buildings going up and the Henry Mancini Institute, I knew that I could do some good things for the program and for myself. It all fit at the right time. I've been given carte blanche to do as I see fit, and it's great to have a dean like Shelly Berg, who understands jazz education and has been a leader in it for many years. It was an easy decision."

maintain a performing career of my own where I'm growing and changing," Reid says. "I enjoy teaching and performing at the same time, which sounds like the Miss America 'world peace' speech, but teaching and performing really do enhance each other. Having to explain concepts and get them through to students is a really good tool for keeping your game together. You've got to put up or shut up, whether you're in front of an audience or students. That balancing act is frankly hard to do, but it's an exciting challenge."



ing open at the same time after so long seems very unusual, and it's a big shift," says Reid. "I think it's a fantastic opportunity to focus on the solo artistry of the students in our program. We won't necessarily be looking to reinvent the wheel of jazz education, but we do want to look at different ways of teaching. Things

"As educators and performers, we have to ask ourselves how we keep the music accessible, vibrant, and relevant."

Likewise, Kate Reid, M.M. '96, D.M.A. '03, new director of the school's Jazz Vocal Performance program, was content in her previous job at Cypress College in the Orange County area of Los Angeles. She taught there for more than a decade, becoming chair of the music department and head of its jazz program while staying active with her own jazz quartet (she still has the quartet, with a new album on the way later in 2014). Reid's predecessor, Larry Lapin, put in 45 years at Frost before retiring this year.

"One reason why I came to Frost is that I knew I'd be expected to

Daversa and Reid have joined Frost at a time of immense change in the music industry. Modes of music production and consumption have changed enormously over the past decade, creating new challenges as well as new opportunities—and the need for broader skill sets to forge a career. While "business" has traditionally been a dirty word in the music-education world, regarded as something that should be beneath true artists, the reality is that teaching entrepreneurial skills has to be a major curriculum element of any modern-day arts program.

"Two positions like this com-

are so different from ten or even five years ago. When I was at Frost, most of the students I taught as a grad student wanted to be jazz singers. Today, they want to do so many different things."

"Career choices and paths are certainly different," Daversa says. "Technical advances have given all musicians their own studio. You can't just write and record anymore—although you still have to be great at that—but you also have to be a recording engineer and entrepreneur, where you network and maintain a website and social-media presence. But for all that, a lot of the

primary elements are still the same: the human element, and the mentor relationship between teacher and student. That's pretty much the same as it was in 1752. You have to be human to be an artist, and that bond must remain."

Another challenge is outreach, to bring jazz to a younger demographic. It's the same task facing everyone in a niche genre with a greying audience, whether jazz or classical or bluegrass—how to keep the music alive and hand it down to the next generation.

"As educators and performers, we have to ask ourselves how we keep the music accessible, vibrant, and relevant," says Reid. "The literature of jazz-standard lyrics is still very relevant to the human condition—wanting and getting and losing love; the desire for that never goes away. Stylistically, I think the infusion of

jazz with other genres is absolutely necessary. Some might think that has no place because it's not pure or traditional. But in order to keep it alive, we've got to show that music is all one kind. We have to get listeners and performers alike to listen with a different set of ears."

For all that, Reid and Daversa both pronounce themselves optimistic—about Frost, about jazz, and even about the music industry. From Daversa's perspective, it's as simple as deciding for yourself how hard it's going to be and then making it happen.

"You are the creator of your own reality," says Daversa. "In our culture, we've devalued art so much that we've brainwashed ourselves into thinking it's hard to have a life in the



arts. If you decide it's hard, it will be, and if you decide it's easy, it will be. All you have to do is go at it with all your passion and purpose, have the will to create, and believe. It will always be a leap of faith."

Frost Jazz Legends

Whit Sidener, B.M. '69, M.M. '72, John Daversa's predecessor as chair of the Department of Studio Music and Jazz, remembers the old days when he started teaching at the school way back in the early 1970s. It was, he says, "not much of a department" back then. But under Sidener's leadership, the Frost School of Music grew into one of the country's premier jazz schools, numbering guitarist Pat Metheny among its many notable alumni.

"A lot of my students went on to have major, major careers," says Sidener. "I was surrounded by so much talent at Frost, I might have taken it for granted and thought every school was like that. So I just kind of expected it and was never in awe, even though I probably should have been. That may have been a failing on my part, the downside of inexperience. But the upside when you're young is you just forge ahead and do crazy things, and a lot of them work out. I think the program has so much momentum. I believe in evolution rather than revolution, and I think it's evolving and moving forward as it should."

Sidener completed his education and assumed his leadership role at the school in his late 20s, and the line between students and faculty was blurry in a healthy way. Sidener worked with many professors he'd studied

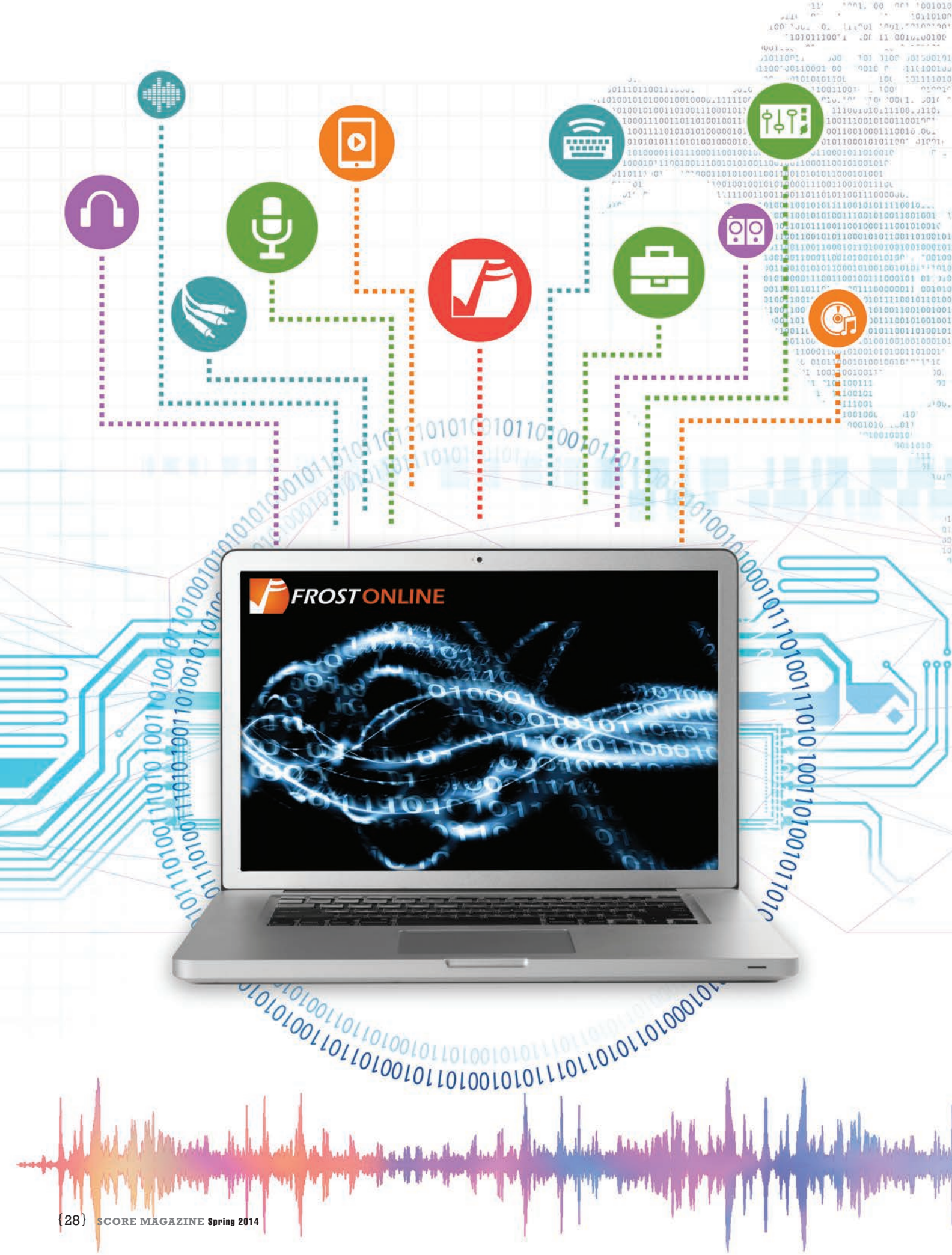


under and students he'd taught, in bands both on and off campus.

"It was a really wonderful time to be a working musician in Miami," Sidener says. "The music business as it exists today is a totally different era, and I don't understand it. It's not the age of the working musician so much anymore. There was a time when musicians were a giant workforce filling radio and TV stations and traveling bands. That's not really the way it seems to work anymore, which isn't to say it's not a good profession. Just different."

Sidener (the honoree of an on-campus tribute concert the weekend of March 7-8) is happy with the selection of Daversa as his successor. Also pleased with his successor is Larry Lapin, B.M. '65, M.M. '71, who recently retired as director of Frost's Jazz Vocal Performance program after a 45-year run. Lapin takes particular satisfaction that his department wound up in the hands of another Frost alumnus, Kate Reid, M.M. '96, D.M.A. '03.

"Of the six finalists for the job, three of them had come through this program as students," says Lapin, who is still busy in retirement as a teacher and composer. "I'm so pleased they picked Kate because she's marvelous. But they could not have gone wrong with any of them."





Entering the Online Frontier

With the launch of two online master's degree programs this fall, and a third in 2015, Frost will be the first school at the University of Miami to offer the accessibility and flexibility of the virtual classroom.

By Lisa Sedelnik, M.A. '00

A gigging guitarist in Memphis wants to advance his career by enrolling in music management courses, but his grueling schedule makes attending live lectures impossible. A classically trained flutist in Madrid wants to learn more about the ever-changing music industry, but job- and family-related obligations deplete her free time. A Frost School alumnus in Miami wants to study music entrepreneurship but is still searching for a flexible course offering.

Starting this fall, people who are seeking graduate music education can turn to Frost Online. This new initiative enables the Frost School of Music to offer two of its well-established music business-related master's degree programs online, with a third in music therapy to follow early next year.

"At Frost, we are committed to providing students with a highly innovative, inspiring, and relevant education so they can be leaders in the world of music," says Dean and Patricia L. Frost Professor of Music Shelton G. Berg. "Our decision to make our degree programs available online reflects that commitment and our deep desire to ensure that talented students around the world who are interested in contributing to the elevation of the musical arts have the ability to do so."



WIDESPREAD ENRICHMENT

Offering online graduate degree programs allows the Frost School to “cast a wider net” in attracting qualified students to its world-class music programs—regardless of geographic location or time zone. It’s also a testament to the school’s ongoing commitment to serve its alumni for life and its ability to respond to the needs of prospective students in today’s fast-paced, technology-driven world.

“The world of music is changing rapidly, so providing these courses online is a great way to offer our alumni skills that will help them as they continue their careers,” says Dean Berg. “It’s also a way to reach people who have graduated from other music schools but didn’t have access to the kinds of things we are teaching now; this is a real opportunity for us to provide that enrichment.”

The ideal candidate for a Frost Online master’s degree is someone who has been working in the music field for several years and who is ready to expand his or her knowledge and skill set but can’t be tethered to a traditional, face-to-face classroom setting.

“I wish I could enroll in one of your programs; I wish there was something like this I could do.” These are the words we would hear over and over again, and it’s the main reason we decided to offer these courses online,” says Reynaldo Sanchez, B.M. ’80, M.M. ’82, associate dean for strategic initiatives and innovation at the Frost School.

Frost teamed with Academic Partnerships, one of the world’s largest representatives of online learning, to help convert three of its master’s programs into an online format, recruit students, and support student retention.

“If you want your alumni base to be successful and powerful players in the music industry, these individuals are not the ones who can come and sit in class every night,” says Jim Lummus, senior vice president for the Southeast for Academic Partnerships. “It’s not necessarily a competitive advantage to go online these days; it’s a competitive disadvantage not to be.”

Today, online learning is growing at more than nine times the rate of on-campus instruction. Many of the world’s leading colleges and universities offer online courses, including Harvard University, Massachusetts Institute of Technology, Stanford University, Boston University, and Berklee College of Music. According to a study by the Research Institute of America, roughly 50 percent of all college classes by 2019 will take place online.

Academic Partnerships has been working closely with Frost faculty to ensure that Frost Online programs maintain the highest educational standards. In addition

to providing the infrastructure and faculty training to create the online course material, the company will use integrated marketing and branding strategies to extend Frost’s outreach to highly qualified potential students.

THE ONLINE LINEUP

Frost will begin offering its Master of Music in Music Business and Entertainment Industries and its Master of Arts in Arts Presenting and Live Entertainment Management online beginning this August, pending approval from the Southern Association of Colleges and Schools. Both programs are accepting applications now.

The Music Business and Entertainment Industries program enables students to study music copyright, music publishing, record companies, entertainment contracts, music licensing, touring, and music marketing. The Arts Presenting and Live Entertainment Management program, also known as AP Live, provides a thorough understanding of for-profit marketing, promotion, and management, as well as the legal aspects, risks, and financing of a wide range of live entertainment endeavors. A Master of Music degree in music therapy, which is designed to prepare students for either advanced-level clinical practice or additional opportunities in research or college teaching, will be available online in early 2015.

Students will also have the option of entering these programs through a massive open online course

“If you want your alumni to be powerful players in the music industry, these individuals are not the ones who can come and sit in class every night.”

(MOOC). The MOOC in Music Entrepreneurship is offered as a first course at www.frostonline.miami.edu, allowing students to “test drive” online learning risk-free. Those who pass this MOOC and are qualified to enroll in a Frost degree program are eligible to earn one credit hour in music entrepreneurship for free.

Frost Online students will be as much a part of the Frost experience as their on-campus counterparts. They will learn from the same award-winning faculty and will have access to the same opportunities for experience and professional growth. These online graduate degrees are being built by the same faculty who created the brick-and-mortar versions, which are some of the school’s strongest and most established programs.



Through the use of a course prototype, Frost instructors are being guided through the course-building process, which includes hours of videotaping and subsequent cataloging of lectures and other material. A course map, a set of tools that serves as a “road map” for faculty, ensures that learning objectives are met. According to Sanchez, since music course objectives are clear, specific, and highly measurable, these graduate programs are particularly suited for conversion into an online format.

“If you walk into our piano class, it’s all about measures and outcomes. ‘Can you play all the different types of scales in all 12 keys? Do you understand the different types of chords?’ There is a checklist of things that students must do,” explains Sanchez. “And with online courses, you must be able to measure competency.”

The Learning Management System (LMS) known

and I am not sure it’s always the best way to get information,” says Dean Berg. “I can teach you something right now in a lecture, and if you don’t do it within the next 24 hours, chances are you will never be able to. I am excited that the online space gets us past that.”

The online format also facilitates administrative tasks for professors. They can grade essays and term papers online and electronically track their changes. Entire discussion threads can be saved and then reviewed at a later date, eliminating the need for note taking or the reliance of the instructor’s own memory.

BLAZING THE TRAIL

Frost is the first school at the University of Miami to offer fully online degrees. This is not surprising, given the school’s reputation for pioneering new curricula,



multi base to be successful and powerful in the music industry, these individuals are the ones who can come and sit in class every night.”

as Blackboard, the software application being used at the Frost School to deliver the e-learning courses, also provides professors with a greater level of transparency than typically found in the traditional classroom setting. The LMS can tell a professor how many times a student logged on, how many times he or she clicked from one page to another, and how many minutes the student spent on a specific page.

“You can’t sleep online; it’s impossible,” says Lummus.

With online learning, information is broken up into smaller modules, allowing students to interact and demonstrate competency in the course material right away, which may lead to better learning outcomes.

“I know what it’s like to sit in an hour-long lecture,

including the Frost Experiential Music Curriculum, an interactive approach to music making that trains ‘internal musicians’ rather than rote learners. Frost was also the first in the nation to offer accredited bachelor’s and master’s degrees in music business and music engineering technology, as well as degrees in music therapy and in studio music and jazz.

“Frost Online is a chance for one of the greatest and most innovative schools of music in the country to project our mission and core values to a wider audience,” says Dean Berg. “I believe music is the most important force in the known world, so having online degrees that can potentially reach more students and get music into more places is very exciting.” ||



Welcoming New Frost School Faculty

NEW FACULTY AT THE PHILLIP AND PATRICIA FROST SCHOOL OF MUSIC BRING A BROAD RANGE OF EXPERIENCES TO THE SCHOOL AND ENGAGE STUDENTS IN NEW WAYS OF LEARNING AND PROFESSIONAL DEVELOPMENT. AMONG THIS GROUP ARE AWARD-WINNING AND INTERNATIONALLY RENOWNED MUSICIANS WHO TEACH INSTRUMENTAL AND VOCAL PERFORMANCE, MUSIC THERAPY, JAZZ, AND MUSICOLOGY. THEY ARE AT THE TOP OF THEIR FIELD IN PERFORMANCE AND RESEARCH. THE FROST SCHOOL OF MUSIC IS IN GOOD HANDS WITH THESE FULL-TIME AND LECTURER APPOINTMENTS, AS THEY PROVIDE DYNAMIC AND INSPIRED MUSIC INSTRUCTION FOR TODAY'S EXCITING WORLD.



Gabriel Beavers, associate professor of bassoon in the Department of Instrumental Performance, was on the faculty of Louisiana State University School of Music for six years. He teaches private bassoon lessons and also coaches the Frost Woodwind Ensemble. Formerly a fellow with the New World Symphony, he has also served as principal bassoon with the Virginia Symphony, acting principal bassoon with the Malaysian Philharmonic Orchestra and the Jacksonville Symphony, and as acting second bassoon with the Milwaukee Symphony for one season. He is a former visiting assistant professor at the University of Missouri-Columbia School of Music. In

addition to his orchestral activities, Beavers has an active schedule of solo and chamber performances. He has appeared as a concerto soloist with the Virginia Symphony, Baton Rouge Symphony, and Louisiana Sinfonietta, and he has given recitals throughout the United States and at international festivals in Brazil. His solo CD, *Gordon Jacob: Music for Bassoon*, has been released to critical acclaim on the Mark Masters label. His recording of the Dinos Constantinides Bassoon Concerto is available on iTunes. He attended Boston University and Southern Methodist University, where he studied with Matthew Ruggiero and Wilfred Roberts.



John Daversa, assistant professor, chair of the Department of Studio Music and Jazz, and director of the Frost Concert Jazz Band, is a performer (trumpet/EVI), composer, arranger, producer, bandleader, educator, and recording artist. He previously taught at California State University, Northridge and University of Southern California. He is a winner of the Herb Alpert Award, National Trumpet Competition, and ITG Jazz Soloist Competition, and was a finalist in the Thelonious Monk International Jazz Competition. He has performed on world stages, including *The Today Show*, *The Late Show with David Letterman*, *The Oprah Winfrey Show*, Mon-

terey Jazz Festival, Montreal Jazz Festival, and Montreux Festival, to name a few, and performed or recorded with Fiona Apple, Michael Bublé, Dori Caymmi, Joe Cocker, André Crouch, Sheryl Crow, Dr. Dre, Bob Mintzer Big Band, and The Yellowjackets. The John Daversa Progressive Big Band has released two albums to date. His solo trumpet and flugelhorn work can be heard on dozens of television and motion picture soundtracks. Daversa earned a B.A. in music from University of California, Los Angeles, an M.F.A. in jazz studies at California Institute of the Arts, and a D.M.A. in jazz studies at the University of Southern California.

Karen Henson, associate professor of musicology, focuses her research on 19th-century opera, singers and opera performance, and opera and technology. Henson trained at the University of Oxford and in Paris. Fellowships and awards from The British Academy, the Stanford Humanities Center, Harvard University, and the Radcliffe Institute have supported her work for advanced study. Her writing has appeared in the *Cambridge Opera Journal*, *19th-Century Music*, *Journal of the American Musicological Society*, and in the edited volumes *L'Opéra en France et en Italie* and *Le spectaculaire dans les arts de la scène*. She has

also contributed articles to *The New Grove Dictionary of Music and Musicians* and *The Cambridge Verdi Encyclopedia*. She recently completed her first book, *Opera Acts: Singers and Performance in the Late Nineteenth Century*, which will be published by Cambridge University Press in 2014. She is now finishing an edited volume on sopranos and technology, which will also be appearing with Cambridge, and working on a new book on opera and early sound recording. She has been a regular guest speaker for the Metropolitan Opera, New York City Opera, and the BBC.



Kate Reid, M.M. '96, D.M.A. '03, is associate professor of jazz voice and program director for Jazz Vocal Performance. An acclaimed jazz singer and pianist, Reid was previously chair of the music department and head of the applied music and jazz programs at Cypress College in California. In demand as a guest artist, clinician, and adjudicator at jazz and choral festivals throughout the U.S. and Canada, Reid earned her graduate degrees in jazz vocal performance from the Frost School and a B.M. in jazz studies from Western Michigan University. She has appeared with Jon

Hendricks, Mark Murphy, Paul Anka, Liza Minnelli, and Tito Puente. Her latest album, *The Love I'm In*, and her previous release, *Sentimental Mood*, received extensive airplay on jazz radio stations. Reid also works regularly as a studio session singer. Film credits include *Star Trek Into Darkness*, *Oz: The Great and Powerful*, *Epic*, and *Men in Black III*, singing the music of Danny Elfman, Michael Giacchino, and more. Other session work includes commercial spots for T-Mobile and backing vocals for artists Muse, X Japan, and Josh Groban. She is co-author of the *Glee Vocal Method* (Hal Leonard Publishing).



The Frost School also congratulates assistant professors Robynne Redmon and Kevin Short on joining the full time vocal performance faculty, after serving as visiting assistant professors last year. See their profiles in *Score 2013* and faculty updates on page 40 of this edition. Please visit music.miami.edu for additional faculty announcements throughout the upcoming year.

Executive Leadership

At the start of the 2013-2014 academic year, Dean Shelton G. Berg announced several leadership changes to the Frost School's Executive Committee.

Professor **Shannon de l'Etoile**, former director of the Music Therapy program, was appointed associate dean for graduate studies. Associate Professor Teresa Lesiuk was appointed Music Therapy program director.

Steven Moore was newly hired as associate dean for undergraduate studies, replacing Kenneth J. Moses, B.M. '72, M.M. '74, who retired in June 2013. Moore was previously chair of the Department of Music at University of Central Missouri, where he taught conducting and music education and conducted the Symphonic Band. He holds a B.M.E. from University of South Carolina and an M.M. and D.M.A. from University of Kentucky. He is a member of the American Bandmasters Association.

Dean Berg also appointed **Reynaldo Sanchez**, B.M. '80,

M.M. '82 (associate professor in the Department of Music Media and Industry, director of the Bruce Hornsby Creative American Music program, and former chair of the Department of Music Media and Industry) to a newly created leadership position, associate dean for strategic initiatives and innovation. In this role, Sanchez oversees the content development for online education that will be offered through the new Frost Online portal (see page 2), as well as other technological improvements at Frost. **Serona Elton**, associate professor in the Music Business and Entertainment Industries program, was appointed chair of the Department of Music Media and Industry. II



Steven Moore

New Lecturers



Maria Fenty Denison, D.M.A. '12, mezzo soprano, is a lecturer in the Department of Vocal Performance teaching Voice, Diction, Opera Workshop, Vocal Techniques for Music Educators, and more. Denison holds a D.M.A. in vocal pedagogy from UM Frost, and earned M.M. and B.M. degrees from Westminster Choir College. She was featured recently with the New World Symphony, Colorado Symphony, Master Chorale of South Florida, South Florida Pride Wind Ensemble, and Festival International de Colmar. She debuted at Avery Fisher Hall as mezzo soloist in Handel's *Messiah* and received reviews of

distinction for her work in Beethoven's Mass in B Minor, Mass in C, and Symphony No. 9; Mahler's Symphony No. 2; and the Verdi Requiem and Duruflé's Requiem. Her doctoral research centered on the physiological findings of the developing young singer, and she has presented her research at the 2013 Florida Music Educator Association conference. Denison founded both the Girl Choir of South Florida and The Musical Theatre Academy at St. Mark's Episcopal School in Fort Lauderdale. She has served as voice consultant for The American Boychoir and Florida Singing Sons Boychoir.



Coreen Duffy, M.M. '08, lecturer in the Departments of Musicology and Vocal Performance, teaches choral literature, choral arranging, and music history. She also supervises graduate student conductors in the Frost Chamber Singers. She is the founding music director of the Second Avenue Jewish Chorale and serves as repertoire and standards chair for ethnic and multicultural perspectives for the Florida American Choral Directors Association (ACDA). At the 2013 National ACDA Conference, Duffy presented a Music and Worship Interest and Performance session on Jewish choral

repertoire. Her choral works are published by Walton Music and ECS Publishing, and her compositions have been recommended at ACDA conferences and reviewed in *Creator Magazine*, *Journal of the Association of Anglican Musicians*, and *The American Organist*. Her scholarly writings have been published by *American Choral Review* and *Choral Journal*. Duffy is completing a D.M.A. in choral music from USC Thornton School of Music. She earned a master's in choral conducting from the Frost School and Juris Doctor and undergraduate degrees from the University of Michigan, Ann Arbor.



Amy Kalas, B.M. '06, M.M. '09, is a board-certified music therapist and professional member of the American Music Therapy Association (AMTA). She is a visiting lecturer in the Music Therapy Program at the Frost School of Music, where she earned both bachelor and master's degrees in music therapy. After completing her clinical internship at the Matheny Medical and

Education Center in New Jersey, she was hired in 2006 as a full-time music therapist at United Cerebral Palsy (UCP) of Miami. At UCP, she worked with children from birth to age 8 with special needs and served as the clinical internship director and practicum supervisor. Kalas also owns a private music therapy practice, Wholesome Harmonies, LLC.



Ana Flavia Zuim, lecturer in the Department of Vocal Performance, returned to teaching full time in August 2013 after a yearlong national tour with the award-winning Broadway musical *Billy Elliot* as associate conductor, pianist, and vocal coach. She was recently musical director for the Latin musical *El Club de Las Divorciadas* ("The Divorcees Club") and worked on the show *Viva Broadway* at the South Miami-Dade Cultural Arts Center. She has been musical director at Miami Children's Theatre since 2009. Prior teaching experience

includes voice, piano, and electric bass, both privately and at the New World School of the Arts, Barry University, and Florida Atlantic University. She was assistant director for FAU Tops Camp in 2008 and 2009 and worked at the Belvoir Terrace Performing Arts Camp in 2011. A native of Brazil, Zuim earned a B.M. at State University of Londrina. She holds an M.M. in piano performance from Lynn University and a Ph.D. in fine and performing arts at Florida Atlantic University, where she was a winner of their annual Concerto Competition.

Joe Abbati, B.M. '92, M.F.A. '11, a lecturer in the Music Engineering Technology program, has an evolving role in the Contemporary American Music (CAM) program, with teaching private students and coaching the Laptop Ensemble. He performed a live electronic music performance at the Virginia Key Grassroots Festival in February 2014, finished another original music score for a new computer game; presented a lecture at the Miami Ableton Live User Group gathering, and presented a workshop at this year's Winter Music Conference.

Carlos Abril, B.M. '93, associate professor and program director of Undergraduate Music Education, was a keynote presenter at the North Carolina Music Educators



Conference and the American Orff Schulwerk Association Conference, and was a visiting scholar at Penn State University. He gave presentations at the College Music Society International Conference in Buenos Aires, the International Symposium for Research in Music in Seattle, and the Mountain Lake Colloquium in Virginia. This past year he published a chapter in the book *Orff Schulwerk: Reflections and Directions* (GIA Press) and articles in *General Music Today* and *Orff Echo*. He received funding from Smithsonian Folkways to host a World Music Pedagogy professional development course at Frost for music teachers in the region. Abril was also awarded a Provost's Research Award and was named a Faculty Fellow for Civic and Community Engagement at UM. He continues to serve as an educational consultant for Ravinia's Steans Music Institute in Chicago and Florida Grand Opera. He serves on five editorial boards, including *Journal of Research in Music Education*.

Bergonzi String Quartet, composed of Frost School string faculty Glenn Basham, Scott Flavin, Pamela McConnell, and Ross Harbaugh, performed two concerts on the prestigious Slee Beethoven string quartet cycle in Buffalo last year. They

performed at the Mainly Mozart Festival, Coral Gables Congregational Church series, the On Top Series in Fort Lauderdale, and in Naples, Florida. During the summer they toured Michigan as part of the Pine Mountain Music Festival, and presented two master classes and a concert in Grand County, Colorado.

Martin Bejerano, M.M. '98, assistant professor, jazz piano, released his second CD as leader, *Potential Energy* (Figgland Records). It reached top 25 in *JazzWeek's*



airplay charts. He performed at the Newport Jazz Festival, Torino Jazz Festival in Italy, and on The Jazz Cruise. He also enjoyed stints at Ronnie Scott's in London, Blue Note Jazz Clubs in New York City and Milan, New Morning Jazz Club in Paris, and Sculler's Jazz in Boston. He performed with the Roy Haynes Quartet, saxophonist Jimmy Greene, vibraphonist Joe Locke, vocalist Lauren Kinhan from New York Voices, and the Martin Bejerano Quartet. As a composer, he was awarded the "Bacardi Choice" composition award, commissioned by the Dranoff International Two Piano Foundation and sponsored by Bacardi, USA. The commission was for a jazz-and-Latin-influenced composition for two pianos and was premiered April 2014 by the award-winning piano team Duo Yamamoto.

Christopher Bennett, B.S.E.E. '05, M.S. '07, Ph.D. '10, research assistant professor in the Music Engineering Technology program, continues his teaching in



psychoacoustics. He had a highly productive year at the UM FORE Center, mentoring graduate students in audio and music engineering research projects as well as continuing his work in the field of auditory biofeedback on medical patient

rehabilitation. The Miami Clinical and Translational Science Institute (CTSI) is now partnering with Bennett and his team to turn research they've been conducting on amputees ("Body Tune-Up," *Score* 2013) into a product that can be used by student athletes during rehab of an injured leg; W.H. Coulter Foundation funded the partnership.

Tony Boutté, tenor, assistant professor in the Department of Vocal Performance, performed lead roles in two world premiere operas at Symphony Space in New York City: *Rerouted* (John Eaton) and *The Death of Webern* (Michael Dellaria). He performed with Hollywood and Broadway actors Campbell Scott and Melissa Errico in the off-Broadway production of *More Between Heaven and Earth*, a play with music recounting Thomas Jefferson's relationship with Maria Cosway. He received a UM Provost Research Award for the second year in a row, which will help fund a new recording of songs by Gabriel Fauré with acclaimed pianist Roy Howat (Royal Academy of Music, London). His research on the early songs of Benjamin Britten culminated with a celebratory concert at Festival Miami 2013 that was widely praised by press and audiences alike.

Juan Chattah, assistant professor of music theory and composition, celebrated the August publication by Oxford University Press of his *Aural Skills in Context: A*



Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation, which he co-authored with Evan Jones and Matthew Shaftel. The book, which received outstanding reviews, addresses the pervasive disconnect between formal training and popular culture while fostering cognitive synthesis, knowledge transfer, and critical thinking, thus preparing students for an ever-changing musical environment. He presented a paper "Irony and Related Tropes within Film Music: Analysis and Categorization" at

the Society for Music Theory National Conference. This research speculates on the cognitive processes taking place during the perception of musical irony. Stemming from this research, a promising collaboration with colleagues at the UM Miller School of Medicine will employ fMRI to explore the (neural-) cognitive processes for categorization of musical irony. He founded the Society for Music Theory's Film Music and Multimedia Interest Group to more firmly establish a scholarly space to stimulate and disseminate research on music and sound within film, game, and multimedia.

Don D. Coffman, professor and chair of the Department of Music Education and Music Therapy, co-authored a book chapter in *Community Music Today*, authored an



article in the *International Journal of Community Music*, and contributed entries to *The New Grove Dictionary of American Music*. He was appointed research chair for the Florida Music Educators Association (FMEA) and

became editor of the FMEA *Research Perspectives in Music Education* journal. In 2013 he gave community music research presentations at the FMEA conference in Tallahassee, the Community Music and Music Pedagogy: Collaborations, Intersections, and New Perspectives Symposium in Munich, Germany, and at the Music in Lifelong Learning Symposium in Columbia, South Carolina.

Tim Conner, lecturer, trombone, was an invited participant at the Summer Session on Contemplative Pedagogy held at Smith College. Sponsored by the Association for Contemplative Mind in Higher Education, the weeklong conference was a gathering of educators from all disciplines in the arts, humanities, and sciences, and explored contemplative practices that serve teaching, learning, and knowing in higher education. In November he collaborated with music therapist Teresa Lesiuk to present the workshop "Mindfulness for Musicians." As a performer, Conner continues his role as principal trombone in the pit with Miami City Ballet. He performed at the International Trombone Festival in June 2013 at Columbus State University and presented a solo Trombone Awakening recital in November at

Frost. In January 2014, his solo performance of Thomas Sleeper's "Translucence for Trombone and Orchestra" was released on CD with the Brno Philharmonic, Zoe Zeniodi, D.M.A. '10, A.D. '11, conductor.

Shannon de l'Etoile, professor of music



therapy and associate dean for graduate studies, presented her research paper on "Infant-Directed Singing and Self-Regulation

in Infants with Down Syndrome" at the annual meeting of the American Music Therapy Association, held in Jacksonville, Florida, in November 2013. She partnered with Blythe LaGasse from Colorado State University as guest co-editors for a special issue of the peer-reviewed clinical journal *Music Therapy Perspectives*. Published in 2013, the issue, "Music and Neuroscience: Clinical Implications for Sensorimotor Functioning," represents the first in a series designed to explore the topic of music and neuroscience. Within this issue, de l'Etoile co-authored another manuscript with LaGasse, "An

Gary Keller Receives 2013 Phillip Frost Award

Jazz saxophone faculty member Gary Keller, M.M. '80, was awarded the 2013 Phillip Frost Award for Excellence in Teaching and Scholarship at a Frost School of Music faculty meeting on August 20, 2013. He was also promoted this spring to the rank of professor of professional practice.

Keller has been teaching in the Department of Studio Music and Jazz at the Frost School for three decades. A highly versatile musician, Keller has toured with the Woody Herman Thundering Herd and performed and/or recorded with such prominent jazz artists as Kenny Werner, Billy Hart, Maria Schneider, '85, Jim McNeely, Ira Sullivan, and the late Jaco Pastorius. In the classical realm,



Keller has performed and/or recorded with the Florida Philharmonic, New World Symphony, and others. His debut solo CD, *Blues for an Old New Age*, garnered widespread critical acclaim. He has appeared in clubs, jazz festivals, and presented guest lectures at universities throughout the United States, Europe, and Japan. Keller is the founder of the Miami Saxophone Quartet and author of *The Jazz Chord/*

Scale Handbook (Advance Music). A long-time Miami freelance musician, he has played on numerous recordings, on television shows, and in Broadway pit orchestras, and has backed scores of prominent entertainers, including Frank Sinatra, Tony Bennett, Johnny Mathis, Natalie Cole, Lou Rawls, and Mel Tormé. ■

introduction to music and neuroscience: Implications for clinical practice." Upon invitation, de l'Etoile submitted a chapter, "Music therapy: Processes of music therapy—clinical and scientific rationales and models," for the new edition of *The Oxford Handbook of Music Psychology*, due for publication next year.

Alberto De La Reguera, director of the *DownBeat* Award-winning Frost Salsa Orchestra, continues to conduct, compose, and arrange for the ensemble. Among his innovations this year was to include music from Venezuela, Brazil, and Argentina in its repertoire, in addition to the usual Afro-Caribbean format. He also continues writing symphonic arrangements of Latin classics for Juan Pablo Subirana, M.M. '93, and is arranging a new piece for piano and orchestra for Frost faculty-artist Santiago Rodriguez.

Margaret Donaghue, associate professor of clarinet, performed at the International Clarinet Association's ClarinetFest in Assisi, Italy, in August, was guest artist at



Keene State College's Woodwind Fest in New Hampshire in November, and performed at the New Music Festival at the University of South Florida in February 2014. As a member of the chamber trio Pulse, she performed at La Cathédrale Américaine; the opening concert and a master class for Brookings Chamber Music Society's season in South Dakota; and the National Music Museum in Vermillion, South Dakota. The group inaugurated a new series, *Musica Viva Miami*, with three local concerts in November and December 2013, and also performed and presented master classes during a weeklong tour in Georgia in February 2014. She is launching the Blue Ridge Chamber Music Festival in Blue Ridge, Georgia, this June with her husband, faculty violinist Scott Flavin.

Scott Flavin, lecturer, violin, and resident conductor for the Henry Mancini Institute Orchestra, performed in Paris with his chamber trio, Pulse, at La

Cathédrale Américaine, as well as numerous concerts and classes



across the United States. He conducts the Miami Mozart-um Orchestra and performed as concertmaster for Florida Grand Opera and the Palm Beach Symphony, as well as for Andrea Bocelli and Itzhak Perlman. As a member of the Bergonzi String Quartet, he also performed at prestigious festivals and participated for the 19th summer in residence at Pine Mountain Music Festival in Michigan.

Melissa J. de Graaf, associate professor of musicology, celebrated the publication of her new book, *The New York Composers' Forum Concerts, 1935–1940* (University of



Rochester Press, 2013). The Composers' Forum was a weekly series of new music concerts sponsored by the Federal Music Project and Works Progress Administration. It showcased such diverse composers as Aaron Copland, Amy Beach, Henry Cowell, and Ruth Crawford Seeger. Question-and-answer sessions between composers and audiences followed the concerts, prompting discussions, arguments, and sometimes even riots, documented in nearly complete transcripts. De Graaf's new book explores the remarkable diversity of composers and musical styles represented, and it quotes heavily from the transcripts, which expose composers' and listeners' attitudes toward modernism, politics, gender, race, and American identity.

Ross Harbaugh, cello professor, String Program director, and interim chair of the Department of Instrumental Performance, performed the Elgar Concerto with the Alhambra Symphony and the Broward Symphony in the month of February; Zoe Zeniodi, D.M.A. '10, A.D. '11, conductor. He also performed a concerto based on

Rachmaninoff songs with the Deerfield Symphony. He toured with the Bergonzi String Quartet to New York, Colorado, and Michigan. He was invited to the Orfeo Music Festival in Italy for the third straight year, where he gave master classes, taught private lessons, and performed eight chamber concerts. He performed with the Frost Chamber Players during Festival Miami and performed six concerts with the Deering Estate Chamber Ensemble, a piano quartet. He continued mentoring the Stamps String Quartet with weekly coaching and coordination of concerts and summer travel. He performed the Dvorák Cello Concerto with the Frost Symphony Orchestra in March 2014 and has been invited to teach at the Philadelphia International Music Festival winter program in December.

Esther Jane Hardenbergh, associate professor and chair of the Department of Vocal Performance, was invited to Japan last year to sing the national anthems of Japan and the United States in a celebration honoring the birthday of Japanese Emperor Akihito. She was subsequently invited to sing a recital of Japanese and American songs at the Consulate-General of Japan's residence in Miami. She also sang recitals in Salzburg, Austria, and appeared as soloist with the Master Chorale of South Florida in its 10th birthday celebration, conducted by Choral Studies program director Karen Kennedy and former faculty Jo-Michael Scheibe and Joshua Habermann. She performed a series of orchestra holiday concerts in December 2013 with the Mid-Atlantic Symphony Orchestra. She also adjudicated vocal competitions in Oklahoma, Boston, Louisiana, Austria, and Germany.

Dorothy Hindman, B.M. '88, D.M.A. '94, assistant professor of composition, has enjoyed recent performances of her work in Atlanta, Raleigh, Orlando, and New York City (Empire City Men's Chorus). Her *Mechanisms* was premiered by the



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Frost Flute Ensemble in November 2013 and performed at the Florida Flute Association conference in January 2014. Her *Cascade*, written for the Frost Saxophone Ensemble, was performed at the Florida State University New Music Ensemble in February. She is completing commissions for Ensemble FORO of Portugal and classical guitarist Mikkel Andersen of Denmark. Her work for youth orchestra, *Urban Myths*, received its Miami premiere in two performances in October by the Greater Miami Youth Symphony. Hindman's first solo CD, *Tapping the Furnace*, will be released this year on the *innova* label. She also continues to review for *South Florida Classical Review* and *The Miami Herald* and hosts *The Po Mo Show* on WVUM, 90.5 FM, every Wednesday at noon.

Alan Johnson, B.M. '82, associate professor and program director of Frost Opera Theater in the Department of Vocal Performance, was integrally involved in Frost Opera Theater productions of *Britten and Beyond in Great Britain* and the South Florida premiere of *Jackie O* by Michael Daugherty and Wayne Koestenbaum. Additional performances in 2013-2014 included Schubert's *Winterreise* with Metropolitan Opera tenor Dennis Petersen at OPERA America in New York; Festival Miami's *Britten Celebration*; and Frost Opera Theater's selection in the finals of the National Opera Association Collegiate Scenes Competition in New York.

Trudy Kane, associate professor, flute, performed a transcription of *Tiger Rag* for flute solo, flute ensemble, and jazz tuba with the Frost Flute Ensemble and tuba professor



Sam Pilafian, B.M. '72, at the Florida Flute Convention in January 2013. The Frost Flute Ensemble repeated the concert again at the National Flute Association Convention in New Orleans, plus an arrangement by Pilafian called "New Orleans." Kane and the Frost Flute Ensemble also performed Thomas Sleeper's

Concerto for Flute with Flute Orchestra as well as Dorothy Hindman's *Mechanisms*, which they later recorded. The composers were in attendance and participated in a panel moderated by Kane on writing for flute ensemble. At the convention Kane also performed a concert of French music and a tribute to Julius Baker. In September 2013 she presented a recital at Gusman Hall with pianist Paul Schwartz and a master class at the Boston Flute Academy.

Karen Kennedy, associate professor and



program director of Choral Studies at Frost, was keynote speaker and headline guest artist at state conferences in

Colorado and Minnesota. An in-demand clinician and conductor, she was selected to conduct at recent and upcoming all-state choirs and choral festivals in Hawaii, Minnesota, Colorado, North Carolina, California, Ohio, Washington, Delaware, and Missouri. She also participated in residencies at Lincoln Center and Carnegie Hall in March and April 2014.

Colby Leider, associate professor and director of the Music Engineering Technology program, is currently serving as investigator on approximately \$5 million in



sponsored research. He welcomed four new faculty members and a senior research scientist to the program, co-authored 11 papers, participated in four media interviews, gave three invited presentations, and spoke to President Donna E. Shalala and the University of Miami Board of Trustees about his research and teaching. He also officially became a Scottish Lord.

Teresa Lesiuk, associate professor and director of the Music Therapy program, continued her study, "Effect

of Music-Mindfulness on Attention and Quality-of-Life in Women with Breast Cancer," in collaboration with Joyce Chavarria, director of nurse education at the Sylvester Comprehensive Cancer Center, University of Miami Hospitals and Clinics. She is in press with the journal *Psychology of Music* for "Measuring Music Perception of Children with Executive Function Deficits," a study that involved data collection from 71 children ages 9 to 11 and their respective teachers from four elementary schools in Miami.

In November 2013 she presented "Mindfulness-Based Music Therapy and Attention Control" at the annual conference of the American Music Therapy Association, Jacksonville, Florida. In June 2013 she was a panel member for "Music and Your Health," a session at the biennial International Women's Forum, themed "Music: An Instrument for Change" in Montego Bay, Jamaica.

Brian Lynch, associate professor of jazz trumpet, performed with his quartet at the 7th Winter Festival of the Arts in Sochi, Russia, during the Winter Olympics. The group, which includes Emmet Cohen, B.M. '12, on piano, was the sole U.S. representative for the Cultural Olympiad. His most recent CD release, *Unsung Heroes Vol. 2*, stayed in the top five of the jazz radio charts for four consecutive weeks, peaking at No. 2. A full-length feature about him appeared in the October 2013 issue of *Jazz Times*. Notable appearances in New York City jazz clubs include weeklong residencies with The Messenger Legacy, composed of Lynch's fellow alums of Art Blakey's illustrious Jazz Messengers. He continued his 20-plus-year tenure with the Phil Woods Quintet with a voyage on The Jazz Cruise, as well as an engagement at the Blue Note Jazz Club and a journey to Santiago, Chile, to perform at their Jazz Festival. Also on The Jazz Cruise, Lynch preformed with Latin legend Eddie Palmieri in a jazz quartet setting. Educational residencies included a return to the faculty of the Stanford Jazz Workshop and the fourth year of his Artist In Residence position for the Jazz Institute high school program at the Wisconsin Conservatory of Music.

Charles Mason, B.M. '77, associate professor and chair of the Department of Music Theory and Composition, experienced many performances of his music this year. Max Lifchitz and the North/South Consonance chamber orchestra premiered his two-movement work, *Soumaya* for



flute and string orchestra. His piece for violin, digital audio, and video was performed on the Spectrum Series, a technology-

intensive site for innovative music and multimedia. Recent composed works include *Egress* for Marimba and MalletKAT (an electronic MIDI mallet percussion instrument) and *Bee Sting* for guitar and digital audio. This year Mason was one of several composers selected to compose a piece for cellist Jason Calloway as part of a Cellotronics project. His piece, influenced by games, will be premiered in New York this fall.

Pamela McConnell, professor of viola, once again hosted the popular Viola Day at Frost School of Music, a special event devoted to the advancement of viola playing for middle school students through adults. This year she introduced the Frost Viola Solo Competition, offering first- and second-place prizes in Middle School and High School categories. A grand finale concert included an ensemble of all attendees playing J. S. Bach's "Air" and "Arioso," arranged for viola ensemble by McConnell. In addition to teaching viola at Frost, she maintains a busy performing schedule in the Bergonzi String Quartet.

Lansing McLoskey, associate professor of composition, had performances in more than 20 cities last year, including the Festival Nacional de Metales de Bogotá (Colombia), the Lieksa Brass Festival (Finland), Birmingham Conservatoire (UK), the XXXV Foro Internacional



Música Nueva (Mexico City), and Tanglewood Institute, where he was a guest composer and gave lectures and master classes. McLoskey also lectured at the National Conservatory of Music, Mexico City, and gave presentations and/or master classes at four other institutions. Three CDs of his music were released to critical praise in 2013, including *Specific Gravity: Chamber Music of Lansing McLoskey* and *The Unheard Music*, featuring his multi-award-winning concerto for brass and wind ensemble, *What We Do Is Secret*. The concerto was performed at Temple University and the University of Nebraska-Lincoln last spring, with upcoming performances at Yale and Eastman. In April, *Sonograma*, the Spanish-language journal about contemporary music from Spain, ran a feature article about McLoskey and his music. Honors in 2013 included an Aaron Copland Fund Grant, Third Prize in The American Prize, and nomination for the 2013 Luise Vosgerchian Award at Harvard University. He also won First Prize in the 2014 Red Note Festival Composition Competition. Commissions in 2013 included a Barlow Endowment Commission for ensemblerlino vocale (a professional chamber choir based in Berlin) and a commission from Ensemble Berlin Piano Percussion, both for the 2014-15 season.

Craig Morris, associate professor, trumpet, performed last spring with Charles Lazarus and the Frost Faculty Brass as part of the Stamps Distinguished Visitors Series. In April 2013 he spent two weeks performing with the Swedish Radio Orchestra in Stockholm; he performed Bruckner's Symphony No. 4 under the direction of Manfred Honeck and the complete *Miraculous Mandarin* by Bartók. In June 2013 he was a featured soloist, recitalist, and presenter at the International Trumpet Guild Conference, where he also gave a master class on orchestra auditions. In the summer he performed as principal trumpet in the orchestra at the Cabrillo Festival of Contemporary Music. He was a guest artist at Instrumenta Oaxaca in Mexico, where he performed *13 Melodies* by Philip Glass on the con-

temporary music concert, played a complete recital, performed as soloist with the Wind Ensemble, and also conducted the Wind Ensemble with trombone virtuoso Christian Lindberg in his concerto for trombone and winds, *Mandrake in the Corner*. Morris is currently recording a new solo trumpet album in surround sound featuring the music of Philip Glass.

Corin Overland is assistant



professor of professional practice in Choral Music Education and an expert in choral conducting and choral literature and

pedagogy. He was guest conductor of the 2013 All-State Junior Honor Chorus in Delaware and a panel member at the NAFME National Pre-Conference Session on teacher evaluation practices in music. He authored two articles to appear in the *Music Educator's Journal*: "Integrated Arts Teaching: What does it mean for music education?" and "Teacher Evaluation: Joining the National Conversation." He was invited to apply for a position on the journal's editorial board. He was accepted to present research at the annual meeting of the American Educational Research Association (AERA): "Statistical Power in the *Journal of Research in Music Education*: A Power of the Field Analysis."

Brian Powell, assistant professor,



double bass, was appointed president of Florida's chapter of the American String Teachers Association (ASTA) through 2016. He

presented on topics related to double bass and string teaching at the Florida Orchestra Association/Florida ASTA Fall Conference in Orlando in October 2013, as well as at the Florida Music Educators' State Conference in Tampa in January 2014. He was invited to present again at the 2014 FMEA fall conference. On the

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performance side, he gave solo and ensemble performances, adjudicated competitions, and gave master classes at two BassFest Events in early 2014, one at Florida Gulf Coast University and one at Louisiana State University in Baton Rouge.

Robynne Redmon, mezzo-soprano,



assistant professor of voice, performed in a studio recording of Stravinsky's *Les Noces* in Russian with the Virginia

Symphony, JoAnn Falletta conductor. She and the orchestra also performed the work with ballet at the Virginia Arts Festival. She performed Ravel's *Chansons madécasses* ("Madagascan Songs") with the Frost Chamber Players and shared the stage with Elizabeth Caballero, B.M. '99, and Kevin Short in a recital at Festival Miami. She performed in a Viva Verdi concert celebrating Verdi's anniversary year with Orchestra Miami and also performed in Handel's *Messiah* with Symphoncity, the symphony orchestra of Virginia Beach, Virginia.

Deborah Schwartz-Kates, associate



professor and chair of the Department of Musicology, published an article on music of the Southern Cone in the *Handbook of*

Latin American Studies—an international reference work that is produced at the Library of Congress. Her newly revised article on Alberto Ginastera will appear in *Grove Music Online* this year. She recently lectured at the University of Florida and received a 2014-15 fellowship from the Center for the Humanities.

Kevin Short, bass-baritone, assistant professor of voice, appeared in major operatic productions in 2013 and 2014, including *Un giorno di regno* ("King for a Day") with Sarasota Opera; *Der fliegende Holländer* (The Flying Dutchman), Indianapolis Opera, Sarasota Opera; and *Nabucco*,

Florida Grand Opera. He performed summer concerts with Omsk



Philharmonic Orchestra, Kazan Philharmonic Orchestra Concert (*Porgy and Bess*), and at the Split Festival, Croatia Opera Company.

He performed in Verdi's *Requiem* with Austin Symphony Orchestra in October and Holiday Concerts with Mid-Atlantic Orchestra in December 2013.

Thomas Sleeper, professor, director of orchestral studies, and prolific composer, enjoyed the premiere in February 2014 in Texas of his Symphony No. 3 "Ex Nihilo," commissioned by the United States Navy Band. Albany Records released a new CD featuring Sleeper's Four Concerti with the Brno Philharmonic and featuring Frost's own Tim Conner and Dale Underwood, as well as Jennifer Culp, Huifang Chen, M.M. '05, and Zoe Zeniodi, D.M.A. '10, A.D. '11. In March 2014, Appalachian State University premiered the orchestral version of his Trumpet Concerto, and The Greater Miami Youth Symphony, Huifang Chen, conductor, premiered "Comhrá" for cello and Orchestra in Dublin, Ireland, with cellist Yue Tang.

Svet Stoyanov, assistant professor,



percussion, will soon release a CD on the Bridge Records label featuring two pieces by Paul Lansky, including the premiere

recording of *Textures* for two pianos and two percussion. This summer he will travel to Croatia to perform a percussion concerto with the Croatian Radio-Television Orchestra; judge a competition, perform a recital, and present a lecture in Portugal; and present a duo concert with International Contemporary Ensemble (ICE) flutist and MacArthur Genius Fellow Claire Chase at the River to River Festival in New York City.

Naoko Takao, pianist, assistant professor

and program director, Keyboard Performance and Pedagogy, performed



and recorded Aaron Copland's *Appalachian Spring* with the Smithsonian Chamber Orchestra. She also appeared as concerto soloist

performing Benjamin Britten's *Young Apollo* in conjunction with the Shenandoah Valley Bach Festival. Her article, "The Mentoring Dance," was published in the November-December issue of *Clavier Companion*. She presented "Music and Us: Brain Facts Every Musician Can Use" at the Florida State Music Teachers Association (FSMTA) Annual Conference in November 2013. She is credited as session producer: *Schumann: Piano Quartet & Quintet*, a CD (Smithsonian Chamber Music Society Friends of Music) featuring Lambert Orkis, Ian Swensen, Marilyn McDonald, Lisa-Beth Lambert, Steven Dann, and Kenneth Slowik. She was named a Fellow of the 2013 UM Faculty Learning Community to explore ICT (information communications technology) component inclusion into piano pedagogy curricula.

Richard Todd, associate professor, horn,



continues his long-time relationships as principal horn with the Los Angeles Chamber Orchestra and Miami City

Ballet. In 2013 he appeared as guest artist at the Midwest Horn Conference at University of Wisconsin as well as the Southeast Horn Conference at Virginia Commonwealth University. He performed at the Oregon Bach Festival in July and was the featured guest artist at the first annual International Brass Festival in Merida, Mexico, in December. In 2014 he performed as guest principal horn with St. Paul Chamber Orchestra; performed the world premiere of a new horn concerto by Mark Harrell with Lucas

Richman and the Bangor Symphony; and appeared as a guest artist at Texas Christian University's Horn Day. Upcoming activities include serving on faculty at the first annual Miami Music Festival in June, returning to perform again at the Oregon Bach Festival, and finishing a commission for a string quartet composition. He is the international spokesperson for Hans Hoyer horns for the Buffet Corporation.

Tian Ying, associate professor, piano,



presented a nearly sold-out recital at Gusman Concert Hall last spring, where he performed both Liszt and Brahms No. 3 Sonatas and more,

presented in conjunction with his

latest album, *The Sonatas*, on Dema Records. He returned to Eureka Chamber Music Festival in March 2013 for its 20th anniversary season; Ying performed on its inaugural season and has since given more than 15 performances there. In 2013 he conducted master classes for the Miami International Music Academy at the Steinway Piano Gallery in Coral Gables, performed at the Lee International Piano Festival in Tennessee, and conducted master classes as well as private teaching sessions.

Stephen Zdzinski, associate professor of music education, presented at the Tampa FMEA conference, at the Society for Music Teacher Education conference in Greensboro, North Carolina, and at the Society for Music Education in Ireland conference in Dublin, Ireland. In April 2014 he

chaired a panel at the NAfME conference in St. Louis, and this



summer he will present at the ISME research commission conference in Brazil. He has articles published or in

press with the *Florida Music Director*, *Research Perspectives in Music Education*, and the *Council for Research in Music Education Bulletin*. Zdzinski was recently selected to join the editorial board of *Contributions to Music Education*. He also served as the Southern Association of Colleges and Schools (SACS) liaison for the Frost School this spring, evaluating 46 of 48 program reports.

Frost Salutes Newly Tenured Faculty and Retiring Legends



Paul Posnak



Melissa de Graaf



Glenn Basham



Brian Lynch



Alan Johnson

Melissa de Graaf (musicology), **Alan Johnson**, B.M. '82, (vocal performance), and **Brian Lynch** (jazz trumpet) were awarded tenure at the end of the 2012-2013 academic year, which included a promotion to the rank of associate professor. They join a prestigious group of UM faculty who are considered national or international leaders in their respective fields.

Paul Posnak, professor of piano, retired from teaching at UM Frost at the end of the spring 2014 semester. He will continue to perform solo, duo, and collaborative concerts internationally and curate his popular St. Martha-Yamaha

Concert Series series in North Miami. **Glenn Basham**, professor of violin, is retiring from his full-time teaching role at Frost to focus on his ever-growing career as concertmaster of the Naples Philharmonic in Naples, Florida, and as a solo artist in classical, jazz, and bluegrass realms. He will transition to part-time teaching at Frost as his schedule permits and will continue his role as first violinist in the Bergonzi String Quartet. **Kenneth J. Moses**, B.M. '72, M.M. '74, retired last summer from his role as associate dean for undergraduate studies after 38 years in academic and administrative roles. ||

The Harmony of Coming Home

By LISA SEDELNIK, M.A. '00

HE HAS RECORDED AND PERFORMED with the Boston Symphony Orchestra, Duke Ellington Orchestra, and Pink Floyd. He has built successful music programs at Arizona State University and Boston University. He's even played live on Soviet television with the Empire Brass quintet to more than 160 million people in 11 time zones. For renowned tuba artist Sam Pilafian, B.M. '72, these achievements are part of a lifelong musical journey that has come full circle.

"Even 40 years ago the Frost School was known for its progressive faculty, individuals who had the ability to rethink things, and although I didn't realize it at the time, they set me down this incredible path," says Pilafian, a Miami native who studied tuba with Professor Emeritus Constance Weldon, B.M. '52, M.Ed. '53.



Pilafian is versatile in both classical and jazz genres. He is also an arranger, composer, and recording producer. With tuba virtuoso Patrick Sheridan, he co-authored *Breathing Gym* and *Brass Gym*, a series of bestselling pedagogy texts on the duo's research-based breathing method. They won an Emmy in 2009 for their instructional video on the technique.

Today Pilafian runs a live "Breathing Gym" every weekday at 6:30 a.m. After 30 minutes of intensive breathing warm-ups, Pilafian and his bevy of low brass

students play complex musical patterns designed to build stamina and technique, along with beats and loops the students have composed and dubbed amusing names such as "Shawarma."

The breathing pedagogy began when Pilafian first studied with Weldon in high school. He was smaller

"You might come here to be the greatest classical violinist in the world, but you're going to learn a few more things on your way out the door."

By age 5, Pilafian, of Armenian descent, was playing improvised Armenian folkloric music on the accordion. At age 10 he wanted to join his elementary school band but was told to select a different instrument. "A volunteer suggested I play tuba because I would always have friends if I played it. He was right!"

When his alma mater called in 2012 about a tuba faculty opening, Pilafian interviewed within 24 hours. He enjoys being part of what he calls a "renaissance of educational ideas" at the Frost School—a world-class music curriculum combined with a broad liberal arts education.

"I get goose bumps thinking about this new type of student," he says. "You might come here to be the greatest classical violinist in the world, but you're going to learn a few more things on your way out the door."

Known for his technical prowess on the tuba,

in stature than most other tuba players, and "it became evident that I was not going to grow large and have massive amounts of air to play the tuba. Connie started me on an odyssey of discovery about how to become an efficient breather on the tuba." Low brass players around the world today are the beneficiaries of his findings.

Pilafian often travels on the weekends to perform, but when in town you might find him boating and fishing on Biscayne Bay. His enthusiasm for teaching and knack for challenging students to think outside the box is making a lasting impact. He recently formed an ad hoc Dixieland band with Frost classical brass students, complete with an accordion and a washboard player.

"I owe this school so much," he says, crediting UM Frost for bringing a wonderful diversity to his musical life during his student days. "So a big part of why I came back was to give back." ||

ClassNotes

1950s

Roy (Gus) Perry, B.M. '59, recently retired from Miami Dade College and moved to St. Johns, Florida.

1960s

Reverend Dr. Leecomia W. (Minnis) Kelly, B.M. '66, is a piano instructor and owner of Kelly's Music in Hallandale, Florida. This past year she composed "ZETA Lady," the Southeastern Region Sweet-heart Song for Zeta Phi Beta Sorority, performed at Florida International University in March 2014 at the Finer Womanhood Luncheon of the Zeta Phi Beta Sorority.

Robert Jason, B.M. '69, produces albums for independent artists and conducts songwriting workshops through his company, Robert Jason Productions. Songwriting credits include a No. 1 song recorded by Alabama, "She Ain't Your Ordinary Girl," and cuts by Reba McEntire, Barry White, and Melissa Manchester. Jason has produced 14 No. 1 singles, mainly in the Christian music genre. Other writing credits include national TV and radio commercials and show themes on MTV, ABC, NBC, and Fox. He has sung more than 100 national and regional TV commercials, and his vocals are featured on dozens of TV shows; 25 feature films, including *Terms of Endearment*, *Batman I and II*, *Home Alone I and II*, *Jurassic Park*, *The Perfect Storm*; and on albums by Rod Stewart, Lorrie Morgan, Ronnie Milsap, Jim Lauderdale, and others.

Millford Kuhn, M.M. '69, is a retired music professor and principal horn emeritus at Morehead State University. He is currently a French hornist with the Tampa Fanfare Band,



South Shore Concert Band in Sun City Center, Florida, and East Hillsborough Concert Band in Brandon, Florida.

Larry R. Leiby, B.M. '69, J.D. '73, received the Lifetime Achievement Award from the Florida Bar Construction Law

Committee in 2009. He teaches construction law as an adjunct faculty member at the Florida International University College of Law, while keeping his chops up with various band gigs.

1970s

Mark Colby, B.M. '72, M.M. '75, teaches applied jazz saxophone at DePaul University in Chicago as well as Elmhurst College, where he is also the jazz combo coordinator. He is a recording artist on Columbia Records, Hallway Records, Origin Records, and his own label, RCI Records. Colby has toured with Maynard Ferguson, Bob James, Frank Sinatra Sr. and Jr., and Doc Severinsen, to name a few. He serves as a clinician for Selmer Paris Saxophones and Vandoren Reeds and performs clinics, workshops, and guest appearances at high schools and colleges around the world.

Victor de Diego, B.M. '72, M.M. '75, a music teacher for Miami-Dade County Schools, recently became a National Board Certified Teacher. He also teaches at his own studio and continues to perform the piano music of Cuban composers.



David Drubin, B.M. '73, resides in both Florida and Virginia and continues to perform with major touring celebrities and jazz performers throughout the U.S.



Laura Larson, B.M. '73, released *Jinju*, a compilation of classical works for flute she recorded over the last 30 years, including two world premiere pieces written for her.

Curtis Rayam Jr., B.M. '73, tenor, is a lecturer at Bethune-Cookman University in Daytona Beach and an adjunct professor of voice at Rollins College in Winter Park, Florida. He is a member of the National Opera Association

and National Association of Teachers of Singing, and he has been a board member of the Bach Festival Society of Winter Park since 1999. This year the City of Orlando and *Onyx Magazine* recognized him as a Black History Honoree. Upcoming engagements include recitals at Xavier Catholic University and Nicholls State University.

Nathan Wine, B.M. '74, M.M. '76,



premiered a new show, *Mr. Nathan Sings*, in January at the Winchester Cultural Center in Las Vegas, Nevada. He arranged, in his own style, songs made famous by Tony Bennett, Robert Goulet, Plácido Domingo, and others and retained some of the finest musicians in the city, including **Dave Richardson**, B.M. '88, M.M. '93, who plays electric keyboard/strings for *Rock of Ages* at The Venetian.

Don Gordier, M.M. '75, is the chair of music business and the management department at Berklee College of Music. In December 2013 he gave a presentation titled "Your Music, Your Business" at the Universidade Federal do Estado do Rio de Janeiro.

Andrea Green, B.M. '75, is a composer, lyricist, playwright, director, and music therapist. She is nationally known for her work creating musicals for children that entertain and



teach tolerance and is the owner/publisher of Andrea Green Music. Her groundbreaking music therapy work is the subject of the documentary *On the Other Side of the Fence*, premiering spring 2014.

Curtis McKonley, B.M. '76, composer/arranger, orchestrated, recorded, and released two original holiday songs, "Wishing You a Happy New Year" and "The Warmth of Christmas," with the 41-piece Curtis



McKonly Orchestra. Recent arranging credits include a gold CD with Vanessa Williams and orchestrations for Jennifer Hudson with the Boston Pops for a July 4, 2012 concert, plus songs for Brian Stokes Mitchell, the Four Tops, and the Temptations. He has orchestrated for the Chicago Symphony Orchestra, the Boston Pops, and most recently the Dallas Symphony Orchestra; composed TV themes for WCBS News, Sunday Edition, Sports Update, A&E: The Stage, and the theme for the WCBS news exposé, *Shame on You*. He has composed underscores for national commercials, theatrical trailers, and promotional spots for networks including NBC, WPIX, WCVB, and Showtime. As a keyboardist, McKonly recently performed the shows *Evita* and *The Lion King* at the Pantages Theater in Los Angeles.

Nancy Geller Rosenberg, B.M. '76, M.M. '83, just retired as a general elementary school music teacher from Miami-Dade Public Schools after teaching for 35 years at Emerson Elementary School. She serves on the boards of the UM Frost Band of the Hour Association and the Greater Miami Symphonic Band, where she plays the clarinet. She is also a new member of Florida Grand Opera's Young Patronesses of the Opera. Rosenberg and her husband **Michael Rosenberg**, M.M. '75, live in Miami. They have two daughters and one grandson.

Steve Brecker, B.M. '77, formerly worked in the music business in sales for United Record & Tape and CBS Records, as well as served as the president of the Jazz Store until 2002. He



currently works as a freelance trumpeter in jazz and classical performance.

Reed Gratz, D.M.A. '77, composer, is professor of music and department chair at University of La Verne in La Verne, California. Gratz also works as a freelance composer and pianist, and self-published a book of 45 compositions, *American Music: Compositions by Reed Gratz*. Among many accomplishments and guest teaching appointments, he held the Walt Whitman Distinguished Chair of American Culture

Studies at Leiden University in the Netherlands in 2001 through the Fulbright Foundation.

Christy Pearson, B.M. '77, is professor of English linguistics and TESOL at Grand Valley State University in the Grand Rapids, Michigan, area. She has returned from sabbatical, transitioning from psycholinguistics into neurolinguistics, exploring the potential use of music therapy with second language learners who also have underlying language-processing problems.

Al Hospers, B.M. '78, is the owner of Clever Sounds Recording in North Conway, New Hampshire. He records and produces local artists and is now working on two singer-songwriter projects. Over the winter, Clever Sounds upgraded its console and other gear, allowing for much larger sessions; work was also done to the control and live room acoustics. Hospers plays in numerous bands and is the area's most on-call bassist. His personal project, Sounds Clever and the Valley Horns, continues to perform throughout the Northeast.

Sally K. Albrecht, M.M. '79, recently retired as director of school choral, vocal, and classroom publications for Alfred Music Publishing after nearly 24 years with the company. She is still active as a composer and guest conductor of choral festivals and special events. This past year, her choral publications included *Lux Aeterna*, *The Season of Love*, and *A Very Merry Fa La La*, to name a few. Her elementary musicals and songbooks for 2013-2014 included *A World of Christmas*, *Crazy Christmas!*, and *Broadway Partners!* Her reproducible textbook/CD Rhythm Workshop was recently awarded the NAMM Best Tools for Schools award.

Kenneth Fuchs, B.M. '79, composed and completed his fourth recording with conductor JoAnn Falletta, featuring baritone Roderick Williams and the London Symphony



Orchestra at Abbey Road Studios in September 2013. Naxos will release the recording on its American Classics label in 2014. Fuchs's original repertoire includes *Falling Man*, for baritone voice and orchestra; *Movie House*,

seven poems by John Updike for baritone voice and chamber ensemble; and *Songs of Innocence and of Experience*, four poems by William Blake for baritone voice and chamber ensemble.

1980s

Victor Oraham, B.M. '80, is vice president of financial related services for the Ayco Company, LP, of Goldman Sachs. He continues to perform in community theater and recitals, last appearing in the concert version of *The King and I* with the Palm Beach Gardens Brass Symphony.

Russell Robinson, M.M. '80, Ph.D. '84, is professor of music and area head of music education in the School of Music at University of Florida. He has made more than 300 appearances



as a conductor, speaker, presenter, or clinician on six continents and in major venues including Lincoln Center, the Kennedy Center, and Carnegie Hall—where he will conduct Mozart's *Solemn Vespers* in June 2014. He is a past president of the Florida Music Educators Association; interim associate dean of the UF College of Fine Arts; and national collegiate chair and choral advisor for MENC. This past year he conducted professional development for international schools and associations sponsored by the U.S. State Department in Qatar, Buenos Aires, São Paulo, Belo Horizonte, Rio de Janeiro, Cartagena, and Mexico City. Robinson is a published author, composer, and arranger with more than 200 publications in print, including choral compositions, arrangements, articles, books, and instructional DVDs.

Daniel Adams, M.M. '81, presented the paper "Sardanes: The Catalan National Dance as the Thematic Basis of Alberto Ginastera's *Glosses Sobre Temes de Pau Casals* Opus 48, Movement Three" at the College Music Society International Conference in Buenos Aires, where he had the opportunity to meet Georgina Ginastera, daughter of

the composer. Adams is a professor of music at Texas Southern University in Houston.

Michael R. Diliberto, B.M. '81, J.D. '87, teaches negotiations as an adjunct professor at Loyola Law School in Los Angeles; Reuters recently awarded him the title of



"Super Lawyer" for Alternative Dispute Resolution. Diliberto plays drums and sings in a working nine-piece classic rock band, The Weasels, headlining and opening for different acts in Los Angeles; plays percussion with the Los Angeles Lawyers Philharmonic; and recently played drums on the soundtrack for the documentary *Grounded*, which has won several independent film awards.

John Holt, B.M. '81, M.M. '83, is associate professor of trumpet and chair of the Division of Instrumental Studies at the University of North Texas. Holt is also principal trumpet with the Dallas Opera Orchestra.

Sam Hooper, B.M. '81, is a guitarist and singer-songwriter for his label FBJoy Records. He is the bandleader for the Sam Hooper Group, which released the album *LIVE in*



Shanghai, and is the contemporary music leader for St. Andrew Episcopal Church in Mentor, Ohio. In 2012 he performed on cruises in Europe, the Baltic, and Scandinavia, as well as in Alaska, Canada, Hawaii, and Mexico.

Christopher "Kip" Sullivan, B.M. '81, M.M. '84, M.B.A. '86, a partner with Summit Records, celebrated a Grammy win for his work on Randy Brecker's *Night in Calisia* (Randy Brecker, Wlodek Pawlik Trio & Kalisz Philharmonic, winners).

Kristian Truelsen, M.M. '81, actor and director, resides in Toronto and in 2013 appeared in the films *Hacker*, *It's Not Right and The Date*; the TV series *Lucky 7*; and on stage in *Polonius at Play*. He also had a featured role in the Vancouver premiere of the musical *Floyd Collins*.

Steve Hobbs, M.M. '82, jazz vibraphonist, arranger, and session player for many labels, leads his own band, Steve Hobbs Quartet, featured frequently on Pandora, iTunes,



and cable jazz and jazz radio stations across America. His last release as leader, *Steve Hobbs/Vibes Straight Up*, was No. 1 in airplay on *JazzWeek* for seven straight weeks in January and February of 2010.

Dawnn Lewis, B.M. '82, continues her active career in theater and TV. She starred in a new Pasadena Playhouse production of *Intimate Apparel*; appeared in her reprising role as



Dr. Knapp on *Days of Our Lives*; and co-starred in upcoming made-for-TV movies *The Divorce*, *Mom & Dad Undergrads*, and *Second Chances*. Lewis is owner of Morning Jewel Music and worked this past year as composer and singer on her record *Let Me Be Your Island* and soundtrack for the short-film *Jennifer*. She recently performed in *L.O.V.E. - Let One Voice Emerge*, a non-partisan campaign to reach out to nonvoters in America. She also toured her concert, "DAWNN . . . AT NIGHT!," throughout the southern United States.

Chuck Webb, B.M. '82, was recently named director of bass studies at Columbia College, Chicago, where he also serves as coordinator of the Contemporary, Urban and Popular Music ensemble program, and directs the R&B Ensemble. Chuck has toured the world with Ramsey Lewis, David Sanborn, and Al Di Meola, to name a



few. He is the creator of educational music programs *Mind Games* and *Multiply This*, utilized by school systems internationally.

He is a member of numerous professional organizations and has

lectured for the National Endowment for the Arts and the Congressional Black Caucus.

Carolyn Zorn, B.M. '82, affectionately known as Miss Wiggles, is founder of Wiggles N' Tunes, an award-winning early childhood music and movement



program that was voted the "hands down, parent-pleasing favorite music program" by Discovery Zone, International. Other business ventures include Eggshakerworld.com, which produces custom imprinted logo egg shakers, as well as the anticipated launch of Wiggly Apps. She is also pursuing a new business venture with veteran video game developers and designers to create a high-quality browser, Tiki Interactive, as well as mobile and tablet games.

David Ake, B.M. '83, jazz pianist, serves as professor and chair of the Department of Music at Case Western Reserve University. His CD *Bridges* (Posi-Tone Records), released in 2013, also features Ralph Alessi, Ravi Coltrane, Scott Colley, Peter Epstein, and Mark Ferber. It received four-and-a-half stars from *DownBeat* and was named to multiple "Best-of-2013" lists.

Chris Tedesco, B.M. '83, is a professional trumpeter in Los Angeles. Recent recording credits for film and television include Showtime's *Homeland*, HBO's *Family Tree*, Starz's *Magic City*, Warner Brothers' cartoons *The Green Lantern* and *Beware the Batman*, as well as in the 80-piece orchestra for the DreamWorks film *Need for Speed*, released this spring. He performed as a trumpet soloist in three Symphony Pops concerts with the Wheeling Symphony Orchestra under the direction of Frost alumnus **André Raphael**, B.M. '84.

Kevin Bethel, B.M. '84, performs keyboards with reggae group PATWA on Hilton Head Island, South Carolina.

John Easterlin, B.M. '84, tenor, starred this season as Larry King in the U.S. premiere of *Anna Nicole* for New York City Opera; as Andres in *Wozzeck* at Covent Garden; and Monostatos in *The Magic Flute* at the Kennedy Center for Washington National Opera. He also appeared as a guest soloist in *Broadway*

ClassNotes

Unplugged and debuted as Nick the Bartender in *Fanciulla del West* with the Indianapolis Opera. In 2013 he created the role of Andy Warhol in the world premiere of Philip Glass's *The Perfect American* at the English National Opera and Teatro Real in Madrid, which was also released on DVD by Opus Arte.

Lynne Gackle, M.M. '84, Ph.D. '87, is professor of ensembles and associate director of choral activities at Baylor University in Waco, Texas. She is an active clinician, conductor, and adjudicator throughout the U.S. and abroad and is a member of ACDA, MENC, TMEA, TCDA, ISME, and NATS. Gackle was awarded Baylor's Outstanding Faculty Award in Research in 2012. She is the editor of *Choral Artistry for the Singer* (Walton Music) and the *Lynne Gackle Choral Series* (Colla Voce Music), has written articles for the *Choral Journal*, and contributed to the MENC publication, *Music at the Middle Level: Building Strong Programs*. She is the author of *Finding Ophelia's Voice*, *Opening Ophelia's Heart: Nurturing the Adolescent Female Voice* (Heritage Music Press).

Jim Trompeter, B.M. '84, M.M. '86, is senior principal composer/sound designer at WMS Gaming Inc. in Chicago; an adjunct professor of jazz piano at Roosevelt University; and owner of Earthborne Music, a commercial music production company. In 2013 he composed music for television shows on HBO, VH1, and the Oxygen Network, as well as for commercials for McDonald's, Coca-Cola, Toyota, Walmart, Allstate, AutoZone, and Travelocity. He performed and mixed a live recording with Dave Liebman at Chicago's Green Mill in 2013. He toured this spring with Grammy-nominated jazz singer Kurt Elling.

Seth Wexler, M.M. '84, is percussion instructor and assistant jazz band director at North Broward Preparatory Schools and Blue Lake Fine Arts Camp.

Ella (Scofield) Fredrickson, B.M. '85, is principal librarian for the Florida Orchestra in the Tampa Bay area and is the music librarian for the Cabrillo Festival of Contemporary Music in Santa Cruz,

California. She just completed a three-year elected term on the board of the Major Orchestra Librarians' Association. She also performs "free jazz" on the theremin and amplified cello in a newly formed avant-garde jazz group, The Clinic, which debuted live on Tampa's WMNF 88.5 radio and presented a concert of improvisational music hosted at The Studio@620 in St. Petersburg, Florida.

Myra Cole, B.M. '86, is director of technical operations at CBS Television in New York City. She is the winner of three Emmy Awards, most recently in 2013, an Engineering and Technology Emmy for "Development of an Electronic Mastering System for Large-Scale Content Distribution."

José Dueñas-Arbide, B.M. '86, often serves as a music consultant and is presently finishing his master's degree in German Language and Literature at Arizona State University.

Ralph Raymond Hays, B.M. '86, J.D. '89, woodwinds, is an adjunct professor at the College of Saint Rose in Albany, New York, where he teaches music theory, orchestration, and

arranging. His compositions have received accolades from ASCAP and others. He has orchestrated for live concerts featuring Michael Feinstein and Bernadette Peters. His *Canonic Sonata for Electric Guitar and Bass* was performed at the 2013 Parma Music Festival in Portsmouth, New York, and his *Divertimento for Clarinet Quartet* was featured at the 2013 International Clarinetfest in Assisi, Italy. He performs regularly with his saxophone quartet and woodwind quintet and is associate conductor of the Ballston Spa Community Band.

Lori Kleinman, B.M. '86, Ph.D. '00, is a licensed psychologist and music therapist in St. Petersburg, Florida, providing individual and couples counseling, corporate training, public speaking, and crisis and critical

incident response. She is a freelance solo flutist who developed a workshop titled "Music in Healing; Music in Joy." She is the recipient of the Florida Psychological Association's What a Woman Award and is president of the Women's Division of the Florida Psychological Association and a member of the advisory board for The Florida Center for Survivors of Torture. She is a frequent guest on television programs on the topics of health and wellness and grief/trauma.

Pete McGuinness, B.M. '86, professor of jazz arranging at William Paterson University in Wayne, New Jersey, was the winner of the 2013 Ithaca College Jazz

Composers Competition for *Trixie's Little Girl*, for solo trombone and jazz orchestra; it was performed in October by the Ithaca College Jazz Ensemble. New compositions for big band are *The Swagger* (Kendor Music) and *Sadie's Sister* (Smart Chart Music). He celebrated the release of a jazz vocal CD, *Voice Like a Horn* (Summit Records), in July 2013 to excellent reviews and nationwide radio play. A new big band album, *Strength in Numbers*, by The Pete McGuinness Jazz Orchestra (Summit Records) was released in April 2014.

John Monillos, B.M. '86, is a jazz guitar instructor at the University of Rhode Island and a former guitarist with U.S. Navy Band from 1986 to 2006. In August 2013 he appeared at the Newport Jazz Festival as director of the University of Rhode Island Newport Jazz Festival Big Band, where the governor of Rhode Island recognized him with a proclamation for representing the state. He also maintains a private teaching studio.

David Ruttenberg, B.M. '86, continues his work at Polar Boehme Music as a producer, engineer, mixer, and writer.

David Champouillon, B.M. '87, professor of trumpet and jazz studies at East Tennessee State University, also serves as a Bach Trumpet artist and clinician. Champouillon is the leader of The Jazz Doctors and performs with the Lenore Raphael Quartet in Raleigh, North Carolina. He has given recitals and



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master classes at many universities across the U.S., conducted International Trumpet Guild Lectures in Grand Rapids, Michigan, and Valley Forge, Pennsylvania, and served as a judge in the International Trumpet Guild Jazz Trumpet Competition Finals. He is a jazz columnist for *The Brass Herald* and published an article in *Journal of the International Trumpet Guild*.

Janet Duguay Kirsten, B.M. '87, M.B.A. '89, M.M. '92, Ph.D. '06, is director of bands at Frank C. Martin International K-8 Center in Miami, where she conducts a beginning band, concert band,



jazz band, string orchestra, and harp ensemble. She is a member of the Sunrise Symphonic Pops Orchestra and freelances throughout South Florida performing with Bravo Musicians.

Kathy Pyeatt, B.M. '87, recently performed the title role in *Tosca* with Asheville Lyric Opera, the Bryan Symphony Orchestra (Tennessee), and the Springfield (Missouri)



Symphony Orchestras; *Lady Billows* in *Albert Herring* at Florentine Opera; and *Fiordiligi* in *Così Fan Tutte* with Skylight Opera Theatre. This season she will make her debuts with Opéra Louisiane as Rosalinda in *Die Fledermaus*, Winter Opera St. Louis as Alice Ford in *Falstaff*, and as Donna Elvira in *Don Giovanni* at the Peninsula Music Festival and Asheville Lyric Opera. She is director for the Wisconsin District Metropolitan Opera National Council Auditions and vice president for SOS, Supporters of Opera Singers, Inc., a nonprofit arts organization that promotes and supports young opera singers.

Andrew Clarkson, B.M. '88, pursued a career in mechanical engineering and is working as a project manager at Rolls-Royce Energy Systems, managing projects in the oil and gas industry.

Paul Gibson, B.M. '88, vocal performance, will receive an Master of Divinity degree from the Lutheran Theological Seminary at Philadelphia in May 2014

Raphel Returns

Conductor André Raphel, B.M. '84, recipient of the 2012 Distinguished Alumnus Award from the University of Miami Frost School of Music, returned to his alma mater in March 2014 to conduct the HMI Orchestra with multi-Grammy-winning composer and violin virtuoso Mark O'Connor performing his own five-movement *Improvised Violin Concerto* (subtitled *Fire, Air, Water, Earth, and Faith*).

The New York Times has described Raphel as "an agile, demonstrative conductor who is physically drawn into the music." Currently in his 11th season as music director of the Wheeling Symphony Orchestra, he led the orchestra during the 2013-14 season in the World Premiere of Avner Dorman's *Prayer for the Innocents*. He has led the orchestra in highly acclaimed festivals, world premieres, and commissioned works by Richard Danielpour, Kenneth Fuchs, Jennifer Higdon, and Ellen Taaffe Zwilich.

During the 2013-14 season, he returned to the Bamberg Symphony to record works by Gershwin, Ravel, and Roy Harris for Bayerischer Rundfunk. He made his debut with the Jacksonville Symphony, and in recent seasons has conducted the Detroit Symphony and Oregon Symphony. He has appeared with most of the major American orchestras, including Boston Symphony, Chicago Symphony, Cleveland Orchestra, and the New York Philharmonic. ||



and begin serving as a pastor in the Evangelical Lutheran Church.

David Hamilton, B.M. '88, works in the Nashville area and has earned a reputation as a premier orchestral arranger. He has a growing list of credits producing artist recordings, writing songs, playing keyboards, and conducting choirs and orchestras. He arranged Lang Lang's piano part for the collaboration with Metallica at the 56th Annual Grammy Awards.

Barry Hartglass, B.M. '88, is a producer, composer, arranger, engineer, and musician for Barry Hartglass Music Composition & Production and bassist for Hank Lane Music in the New York tristate area. Hartglass is an adjunct lecturer in audio production and sound design at Hostos Community College CUNY and a piano and bass instructor at Guitar Center Studios. He is currently pursuing an M.A. in composition at Hunter College in New York.

Robin Whitener Wilkins, M.M. '88, is a Ph.D. candidate in neurosciences and music research and a neuromusicology/neuroimaging research assistant at University of North Carolina

Greensboro, studying the effects of music and formal musical training on the brain. Her paper, "Investigating the Effects of Music on the Brain: From Beethoven to Eminem," won the Most Outstanding Paper from the International Conference on Network Science (NetSci 2012), and was subsequently submitted to, reviewed by, and placed under revision by the Proceedings of the National Academy of Sciences (PNAS) in 2013. She has received several outstanding teaching awards and is listed in *Who's Who in American Education*. She is a member of the Laboratory for Complex Brain Networks at Wake Forest University Medical Center.

Walter Gerard Busse, M.M. '89, Ph.D. '97,

is performing arts coordinator, music director, and instructor at Carrollton School of the Sacred Heart in Coconut Grove, Florida; music director



and organist at the First United

ClassNotes

Methodist Church of Miami; vice president of the Greater Miami Youth Symphony; a private investigator of copyright infringement for ASCAP; and owner of Busse Music Enterprises, Inc. Last Easter, his women's choir at Carrollton, Les Choristes, sang alongside the Sistine Chapel Choir for newly elected Pope Francis's first Easter in St. Peter's Square.

Buckley J. Hugo, B.M. '89, and **Alan B. Cobo-Lewis**, A.B. '88, are working together in Maine as advocates for children with special needs.

John Merchant, B.M. '89, continues to operate his Miami-based studio, RedDoor, where he produces new and established acts and has worked with producers and engineers Arif Mardin, David Foster, Russ Titelman, Raphael Saadiq, and Phil Ramone. He is presently touring with Barry Gibb in the UK and presented a master class for graduate music production students at the University of Stavanger in Norway in partnership with **Mark Drews**, B.M. '83, who is currently director of Music Production and Recording Studies there.

Andrew Scheps, B.M. '89, was the engineer for a new Black Sabbath comeback album, *13* (Vertigo/Republic), which won the Grammy in the Best Metal Performance category and earned two other nominations in the Best Rock Album and Best Rock Song categories.

Carlos E. Vega, B.M. '89, is assistant professor of applied saxophone at Florida A&M University. He also performs with Chicago Afro-Latin Jazz Ensemble (CALJE) and tours with the Doc Severinsen Big Band.

1990s

Chris DeRosa, B.M. '90, recently traveled to Germany and Thailand to perform in the Renee Ruth video for his upcoming single "Midnight" and was invited by D.I.A. Management to drum and music direct for H.R., the legendary front man of Bad Brains and the Dubb Agents. This past



year, DeRosa also celebrated the birth of a daughter, Haven.

James Dorgan, B.M. '90, is vice president of business and legal affairs for Warner Bros.' Telepictures Productions, where he manages daily business and legal issues for *The Ellen DeGeneres Show* and oversees Telepictures Music, a WB-owned music production company that provides original content and production music to divisions across Time Warner. Dorgan received his J.D. from Whittier Law School and previously held positions at Paramount Pictures and EMI-Capitol Records.

Ronald Dziubla, B.M. '90, saxophonist, is chair of All-MI at the Musicians Institute in Hollywood, California, overseeing common course programs and live performance workshops and a faculty of 15 instructors. In 2013 he recorded saxophones on the Grammy-nominated album *Seesaw*, by Joe Bonamassa and Beth Hart, and toured Europe with the group. He also worked with singer-songwriter Nick Waterhouse on a live recording and video for Pandora and performed on sessions and live with artists such as Duane Eddy, Waddy Wachtel, Pete Anderson, Los Straitjackets, the Mannish Boys, and his own ensemble, the Ron Dziubla Group.

John F. Fournier, B.M. '90, M.M. '94, is the composer and lyricist of the original play *The Life & Death of Madam Barker*, which premiered at Red Tape Theatre in Chicago this past fall.

Shenita Hunt, B.M. '90, performs with her company, Rolls Voice Entertainment, Inc., and recently performed a concert in her hometown of Dublin, Georgia, a first in over 20 years.

Alyse Korn, B.M. '90, is the founder, director, and teacher of the Suzuki Piano School of Santa Clarita and Early Childhood Programs. She has recorded as a pianist/keyboardist on Chilean guitarist/composer/recording engineer Waldo Valenzuela's album *Light of the Sixth Sun*. Korn is a D.M.A. candidate in jazz studies at the University of Southern California.

Steve Pearson, B.M. '90, is assistant professor of English at University of North Georgia, Gainesville campus, where he teaches multicultural and global literatures. He sings in the Athens Master Chorale and is a founding member of the Knoxville Gay Men's Chorus.

Vinnie Alibrandi, '91, is a post-production mastering engineer for the Universal

Music Group/Capitol CMG in Brentwood, Tennessee. He has mastered 169 albums for CMG, including three 2014 Grammy award winners: Best Gospel Album, *Greater Than* by Tye Tribbett; Best Gospel/Contemporary Christian Music Performance, *Break Every Chain* by Tasha Cobb; and Best Gospel Song, *If He Did It Before...Same God* by Tye Tribbett.

Ted Bonar, B.M. '91, a music business major while studying at UM, is now working as a psychologist in Columbus, Ohio. He was the 2013 Distinguished Alumnus of the Year for the Illinois School of Professional Psychology.

Stewart Jean, B.M. '91, is program chair of drums at Musicians Institute in Hollywood, California, where he recently authored a new curriculum for drum performance, keyboards, and ear training. He continues to work for the West Coast Music Agency in live performances and recording and is endorsed by Paiste Cymbals, Vic Firth, Ludwig Drums, and Remo Drumheads.

Arnaldo Rivera-Santos, M.M. '91, is assistant professor of music at La Universidad Interamericana de Puerto Rico, Metropolitan Campus, and was campus director of the Music Department from 2009 to 2011. He is a drummer for various organizations, including the Puerto Rico Philharmonic Orchestra, and local musical productions of *Les Misérables*, *Legally Blonde*, *Peter Pan*, and *Rent*, and is a session drummer and engineer in his home studio, Nal Productions.

Roberta Rust, D.M.A. '91, is a professor



of piano at Lynn Conservatory in Boca Raton, Florida. A busy performer, in the last year she presented a solo recital and gave master classes at

the University of Iowa and the University of Tennessee; appeared as soloist in Beethoven's "Emperor" Concerto with the Knox-Galesburg Symphony in Illinois; and gave master classes, taught, and adjudicated at the Chautauqua Festival and the new Rebecca Penneys Piano Festival. **Norman Arnold**, B.M. '92, is creative director for music at Warner Bros'

Telepictures Productions, where he oversees production and execution of all original music for Telepictures' properties, including *Anderson Cooper*, *The Ellen DeGeneres Show*, *Lopez Tonight*, *TMZ*, and *Extra*.

Current responsibilities include hiring composers and songwriters, creating show themes and underscore, and supervising song placement. Prior to his position at Telepictures, he worked as a composer and creative director of music at AMI Music Group, where his clients included MTV, Miramax, Lionsgate Films, the Walt Disney Company, CBS Television, 20th Century Fox, Saatchi & Saatchi, Y&R, and the Leo Burnett Agency.

Scott Baker, B.M. '92, is director of worship and instrumental music at Saint Francis United Methodist Church in Cary, North Carolina.

Ney Rosauro, D.M.A. '92, composer, percussionist, and professor emeritus, presented concerts and clinics in the U.S., Germany, Greece, Brazil, and Mexico, where he was honored at the Second Latin American Marimba Festival in Chiapas. He composed two new works for orchestra, arranged for string orchestra, and published several new pieces for marimba (ProPercussão/Malletworks). He continues to reside in Miami, where he also plays guitar and sings in hospitals and nursing homes and coordinates a music program with the homeless at Camillus House.

Dan Warner, '92, is a producer, writer, and studio guitarist in Miami. He was a 2013 Latin Grammy Nominee for Producer of the Year for his body of work,



including albums *12 Historias* (Tommy Torres), *EliaCim* (EliaCim), *Mojado - Rock Version* (Ricardo Arjona), and *Postales* (Gaby Moreno). He previously won four Latin Grammys and one Grammy for his work as a producer/engineer with artists such as Calle 13, Alejandro Sanz, and Amaury Gutierrez. He has produced many other critically acclaimed albums. As a songwriter he has worked with artists including Enrique Iglesias and Lil Wayne and co-wrote the 2007

international hit "Grace Kelly" by Mika. He won a 2008 Emmy for co-writing the comedy song "I'm F***ing Matt Damon" by Sarah Silverman.

Corbin Abernathy, B.M. '93, had a featured role in the film *A Change of Heart*, scheduled for release in August, plus several other film/commercial credits this past year. He is on the cast albums of two workshop musicals,



The Tattooed Angel and *3Divas3*. He partnered with Frost Choral conducting alumna **Candace Wicke**, M.M. '92, at the Minuetto

Music Festival in Summit, New Jersey, teaching two Singing Actor Workshops for young professional opera singers and providing private coaching. He resides in Philadelphia, where he continues with the Walnut Street Theatre, Philly Senior Stage, and Philly ASAP to provide ongoing music and theatre classes to all ages and runs a growing private voice and acting studio.

Steven J. Barke, B.M. '93, is a drummer, singer-songwriter, educator, composer, and inventor in the Washington, D.C. area, teaching in and operating his own studio. In 2009 he was



awarded a U.S. patent for his practice aid device for drummers, The Pinch Pal.

Ana Garcia Chapman, B.M. '93, is in her 20th year as an elementary music educator in Berea, Ohio. She was recently elected to the Berea City Schools Board of Education and honored by the White House in 2012 as a "Champion of Change" for her PTA work at the local, state, and national level. Her husband, **John Chapman**, B.M. '93, is also in his 20th year as an elementary music educator. He is a leader in the Berea Federation of Teachers as well as in his church. They have three children—Julia, 15, Jack, 12, and Carter, 8.

Rachelle Coha, B.M. '93, is a roots and blues writer/performer in Wichita, Kansas. She recently released an original tune, *Mother Blues*. She is a

resident teaching artist for the Blues in the Schools program in the Wichita area. She has toured extensively in the U.S. and Canada and appeared as a side-woman and bandleader at the King Biscuit Blues Festival and Chicago Blues Festival. She recently completed a two-month Australian tour as a solo performer and was invited twice last year as a special guest artist on the Legendary Rhythm & Blues Cruise.

Douglas P. Cyr, B.M. '93, is a consultant for the Federal Occupational Health EAP in San Francisco. He has a law enforcement-exclusive private practice and provides Critical Incident Stress Management services for the San Jose Police Department and the California Highway Patrol. He has provided workforce development trainings for organizations including the CA Department of Public Health, the Florida Association of Hostage Negotiators, and the U.S. Forest Service. In 2013 he received a Certificate of Specialized Training in Emergency Services from the International Critical Incident Stress Foundation, and volunteers as an E.M.D.R.-certified therapist for the West Coast Post-Trauma Retreat / First Responder Support Network. He serves on the board of directors for the Rainbow Community Center and volunteers as a guest singer for the Mount Diablo Unitarian Universalist Church.

Charles T. Dennard Jr., B.M. '93, is the bandleader for the touring production of Cirque du Soleil's *TOTEM*. **Jacqueline London**, B.M. '93, is an attorney in Florida for civil litigation



representing disabled individuals. **Marko Marcinko**, B.M. '93, drummer, is adjunct professor of jazz studies at The Pennsylvania State University, artistic director for The Scranton Jazz Festival, and artistic director for The Jazz Institute at Keystone College in La Plume, Pennsylvania. He is touring and recording with the Organik Vibe Trio plus One, featuring Dave Samuels, Joel Frahm, and Ron Oswanski; the Dave Liebman Big Band; and The Marko Marcinko Latin Jazz Quintet. Marcinko is an endorser for Zildjian,

ClassNotes

Yamaha, Vic Firth, and Aquarian Drum Heads.

Shoshana Zisk, B.A. '93, J.D. '96, is the co-producer of the SF MusicTech Summit in San Francisco, California. She is an entertainment lawyer, including interim chief operating officer



for In Ticketing, Business & Legal Affairs for funk artist George Clinton and his musical groups Parliament Funkadelic and The P-Funk Allstars, and general manager of Clinton's independent record label The C Kunspruhzy. Previous positions were in the Business & Legal Affairs department at BMG U.S. Latin, the Copyright Department at Motown, and A&R Administration for Island Records. Zisk is currently the CEO of Kiddie Village, which creates award-winning children's videos and music.

Eric Alexandrakis, B.S.C. '94, M.M. '96, is a composer/producer who provides music services for a broad range of media, including film, television, advertising, and video games



through his production company, Minoan Music. His clients include Nike, NBC, LiveNation, Motorola, Universal, and more. He has collaborated with Steve Ferrone of Tom Petty & The Heartbreakers, Roger O'Donnell of The Cure, Rami Jaffee of The Wallflowers and the Foo Fighters, director David Lynch, and actor John Malkovich. This past year he remixed the third single for Depeche Mode's latest album, *Delta Machine*.

Jeff Babko, B.M. '94, is the keyboardist/staff music arranger at ABC's *Jimmy Kimmel Live*. He recently toured with James Taylor, and is touring musical director for Martin Short. He played on the Grammy Award-winning album *Treinta Dias*, by La Santa Cecilia, and played/



arranged for bassist Nathan East's upcoming solo album. Babko often performs for film scores, most recently *Stand Up Guys* (2012) and *The Adventures of Burt Wonderstone* (2013).

Tom Parker, B.A.M. '94, is a drummer, bassist, and composer in New England. As a drummer, he has recorded multiple jazz albums and plays regularly with his jazz trio



and quartet; he is also a bassist and composer with Berkshire Bateria and Bossa Tribat. Parker has diversified into instrument building and silver-smithing, and now owns and operates The Berkshire Gold and Silversmith in Great Barrington, Massachusetts.

Chris Garges, B.M. '95, is a national touring drummer with noted producer and artist Mitch Easter, as well as a member of instrumental groups Bunky Moon and Big Octave. He recently purchased and relocated Old House Studio, a professional recording facility he has managed and is now chief engineer and owner near downtown Charlotte, North Carolina.



Christopher Powell, M.M. '95, is in his 13th season as music administrator at Pittsburgh Opera. Powell was selected to participate in the 2013 OPERA America Leadership Intensive program in New York City, which identifies the most promising emerging leaders in opera administration. He was a guest speaker addressing singers' training and professional development at both the OPERA America Conference 2013: Opera Out of Bounds in Vancouver, Canada, and at the Chautauqua Institute summer opera program in Jamestown, New York. In August 2013 he completed his M.B.A. in international business management from Point Park University in Pittsburgh, Pennsylvania, where he was the School of Business chair of the Graduate Student Association.

Amada Anderson, B.A. '96, is an actress/singer/philanthropist and founder and

CEO of New York Broadway Tours. She was honored with the MVP award from The Power Player Club for her work in 2013. In 2010 she won Outstanding Supporting Actress at The Planet Connections Theatre Festival, playing Darcy in *Danny*. Other credits include VH1's *You Oughta Know*, QPVT's *Sing, Sing, Sing!*, CUNY-TV's *Study with the Best*, and NBC's *Today Show*, featuring her nonprofit organization, Thrill the World NYC, with whom she led the 7th Annual Dance Parade.

David F. Eccles, M.M. '96, is assistant professor of string music education and orchestral activities at VanderCook College of Music in Chicago, Illinois. He is



also a contributing editor and clinician for the Hal Leonard Corporation. Eccles guest conducts and performs around the country and also serves as the president of the Illinois Chapter of the American String Teachers Association.

Eric C. Hughes, M.M. '96, is a drum line instructor at Travis High School in Austin, Texas, and plays drums for Austin singer-songwriter Jesse Dayton, as well as for the Houston-based Allen Oldies Band. He is a member of the Percussive Arts Society on the Drum Set Committee, and is the lead archivist for the committee's Oral History program, for which he was awarded the PAS Supporter Award at the 2013 Percussive Arts Convention. He is an educational endorser for Sabian Cymbals, Vic Firth, Remo Drum Heads, and Humes & Berg Cases.

Jason A. Leshowitz, B.M. '96, is the new district supervisor of fine and performing arts for the Clifton, New Jersey Public School system.

Sandra Lopez, B.M. '96, A.D. '98, soprano, has starred this past year as Elisabetta in *Don Carlo* with the Finnish National Opera; Cio-Cio San in *Madama Butterfly* with Opéra de Massy; on tour with *Opéra Éclaté* and Festival de St. Céré; and in recitals and galas with the Nuremberg Symphony (Germany), the Lithuanian National Opera and Ballet Theatre, the St. Martha-Yamaha Concert Series in North Miami, and ArtNaples in Naples, Florida.

For Julio Bague, Producing Is the Perfect Arrangement

By DAVID MENCONI

**AS
EXECUTIVE
DIRECTOR
OF PEERMUSIC,
BAGUE ENJOYS
RECONNECTING
WITH HIS
ROOTS**

Julio Bague, B.B.A. '90, M.M. '93, entered the world of music by taking up the violin at the age of 9. Just a few years later, he began learning how to arrange and orchestrate music at the behest of his first mentor, Carlos Varela (who earned his bonafides as orchestrator for Arturo Toscanini, conductor of the NBC Orchestra).

Today Bague is executive director at Peermusic, the world's largest independent music publisher.

"Some people get into producing through being an engineer, or an artist," Bague says. "For me, it was being an arranger."

Born in Puerto Rico, Bague spent his childhood in New Jersey and moved to Miami as a teenager. After completing his undergraduate business degree at the University of Miami, he went on to earn a master's degree in media writing and production at the Frost School of Music, learning the ins and outs of studio work. In the process, he realized he prefers the studio to the stage—"the laboratory sense of recording, the creation, making things happen," he says. So he focused on studio work after school, starting with a two-year stint at Radio Disney, writing and recording soundtracks, bumper music, and commercial spots.

In 2000 Bague went to work for Peermusic and in 2010 was appointed to run the Miami office, which oversees U.S. and Puerto Rican operations. Along with production work, he has signed key writers and artists including Puerto Rican salsa star Victor Manuelle, Bronx-born singer/songwriter Prince Royce, and Puerto Rican singer/actor/composer Chayanne. As executive director of Peermusic since 2012, he enjoys the opportunity to stay connected with the music of his Puerto Rican heritage.



"Working with Peermusic, which controls such a large catalog of Puerto Rican composers and maybe the most important Latin catalog in the world, is as much of a responsibility as a job," he says. "I promote it by including a lot of that material in production projects I do and using it as the basis for concepts—homages and things like that. Last year, I was nominated for a Latin Grammy for an opera composed by Rafael Hernandez, one of the great Latin composers of the 20th century. We distributed it through Starbucks. I like making the business and

creative sides work together."

A father to a 13-year-old son and 7-year-old daughter, Bague proudly notes that he has a piano at home that both of his children play. Bague's son is especially serious about it, having shadowed his dad in the business since the age of 3.

"I'd take him to rehearsals, give him a little acoustic guitar, and put him in like he was in the band—unmiked because God knows what he was playing," Bague says. "But he had good timing right away, always knew when to start and when to stop from watching me."

Bague says the early development of his arranging chops has proved to be a good foundation for his success as a producer. His undergraduate business degree also serves him well in such a fast-changing industry. When he started at Peermusic 14 years ago, royalties from album sales accounted for 80 percent of the company's income—a figure that is now down to 50 percent. But sync licenses for film and TV use have tripled over the same period, up to around 30 percent.

"What that means is you have to adapt or you won't survive," Bague says. "Artists and songwriters have to have a head for business, too. More than ever, there has to be entrepreneurial spirit in every musician." ■

ClassNotes

Kate Reid, M.M. '96, D.M.A. '02, is associate professor of Studio Music and Jazz and director of the Jazz Vocal Program at Frost School of Music. In 2013 she performed as a SAG/AFTRA session singer for the films *Star Trek Into Darkness*, *Planes*, *Epic*, and *Oz: The Great and Powerful*, and on demos for Hal Leonard Publishing. She has served as a guest artist and clinician for the Eastern Washington University Jazz Festival in Spokane, the Reno Jazz Festival at University of Nevada, and at the Cuesta College Vocal Jazz Festival at Cuesta College in San Luis Obispo. She recently performed with renowned jazz guitarist Larry Koonse in Los Angeles.

David W. Brubeck, D.M.A. '97, was



recently named chief educational officer for TROMBA-The Ultimate Plastic Trombone. His method for the instrument has been translated

into Spanish and Polish and is to be included with all TROMBA Trombones.

Richard Kosowski, M.M. '97, vocal



performance, became tenured in spring 2013 as associate professor of music at Townsend School of Music at Mercer University

in Macon, Georgia. He is director of graduate studies and music director/conductor for Mercer University Opera, where he recently conducted Mozart's *The Magic Flute* and Gilbert and Sullivan's *Iolanthe*. This is also his third year as music director for Mercer University Children's Choirs, where he oversees 50 children ages 8 to 17 in five choirs, touring 23 states in the past three years.

Alexis D. Kurtz, B.M. '97, music



engineering technology, is an acoustic consultant and project manager for The Sextant Group in Washington, D.C. She was named

to *Consulting-Specifying Engineer* magazine's "40 Under 40" list and recognized in its May 2013 issue. The annual award is given to 40 building industry professionals age 40 and younger, selected by their peers for their innovation, inventiveness, personal integrity, academic training, client relations, community service, leadership skills, sustained career progress, technical skills and work/life balance.

Matt Roberts, M.M. '97, media writing



and production, is an attorney in West Virginia with Poole Mahoney PC; he practices in music law, and clients include recording artists,

performers, composers, and record companies.

Craig Christman, B.M. '98, is a professional musician, musical instrument repair technician, and president of Christman Music, Inc., in Fort Myers, Florida. He performs regularly with national acts and touring Broadway shows that come through Florida, and his own group, Stardust Memories Big Band. His company is developing a line of musical instrument accessories to be debuted at NAMM in 2015.

Pamela Youngdahl Dees, D.M.A. '98, pianist, is music program director and associate professor of music at Saint Louis University in Missouri.

Gerhard Guter, B.M. '98, joined the



faculty of Elmhurst College as assistant professor of jazz studies and music business in fall 2013, teaching courses in jazz history

and music production. Guter's recent projects include producer, editor, arranger, trumpeter, and baritone vocalist for Vocalogy's follow-up album, *Refilled*.

Kendra Preston Leonard, M.M. '98, a musicologist, authored *Louise Talma: A Life in Composition* (Ashgate Publishing, expected autumn 2014). She was an invited speaker at the 2014 George Washington University symposium "Global Shakespeares:

Mapping World Markets and Archives." Forthcoming publications include "From 'Angel of Music' to 'that Monster': Music for Phantoms and Villains," *Studies in Gothic Fiction* (Spring 2014) and several book chapters on music and Shakespeare. She was scholar-in-residence at the 2014 City University of New York (CUNY) Graduate Students in Music conference and was recently named the American Musicological Society's representative to the Coalition on the Academic Workforce.

Xueli Tan, B.M. '98, M.M. '04, is a doctoral fellow in music therapy at the University of Iowa. During a visit to the Frost School this past year, she lectured on her clinical work in medical hospital burn units, as well as her research exploring the use of music in pain management.

Norman Wika, B.M. '98, director of bands, recently received tenure and promotion to the rank of associate professor at Northeastern State University in Tahlequah, Oklahoma.

Anne Cecere, '99, was elected vice president of the California Copyright Conference. She continues to serve as Director of Film/TV Relations at Broadcast Music, Inc.

Douglas Scott Mead, B.M. '99, D.M.A. '04, is the dean at the School of Health, Education and Human Services at Owens Community College in Findlay, Ohio.

John F. Warren, D.M.A. '99, is the director



of choral activities at Syracuse University. This year he conducted the Syracuse University Singers in

performance at the American Choral Directors Association Eastern Division Conference in Baltimore and presented a series of conducting master classes and worked with choirs at the Conservatoire de Strasbourg in France. In 2012 he travelled to Cuba and conducted the National Choir of Cuba. Warren has published the articles "Cuban Choral Music by Roberto Valera and Guido López-Gavilán" and "5 Canciones by Wilma Alba Cal" in the *International Choral Bulletin*.

2000s

Joshua Desrochers, B.M. '00, is a music teacher at Goffstown High School in New Hampshire. This year he spent two days in Augusta, Maine, conducting the Maine District 3 High School Honor Choir.

Jeremy Goldsmith, B.M. '00, is a studio guitarist, composer, producer, and ASCAP publisher/writer based in the New York City area. This year he toured with The Broadway Boys, Victor Bailey, Clara Lofaro, Jesse Terry, and many others. In addition to a busy home recording studio, he does extensive session work at Avatar and other well-known studios in Manhattan.

Michael Johnson, B.M. '00, performs throughout New York City at venues such as the B.B. King Blues Club and Knitting Factory, as well as on a touring version of *Dreamgirls*.

Bernard Mathews, M.M. '00, is the orchestra director at Old Bridge Township Public Schools in Old Bridge, New Jersey, and adjunct professor of guitar at New Jersey City University.

David Rowe, B.M. '00, is a senior sound designer at Infinity Ward, which created the No. 1 console video game of the year, *Call of Duty: Ghosts*. Rowe worked with team members and contractors to create the game's audio, including music, dialogue, and sound effects, and worked with film composer David Buckley. The soundtrack is on iTunes.

Gabriel Saientz, B.M. '00, pianist/independent music producer, recently toured with Chayanne; performed with Venezuelan pop duo Chino y Nacho; performed on the

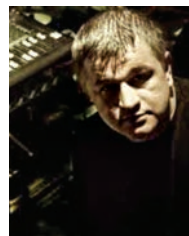


TV show *La Voz Kids* (The Voice – Kids), with the highest ratings in Telemundo's history; and has written music for Zumba fitness and TV commercials. He is the CEO/founder of Million Ducks Music, a new production music library that has already placed tracks in commercials, films, and Web series.

Joseph Trafton, B.M. '00, composer,

is working as first Kapellmeister at the Nationaltheater in Mannheim, Germany.

Carlomagno Araya, B.M. '01, M.M. '08, is pursuing his D.M.A. at Frost. He freelances as a drummer/percussionist and producer in South Florida and internationally. This year he



produced the Latin Grammy-nominated and Brazilian Press Awards-nominated album *Bossa Nova Sinfonico* with the National Symphony Orchestra of Costa Rica and toured the album in Mexico. He will soon produce a second album with the same orchestra, *Latin Jazz Sinfonico*, featuring the Araya Orta Latin Jazz Quartet and Randy Brecker, as well as a Stéphane Grappelli tribute album for jazz violinist Federico Britos.

Kevin Babuder, B.M. '01, recently orchestrated and conducted a film project at Skywalker Sound (Lucas Ranch, Marin County, California), where he conducted members of the San Francisco Symphony Chorus and the San Francisco Opera Chorus. He also orchestrated for Hans Zimmer for *The Longest Daycare*, an Oscar-nominated animated short film.

Olesia Borisenko, B.M. '01, is owner of Miami Piano Academy. She is actively teaching and performing in concerts and ensembles in the Miami area and working on publishing her own beginning piano method.

Alan Chan, B.M. '01, pianist, released his debut big band EP, *Rancho Calaveras*, in October 2013, a fan-funded project. He was awarded two NewMusic USA Grants (MetLife



Creative/CAP Grant) and was a finalist for the 2013 Brussels Jazz Orchestra International Composition Contest. *DownBeat* magazine published a "Players" article about his music in its February 2014 issue, written by jazz critic Kirk Silsbee. He attended a one-month residency at the Visby International Centre for Composers in Sweden in April 2013.

Sarita Rachelle Lilly, M.M. '01, vocal



performance, is performing as The Strawberry Woman in *The Gershwins' Porgy & Bess* on the first national tour.

Jonathan Neal, B.M. '01, is director of

bands and percussion at Lock Haven University of Pennsylvania.

Philip Schuessler, M.M. '01, is instructor of music theory and composition at Southeastern Louisiana University in Hammond, Louisiana. Several newly commissioned works were premiered in 2013 including *Particle Fountain* for piano-percussion quartet, commissioned by the Yarn/Wire ensemble; *Driftwood Box Puzzle* for alto saxophone, piano, and electronic fixed media, commissioned by saxophonist Richard Schwartz, and *Rube Goldberg Variations* for tuba-euphonium quartet, commissioned by tuba artist Brian Gallion. He also published *Still Life with Wave* for flute and alto saxophone (Potenza Music).

Jessica Vanderhoof, B.A. '01, is in her third season at the Metropolitan Opera as an administrator, after singing for six years with Cincinnati Opera, Kalamazoo Symphony Orchestra, and the Merola Program at San Francisco Opera. She was a 2009 Eastern District Winner in the Met National Council Auditions, a finalist in the 2009 Shreveport Opera's Singer of the Year Competition, and a semifinalist in the 2009 Florida Grand Opera's Young Patronesses of the Opera Competition.

Ludwig Afonso, B.M. '02, drums, played as a band member on several new albums this year, including *Sotarno* by Carolina Calvache, *Potential Energy* by Martin Bejerano, and *Expectativas* by Manuel Valera. He previously performed on Grammy-nominated albums *Wrapped in a Dream* by Spyro Gyra, *The Magician* by Sammy Figueroa, and *Second Chance* by Hector Martignon.

Josh Berman, B.M. '02, is the North America Label Manager for UK-based Warp Records, which won the Independent Label of the Year award at the 2013 Association of Independent Music (AIM) award show in London. The company produced Brian Eno's latest album, *Lux*.

Peter G. Fielding, M.M. '02, is associate dean for academic affairs and research for the College of Music at Mahidol University, in Thailand. He is also a research fellow for the



Holy Cross Historical Trust.

Aaron Irwin, M.M. '02, is a critically acclaimed saxophonist, multi-woodwind player, and composer who just released a successful third album, *Ordinary Lives*. He is on faculty teaching woodwind at the British International School and the Bank Street School in Manhattan, as well as Rutgers University. He was also featured in jazz author Cicily Janus's 2010 book, *The New Face of Jazz* (Billboard Books).

Brian Cappelli, B.M. '03, is vice president of the Commercial Music Group at Sony/ATV Music Publishing. In 2009 he was selected as one of *Billboard's* "30 Under 30."

Jesse D. Fishman, B.M. '03, senior AV systems designer, has been promoted to associate at the design architecture firm Westlake Reed Leskosky in Cleveland, Ohio.

Lawrence W. Moore, M.M. '03, D.M.A. '12, is a lecturer in the Department of Music Theory and Composition at the Frost School of Music. He also teaches in the School of Entertainment and Design Technologies at Miami-Dade College and at Miami International University of Art and Design. He is co-founder of the Kendall Sound Art Concert Series, which holds concerts of new music at the West Kendall Regional Public Library, which recently premiered his work *A Ring of Pearls* for Cello and Fixed Audio/Video Media, with cellist Jason Calloway of the Amernet String Quartet. In November 2013 he was invited to present his paper, "The Making of Angel Wing;" at the Humanities and Technology Conference.

Erica Peel, B.M. '03, is currently the piccoloist with the Omaha Symphony,

and holds the position of second flute with the Lincoln Symphony. She is half of the pop-fusion flute duo In Sterio, which recently released its sophomore album, *Awake*, a CD-DVD combo that unifies music and art in an original project inspired by the works of abstract artist Jerry Peel. In Sterio has performed at the National Flute Association convention five times and has been a two-time Featured Artist for the Florida Music Educators Association Conventions in Tampa.

Sam Bergstrom, B.M. '04, works as a patent attorney in Munich, Germany. He often plays with amateur orchestras, having the opportunity to travel to China, and intends to start a new chamber music group. In Amsterdam, he has kept in touch with **Tom Trapp**, B.M. '02, who currently arranges for rock and pop musicians.

Tara Hanish, M.M. '04, teaches cello at the Cleveland Institute of Music, maintains a private studio, is assistant principal cellist with the Akron Symphony, and is



manager and cellist of Mayfield Strings. She performed the Brahms Double Concerto with violinist Andréa Belding in 2013 and the Boccherini Cello Concerto No. 9 in Bb Major this spring. Her indie band, Seafair, was named "Best New Breakout Artist/Band" in 2013 by *Cleveland Scene* magazine. They headlined several local festivals; released a music video and two critically acclaimed EP's, *Paintings* and *Photographs*; and performed on Cleveland's *Fox 8 Morning Show*. Hanish also performs in the instrumental new age group Cellocentric; the group's self-titled album aired on Ohio NPR's *Ideastream* and the nationally syndicated radio show *Echoes*. They toured Florida, Georgia, and Tennessee in January and plan to tour the Southwest this fall.

Jen Hitt, M.M. '04, media writing and production, resides in Austin, Texas, where she is a private voice teacher, performs as a singer-songwriter, and is a section leader for the SoCo Women's Chorus. She is also a radio producer for WAMU's *Bluegrass Country* and hosts the weekly radio

Congrats, Caballero



Lyric soprano Elizabeth Caballero, B.M. '99, appeared as a guest artist at the 30th annual Festival Miami and was presented the 2013 Frost School of Music Distinguished Alumna Award on stage in Gusman Concert Hall for her many accomplishments as a professional singer.

A Cuban-American, Caballero has been heard in theaters throughout North America, including the Metropolitan Opera, Seattle Opera, Florida Grand Opera, and many others. *The New York Times* praised her

performance as Musetta in *La bohème* at New York City Opera as "the evening's most show-stopping performance."

At Festival Miami, Caballero presented an enchanting recital of operatic favorites, joined by two new members of Frost's vocal faculty, mezzo-soprano Robynne Redmon and bass-baritone Kevin Short, accompanied by pianist Elaine Rinaldi. Her recital was met with outstanding reviews.

Recent engagements for Caballero include her debut in Santo Domingo in the title role of *La Viuda Alegre* in *The Merry Widow*, her first Alice in *Falstaff* with Virginia Opera, a return to Florentine Opera as *Violetta* in *La Traviata*, a debut in Rio de Janeiro with the Brazilian Symphony Orchestra as Anne Trulove in *The Rake's Progress*, a debut in Hawaii Opera Theater as the Soprano Solo in *Carmina Burana* and Nedda in *Pagliacci*, and a return to Seattle Opera as Donna Elvira in *Don Giovanni*. ■

show *Capital Americana*.

Annop Michael Kettratad, B.M. '04, a music engineering technology major, is now living and working in Bangkok as assistant marketing communication manager at Samsung.

Jaclyn Mullen, B.M. '04, music business, is a Los Angeles-based performing artist/entrepreneur who creates content for brands, blogs, and small business owners. She performs with dance groups; performs stand-up comedy at venues such as New York City's Gotham Comedy Club; and created her own one-woman show, *This Is Not Your Practice Life*. She was a 2014 Scholar in the Tory Burch Foundation/Goldman Sachs 10,000 Small Businesses program at Babson College.

David Parente, B.M. '04, jazz performance, is currently working as a freelance musician based in South Florida, as well as writing, recording, and teaching from his home studio.



Mykal Sumter, B.M. '04, in media writing and production, is a copyright analyst for RCA Records, a label of Sony Music Entertainment, and an ASCAP writer member for the Women in Music organization, whose mission is to advance the awareness, equality, diversity, heritage, opportunities, and cultural aspects of women in the musical arts and industry through education, support, empowerment, and recognition.

Britt Daley, B.M. '05, M.M. '07, works as lead creative for Promo Only, Inc., in music promotion and as a singer-songwriter. In 2013 she opened for indie rock duo Tegan & Sara



and has an EP due out this spring. Her song "I Like It Loud," recorded by Carmen Electra, reached the Top 25 Billboard chart for Dance/Club. She writes with various Electronic Dance Music (EDM) producers, including Bill Hamel, The Oddictions, and Winston Wolfe.

Becky Foster, B.M. '05, is the studio manager for Dark Horse Recording in Franklin, Tennessee.

Jonathan Lazar, B.M. '05, a music business grad, is co-founder of Urband & Lazar Music Publishing, which pursues and explores revenue streams through film, TV, advertisements, and video games and pairs clients with writers and new media. Recent work includes *Glee* (Fox); *New Girl* (Fox); *The Olympics* (NBC); *Hawaii Five-0* (CBS); *Draft Day*, a new Kevin Costner film; and *When the Game Stands Tall* (Sony Pictures). He is also vice president of strategic music partnerships at "muzik" Smart Headphones, coming to market spring 2014.

Nancy Luzko, D.M.A. '05, released a compilation of original piano compositions in South America last year, which contained 14 original piano scores. The Kansas City Ballet



also choreographed pieces from her ballet *Madame Lynch* in a production titled "Dancers Making Dances" in February and March of 2013.

Kristi (Rostad) Shade, B.M. '05, married fellow Frost alumnus **Chris Shade**, B.M. '05, and is a professional harpist in New York City. She is on the harp faculty at



Manhattan School of Music's Precollege Division and is a founding member of the harp duo Duo Scorpio. Recent awards include grants from Chamber Music America and American Harp Society to commission new works for the harp, to be premiered at the World Harp Congress in Sydney, Australia, in July 2014.

Stefany Allongo, B.A. '06, is owner/chief wedding and event coordinator of The Majestic Vision, primarily serving clients in South Florida and Puerto Rico. In her first year,



Allongo planned and executed 15 events. The company was awarded the "Couples Choice Award" by *WeddingWire*.

Claire Courchene, B.M. '06, is creative director of Stereographic Entertainment with fellow Frost alumnus **Ethan Carlson**, B.M. '05. She is also a freelance performer on cello and trombone with many artists in Los Angeles and on tour, including Miley Cyrus, Madonna, Rhye, Salaam Remi, Akon, and Frank Ocean. She has recorded and arranged strings on Yuna's *Nocturna* (Verve), Quadron's *Avalanche* (Vested in Culture), and Nii's *Generation Blue* (Armida Records). She has also played on multiple TV performances with artists on *The Tonight Show*, *Jimmy Kimmel Live*, *American Idol*, MTV's *Unplugged*, and *The Voice*.

Steve Danyew, B.M. '06, composer, resides in Rochester, New York, and enjoys writing music for large instrumental ensembles, vocal groups, and chamber ensembles; his works are generously performed at schools and colleges across the country. He is organizing a consortium of ensembles to support the composition of a new song cycle, *Alcott Songs*, scored for soprano and chamber winds octet.

Natalie Gelman, B.M. '06, singer-songwriter, performed recently at Sundance Film Festival, NAMM Show, and The House of Blues. She sang the national anthem at the Staples



Center in Los Angeles last July 4th. In summer 2013, she was featured in *Songwriting* magazine, and *M Music & Musicians* magazine's "Who's Next" section. Two CDs include *Streetlamp Musician* and her latest, *Sundance in Your Eyes*.

Joshua Henry, B.M. '06, earned his second Tony nomination for his return to Broadway this spring in the Roundabout Theatre Company's production of *Violet*. His performance as Haywood Patterson in *The Scottsboro Boys* earned him a 2011 Tony Award nomination. Henry recently starred as "Jake" in the Tony Award winning revival of *The Gershwins' Porgy and Bess* and as "Favorite Son" in the

original Broadway cast of the Green Day musical *American Idiot*. He has also co-written a new children's musical, *Amigo Duende*, and held a concert this February at 54 Below titled "This Is the Love," a follow-up to his sold-out debut "Soul Weakness," featuring Broadway classics and original songs. **Alexandra Jackson**, B.M. '06, headlined the 2013 Atlanta Jazz Festival. Her father, Maynard Jackson, founded the event 35 years ago.

Emilie Kennedy, M.M. '06, is an attorney in entertainment law and intellectual property at Lipscomb, Eisenberg, & Baker, a firm that represents clients in the



music and entertainment industry. She has represented clients in litigation involving novel areas of copyright law and recently negotiated a music distribution agreement on behalf of a record label.

Bruce Kiesling, D.M.A. '06, continues as conductor of the Young Orchestra of Los Angeles with the Los Angeles Philharmonic, music director of the Tulare County Symphony, assistant conductor of the Pasadena Symphony, and music director of the Pasadena Youth Symphony. He is on faculty for the Los Angeles MAT Program at the Longy School of Music at Bard College. He recently guest conducted the Pacific Symphony and will conduct the Long Beach Symphony in January 2015.

Jonathan Tuzman, B.M. '06, works prominently in the Washington, D.C., musical theater community as an accompanist and music director. He won the 2013 Helen Hayes Award for Outstanding Musical Direction for *Mr. Burns, a Post-Electric Play* at the Woolly Mammoth Theatre Company. He is a resident pianist for La-Ti-Do, D.C.'s premier weekly cabaret and spoken-word series, and keyboardist-music director for Infusion, one of the area's best private event/variety bands. Tuzman also busks in the D.C. and Silver Spring area with fellow Frost alumnus **Brad Emmett**, B.M. '06.

Matthew White, M.M.A. '06, D.M.A. '11, is assistant professor of music, teaching trumpet and jazz at Coastal Carolina University in Conway, South Carolina.

In the fall of 2013, he released his first album as a leader, *The Super Villain Jazz Band* (Artists Recording Collective), earning a four-star review in the January 2014 issue of *DownBeat*. White also played on new recordings for The Nashville Jazz Orchestra, Lynn Lewis, and Oscar DeLeon, and played on the national PBS television special *The Mavericks: In Time Live*. He has mixed and mastered music for an upcoming live compilation of the Dave Douglas Quintet. White is also involved with "The St. Helena Island Spiritual Project," which documents the music and spirituals of the Gullah people and will culminate in a digital publication, box set, and other student-generated projects via the CCU Edwards College Athenaeum Press. White works regularly in Nashville and Charleston, and is a member of the Long Bay Symphony.

Amanda 'Mandy' (Blickensderfer) Andreasen,



M.M. '07, plays cello and fiddle with Shania Twain's show, *Still the One*, at Caesar's Palace in Las Vegas. She is also a cellist with Frankie

Moreno's band, the Nevada Chamber Symphony, and as a founding member of String Chix string trio. She teaches on the cello faculty at the Nevada School of the Arts.

Benom Plumb, M.M. '07, is the new assistant professor, clinical track, in the Music and Entertainment Industry Studies department at the University of Colorado in Denver. He continues his relationship with Bluewater Music in Nashville and other music companies, artists, and songwriters as an advisor and consultant.

Mark Poesz, B.M. '07, is the touring drummer with country artist Lindsay Ell, of Stoney Creek Records, as part of The Band Perry's North American tour.

Nichole Yannyetty, B.A. '07, is an actor, comedian, and writer performing in New York City. She studied improv and sketch comedy writing with the Upright Citizens Brigade and won



an NBC Diversity Scholarship to study at The People's Improv Theater. She performs with the improv troupes Marriage Bed, Monjannetty, and Just One! Other credits include a national commercial for 7UP Ten; MTV's PSA *Half Of Us*; and the Web series *Kelsey*, a critic's pick for IndieWire's 2013 Best Comedy Web Series. She has written and starred in two films, *Kissed* and *Hiccup*, now being submitted to festivals.

Genevieve Burgess, B.A. '08, M.M. '11, in music business and entertainment industries, is executive assistant to the COO at SoundExchange, an independent digital performance rights organization.

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

Brian Losch, B.S. '08, garnered a 2014 Grammy win in the Best Engineered Classical Album category for his work on singer Dawn Upshaw's *Winter Morning Walks* (ArtistShare). The album also garnered two wins for both Best Contemporary Classical Composition and Best Classical Vocal Solo for **Maria Schneider**, '83, who composed and orchestrated the record.

Chris Mazur, B.M. '08, is music producer and radio producer for Ogilvy & Mather, an international advertising, marketing, and public relations agency based in Manhattan, overseeing advertising projects for American Express, Blackrock, British Airways, Castrol, IBM, Kimberly Clark, NASCAR, and Time Warner Cable. This year he was awarded an Ogilvy and Mather Award for Best Ad of the Year.

Luke Moellman, B.M. '08, M.M. '10, is co-leading, writing, producing, engineering, and playing synths for his new group, Great Good Fine OK, which showcased at South by Southwest in Austin, Texas, this year. The group also features alumni **Zach Morillo**, B.M. '09, and **Tristan Clopét**, B.S. '09. Moellman also freelances in NYC as a producer/engineer.

Tivon Pennicott, B.M. '08, was named "second place winner" in the finals of the 2013 Thelonious Monk International Jazz Saxophone Competition, held at the Kennedy Center Eisenhower Theater in Washington, D.C., in September 2013. He has toured with Kenny Burrell

and Esperanza Spaulding and is now performing with the Roy Hargrove Big Band, Gregory Porter, and others while working on his own projects.

Parker Smith, B.M. '08, is currently pursuing an M.M. in music and human learning at the Butler School of Music, University of Texas at Austin.

Luke Walters, M.S.M.E.T. '08, is working as a research engineer with the Bose Corporation.

April Liberty, B.M. '09, is a violin and viola instructor and conductor of the Young Musicians' Junior and Intermediate Orchestras within the Community Arts Program (CAP) Conservatory for the Arts in Coral Gables, Florida. She is certified in the O'Connor Method, teaches general music and violin at the Carrollton School of the Sacred Heart, and teaches private violin and viola lessons throughout the region. She is also president of the Liberty Family Foundation, which will host the first O'Connor Method Camp in Maine in July 2015.

Caitlyn A. Smith, B.M. '09, A.B. '09, won two 2013 regional orchestra auditions in California for the Santa Rosa Symphony (utility horn) and the Stockton



Symphony (principal horn). She also performed with the San Francisco Symphony on its domestic tour in November 2013, playing assistant horn on Copland's *Symphonic Ode* in Carnegie Hall and the Krannert Center at the University of Illinois. In addition to her freelance work, she is developing a small teaching studio and enjoys playing with the chamber group Valinor Winds.

Jamie Perez Sutta, M.M. '09, is the founder and artistic director of The Children's Voice Chorus in the Miami area, which will perform in Carnegie Hall June 2014. She is



also the choir director and worship leader at Old Cutler Presbyterian Church.

2010s

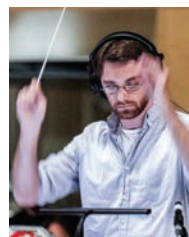
Gregory Campbell, M.M. '10, is a customer relations representative and group sales associate for the Kansas City Symphony, with whom he performs regularly. He also started a new brass quintet in the Kansas City region called Borderline Brass Quintet. He recently performed with the Fountain City Brass Band in their first-place performance at the 2013 U.S. Open Brass Band Championships.

Korre D. Foster, D.M.A. '10, is director of choral activities and assistant professor of music at Austin Peay State University in Tennessee. Under his



direction, the University Chamber Singers were selected to perform at the 2014 Tennessee Music Educators Association Conference. In recent years, he sang with the Gateway Chamber Orchestra Chorus and the Tennessee Chamber Choir. Foster represents the state of Tennessee on the board of the National Collegiate Choral Organization. He presented "The Rhetorical Implications of Charpentier's Use of Silence and Absence" at the 2013 Conference of the International Association for Word and Music Studies at the University of London.

Evan Goldman, B.M. '10, is the CEO of Evan Goldman Music, providing original music scoring for film, TV, and marketing campaigns. Project highlights from the past year include



scoring a TV pilot produced by UM School of Communication alumni **Stephen Interrante**, '06, and **Peter Saroufim**, B.S.C. '09, through an award from Samsung and the New York Television Festival, scoring a national Pizza Hut commercial, and scoring a horror feature, *The Den*, released in select theaters this spring. Goldman also wrote an Orchestra Suite for a promo

video honoring the 50th anniversary of the Los Angeles Music Center (Dorothy Chandler Pavilion, Walt Disney Concert Hall). He worked as an orchestrator and music programmer on the upcoming WWE Studios' *Scooby Doo* cartoon, and as a music programmer on the motion picture score for *Fast and Furious 6*. He was nominated for Best Original Score at the Action On Film Festival in Pasadena, California.

Rodney A. Lancaster, D.M.A. '10, jazz performance, is on tour throughout Australia and the U.S. with the Broadway show *In the Mood* in the role of Tommy Dorsey.



Jamie L. Nix, D.M.A. '10, is director of wind ensemble activities and associate professor of conducting at the Schwob School of Music at Columbus State University (CSU) in Georgia, where he was awarded tenure in 2013. This year he conducted the Florida All State Concert Band and the Music for All Summer Symposium, and he released a CSU Wind Ensemble album featuring two world premieres. Nix also produced the CSU Trombone Octet album, *A Beautiful Noise*, featuring trombone soloists Joseph Alessi, Charles Vernon, and others. He conducted performances at the 2013 International Trombone Festival and the 2012 International Trumpet Guild Conference.

Jason Stevens, B.A. '10, is a financial advisor for The Bartlett Group of Wells Fargo Advisors, working on Wall Street. With fellow Frost alumnus **Philip Muellerschoen**, B.M. '10, he is an active supporter of **Rich Chwastiak**, B.M. '09, who is pursuing an international DJ career.

Zoe Zeniodi, D.M.A. '10, A.D. '11, continues her appointment as head of music and assistant conductor at Florida Grand Opera and serves as artistic director and principal



conductor of the Alhambra Orchestra and assistant conductor of the Palm Beach Symphony. In 2013 she

conducted the Children's Concert and Life Gala with Palm Beach Symphony, guest conducted the Thessaloniki State Orchestra in Greece, and performed a piano solo recital in the Thessaloniki Concert Hall. Zeniodi also presented recitals of the complete piano music of UM Frost professor Thomas Sleeper in Miami, Athens, Crete, and Berlin. She released her third CD on the Albany Records label, including Sleeper's "Translucence."

Luis Fernandez, D.M.A. '11, is adjunct assistant professor at University of Florida, on faculty at the Blue Lake Fine Arts Camp, and an instructor with the Greater



Miami Youth Symphony. He performs with the South Beach Chamber Ensemble.

Daniel Grambow, B.M. '11, received his M.M. from the Cleveland Institute of Music and is currently singing in Chicago and Milwaukee. Last year his performances included Papageno in *The Magic Flute* with Tuscia Opera Festival, Betto in *Gianni Schicchi* with Main Street Opera, Juryman in *Trial by Jury* with Music at Unity Temple, Rasmus in *Maskerade* with Vox 3 Collective, and Carpenter in *HMS Pinafore* with the Gilbert and Sullivan Society of Chicago. This summer he will sing Schaunard in *La bohème* and Papageno in *The Magic Flute* with Chicago Summer Opera.

Katerina "Kat" Kuscevic, B.A. '11, resides in Miami, where she is oboist for Compositum Musicae Novae and the Miami Wind Symphony. She has recorded works of Giuseppe



Sammartini for oboe and harpsichord; Georges Auric for oboe, clarinet, and bassoon; and Anton Reicha for oboe and piano.

Alessandra Levy, B.M. '11, bass, is a freelance performer and studio musician based in New York City, recording for demos, video games, movies, and more. She toured The Czech Republic with Khorikos in

2013 and performs in NYC with Cosmos & Cyrillus, Sunken Meadow, and Plasma Face.

Heath Saunders, B.M. '11, is music director at Village Theatre in Issaquah, Washington. He was previously director and music director at CORE Theatrics and continues to freelance as an actor, singer, songwriter, and director in the Seattle area.

Tori Tullier, B.M. '11, singer-songwriter and alumna of the Bruce Hornsby Creative American Music program, was selected as one of ten finalists in the 2014 Country Music Television (CMT) Listeners' Choice/ Nashville Songwriters Association International Song Contest, for her original song "Your Nicotine."

Eric Spiegel, B.M. '11, is a music education teaching assistant at the University of Illinois at Urbana-Champaign, where he is pursuing an M.M.E.

Joey Barreiro, B.M. '12, recently toured Europe and the Caribbean on Royal Caribbean's *Liberty of the Seas*, where he played Tony Manero, the role made famous by John Travolta, in *Saturday Night Fever*. This fall he played Jack in Studio Tenn's production of *Into the Woods*, in Nashville. He also spends much of his time writing and composing.

Jason Cooper, M.M. '12, J.D. '12, is working as an intellectual property attorney with Lipscomb, Eisenberg & Baker, in Miami, Florida.

John Farrey, B.M. '12, music business, is



serving as membership coordinator for the Pacific Northwest Chapter of The Recording Academy (NARAS); he is also co-founder of Pop Sells Artist Management.

Levi Hammock, B.M. '12, keyboard performance, is the box office manager for Global Spectrum's venue at UM's BankUnited Center while pursuing an M.A. in arts present-



ing and live entertainment management at UM Frost.

Anna C. Hersey, D.M.A. '12, is lecturer of musicology at Broward College, Frost School of Music, and Barry University. She recently presented and participated at conferences for



the University of Copenhagen Linguistics Department, the Yale Conference on Baltic and Scandinavian Studies, the National Opera Association, and the National Association of Teachers of Singing. She was also awarded a postdoctoral fellowship from the American Scandinavian Foundation, a research residency at Det Kongelige Bibliotek, The Royal Library in Denmark.

Rachel Hershy, A.D. '12, M.M. '13, is principal bass of Shen Yun Symphony and performed this past fall at a multitude of venues, including The Kennedy Center, Carnegie Hall, Symphony Hall, Meyerson Hall, and Davies Hall. As part of their international company, Hershy is currently on a five-month tour performing in Japan, South Korea, Taiwan, Australia, and New Zealand.

Paige Martins, B.M. '12, worked as lead vocalist for a ten-piece lounge band and host of Live Band Karaoke on Carnival Cruise Lines for the past year and is currently singing as a Hal Cat vocalist on Holland America Line.

Michelle Ozog, M.M. '12, J.D. '12, is an in-house copyright attorney at TuneSat, LLC in NYC and a member in good standing of the New York Bar Association.

Jenna Tasha Rubali, B.M. '12, played the role of Extraordinary Girl on the national and international tours of the Green Day musical *American Idiot*.

Trent Allen Saunders, B.M. '12, played the role of St. Jimmy on the national and international tours of the Green Day musical *American Idiot*, traveling to seven countries over the past year. After the tour he joined the ensemble of *Aladdin*, opening on Broadway in 2014. This will be his Broadway debut.

Alessandra Salvati, D.M.A. '12, is the winner of The American Prize 2013 for her work *Tektosyne: Three Architectures for Orchestra*, a symphonic cycle composed for

her doctoral thesis at the University of Miami. *Tektosyne* had its world premiere by the Frost Symphony Orchestra at its Annual Concerto Competition and Composition Winners Concert in February 2013.

Kate Simon, Ph.D. '12, is assistant professor of music education at Towson University in Maryland. She serves on the board of directors for the Maryland/D.C.



American Choral Directors Association and has adjudicated, presented research, and conducted workshops at numerous educator associations. She is an invited music teacher in-service clinician on classroom management and rehearsal strategies in Baltimore County and Carroll County Public Schools. This spring she guest conducted the Middle School Honors Chorus for Carroll County Public Schools.

Laura Sutnick, M.A. '12, will be a featured DJ at the New World Symphony's Pulse Music Experiences. She is music director and programming director for Internet radio startup Klangbox.fm. Sutnick has performed at Ultra Music Festival and in Miami venues like the Electric Pickle, Bardot, and the Vagabond. She was named Miami's Best DJ by the *Miami New Times*.

Tomas Cotik, D.M.A. '13, violin, performs in the Cotik/Lin Duo with pianist

Tao Lin, M.M. '98. The duo just signed a contract to record four albums of Mozart's Complete Sonatas for Violin and Piano with Centaur Records. They recorded the first volume of the Complete Works of Franz Schubert for Violin and Piano to rave reviews; it was nominated for Recording of the Year 2013 by MusicWeb International. They will soon release an album of Schubert's Sonatinas. In 2013 Naxos released their duo album *Tango Nuevo*, featuring music by Astor Piazzolla, plus the world premiere of Quartet No. 5 by **Kenneth Fuchs**, B.M. '79, recorded with the Delray String Quartet. Cotik will release a solo violin CD in 2014 and record another with the Delray String Quartet.

Eduardo Delgado, M.A. '13, arts presenting and live entertainment

management, is the box office manager for the New World Symphony in Miami Beach, Florida.

Leonardo "Lenny" Dosoretz, M.M. '13, J.D. '13, is currently practicing in the corporate mergers and acquisitions group of Shumaker, Loop, and Kendrick law firm in Tampa, Florida. He also enjoys volunteering with the Tampa area Gasparilla Music Festival.

Jeremy Fox, D.M.A. '13, conducted the album *Bossa Nova Sinfonica*, recorded by the Orquesta Sinfonica Nacional De Costa Rica on the Centro Nacional De La Musica label, which was nominated for a 2013 Latin Grammy for "Abertura Jobiniana" in the Best Classical Contemporary Composition category. He continues to compose, orchestrate, and arrange his own new works.

Nessyah (Buder) Gallagher, M.M. '13, is a teaching assistant at Shenandoah Conservatory in Winchester, Virginia, pursuing a D.M.A. in saxophone performance. She teaches music history and private saxophone lessons. In October 2013 she performed a lecture recital at the Winchester Medical Center called "Music from Down Under: The Australian Saxophone" and performed in master classes at The Hartt School at the University of Hartford and at the Konservatorium Wien in Austria.

Isabella Gaviglia, B.M. '13, is currently teaching and directing band, orchestra, chorus, and guitar at Aventura Waterways K8 Center.

Rafael Piccolotto de Lima, M.M. '13, is now a D.M.A. candidate at Frost. He was nominated for a 2013 Latin Grammy in the Best Classical Contemporary Composition



category for "Abertura Jobiniana," on the album *Bossa Nova Sinfonica* recorded live by the Costa Rica National Orchestra. He won five *DownBeat* Student Awards, a JEN Student Composition Showcase Award, and an ASCAP Herb Alpert Young Jazz Composer Award, and he was selected for the 2014 Metropole Orkest Arrangers Workshop to work with Vince Mendoza and arrange for Gregory Porter. As an HMI

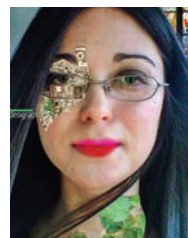
Fellow he wrote for Chick Corea, Terence Blanchard, Eric Owens, Jon Secada, and the HMI Orchestra, and assisted producer Larry Rosen in the mix of the *Jazz and the Philharmonic* PBS show, which included one of his arrangements. He premiered a new work in March with the Campinas Symphonic Orchestra and will conduct a Latin Jazz concert and live recording project with Randy Brecker, Araya Orta Latin Jazz Quartet, and the Costa Rica National Orchestra.

Megan Roy, B.M. '13, has been teaching English and music in Poland as a Fulbright Scholar during the 2013-2014 academic year. Upon her return to the U.S., she plans to attend William Paterson University to obtain a Master of Music in jazz studies and performance.

Hanako Sawada, B.M. '13, is a mathematics teacher at University Prep Science and Math High School in Detroit and the school's first instrumental music club's supervisor. She is currently working to encourage and provide music/arts education to students from low-income families in a variety of settings, from an after-school music club to a math classroom.

Daniel Susnjar, D.M.A. '13, is performing across his homeland of Australia as a first-call musician with a wide array of artists, including Paul Bollenback, as well as leading the Daniel Susnjar Afro-Peruvian Jazz Group. He lectures at the Western Australian Academy of Performing Arts and released his debut album in May 2014 at the Perth International Jazz Festival.

Liza Seigido, D.M.A. '13, premiered a new composition in May 2014 commissioned by the San Francisco Community Music Center for its children's chamber music



program. She is an instructor at Miami Dade College Kendall Campus in the Music Theater and Dance Department and a musicianship instructor at the Superior Academy of Music. She also serves as coordinator of Kendall Sound Art's new music concert series, partnering with **Lawrence W. Moore**, M.M. '07, D.M.A. '13.

In Memoriam

Victor E. Clarke, a UM trustee who donated funds to build a UM recital hall that bears his name, died on November 27, 2013, at the age of 81.



Born March 13, 1932, in Miami, Florida, Clarke served his country as an officer in the United States Air Force during the 1950s. Shortly after graduating from Cornell in 1956, he joined his father's avionics firm, Gables

Engineering, later succeeding the elder Clarke as chairman, CEO, and principal owner.

Clarke was appointed a University of Miami trustee in 1982 and an emeritus trustee in 2000. He served on several committees and chaired the visiting committees of the College of Engineering and Frost School of Music. He also was a member of the Rosenstiel School of Marine and Atmospheric Science visiting committee.

The Victor E. Clarke Recital Hall is a 139-seat venue dedicated in April 1994 that continues to host solo performances and smaller concerts. With the Frost School now in the midst of a major expansion, Clarke Recital Hall will be retrofitted with high-tech sound and lighting features to accommodate electronic classical music.

"Victor was always curious about technology," recalls Frost School Dean Shelly Berg, "and I think that's what drew him to music. He was somewhat of an amateur music technology buff."

Clarke is survived by his daughters, Charlotte "Anne" Clarke and Patricia "Lynn" Clarke Cogan; six granddaughters; and five great-grandchildren.

Louis Tertocha, an attorney and adjunct lecturer in the Arts Presenting program whose career included a successful



private practice and serving as general counsel for the Adrienne Arsht Center for the Performing Arts, lost his battle with leukemia on October 11, 2013, in Miami. He was 59. Tertocha was a beloved lecturer, mentor, colleague, and friend to many in the UM Frost School

of Music and School of Law. He is survived by his life partner, Maribel Biamon; mother, Joan Bird; and his younger brother, Roger Tertocha.

James R. "Russell" Young, D.M.A. '90, former adjunct assistant professor, conductor, and program director of Frost Opera Theater from 1989 to 2005, died December 8, 2013, in Marietta, Georgia, after a brief illness. He was 60. He was serving as professor of opera theater at Kennesaw State University and a faculty member at many international vocal programs. He is survived by his wife, Jana Revels Young; son, Zachary; daughter, Anna; and brother, Kenneth Young.

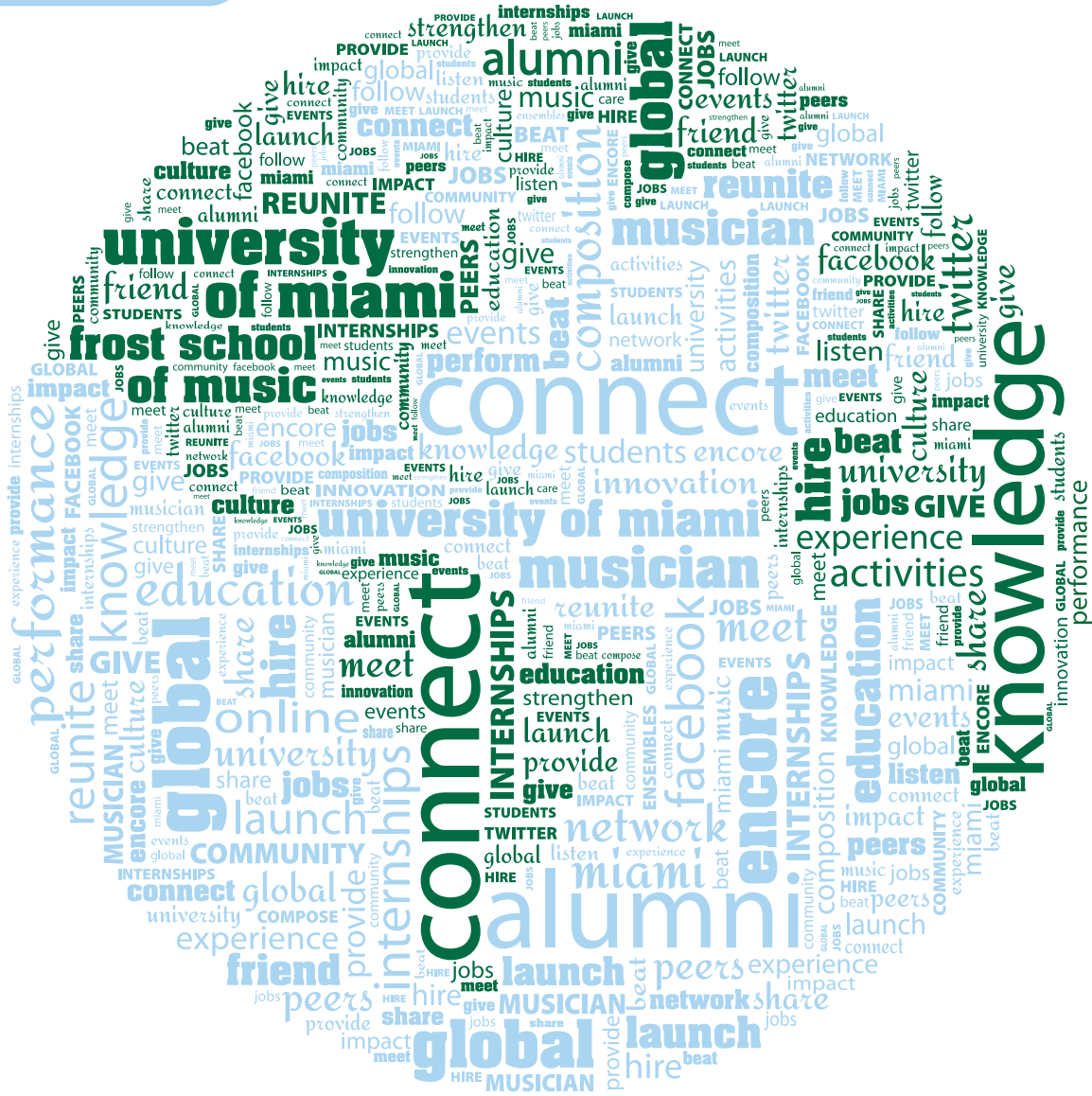
William Russell, B.M. '57, M.M. '58, Band of the Hour director from 1972 to 1991, died at the age of 77 on December 3, 2012, in Lake Placid, Florida. He played a key role in developing the Department of Studio Music and Jazz at Frost in the early 1960s. In 1984 he received the UM Alumni Association's Inside Out Award. He is survived by his sister, Barbara Darrow, B.Ed. '67.

Kirby Campbell, former tenured professor at Frost who taught saxophone and flute in the Department of Jazz, died on September 27, 2013, in North Carolina following a brief illness. He was 97. With only an 8th-grade education, Campbell was a self-taught professional musician, playing and mastering all the woodwind instruments, especially the saxophone and flute, as well as the cello. After serving two years in World War II in the Philippines, he played in big bands, including several years with the Johnny Long Orchestra and the Sammy Spears Orchestra for *The Jackie Gleason Show*. He performed with an array of entertainers, including Frank Sinatra, Elvis Presley, Barbra Streisand, and Nat King Cole.

He is survived by his son, John Kirby Campbell; daughter, Patricia C. Higgins; son-in-law, Terry Higgins; three grandchildren; brother, Owen Campbell, and his wife; numerous nieces and nephews; and his beloved companion, Mary Armstrong.

Robert Henry Meyer, B.M. '76, M.M. '78, of Lakeway, Texas, died June 24, 2013, after a two-year battle with cancer. He is survived by his wife, Bonnie; brother, Zachary; daughter, Melissa Braeger; son-in-law, Chris Braeger; son, David Meyer; daughter-in-law, Jenn Matheson; stepdaughter, Bethany Parish, and her husband, Anthony Parish; stepson, Jeremy Brock; and five grandchildren. ▮

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