

University of Miami · Spring 2015

SCORE

FROST SCHOOL OF MUSIC

INSIDE:

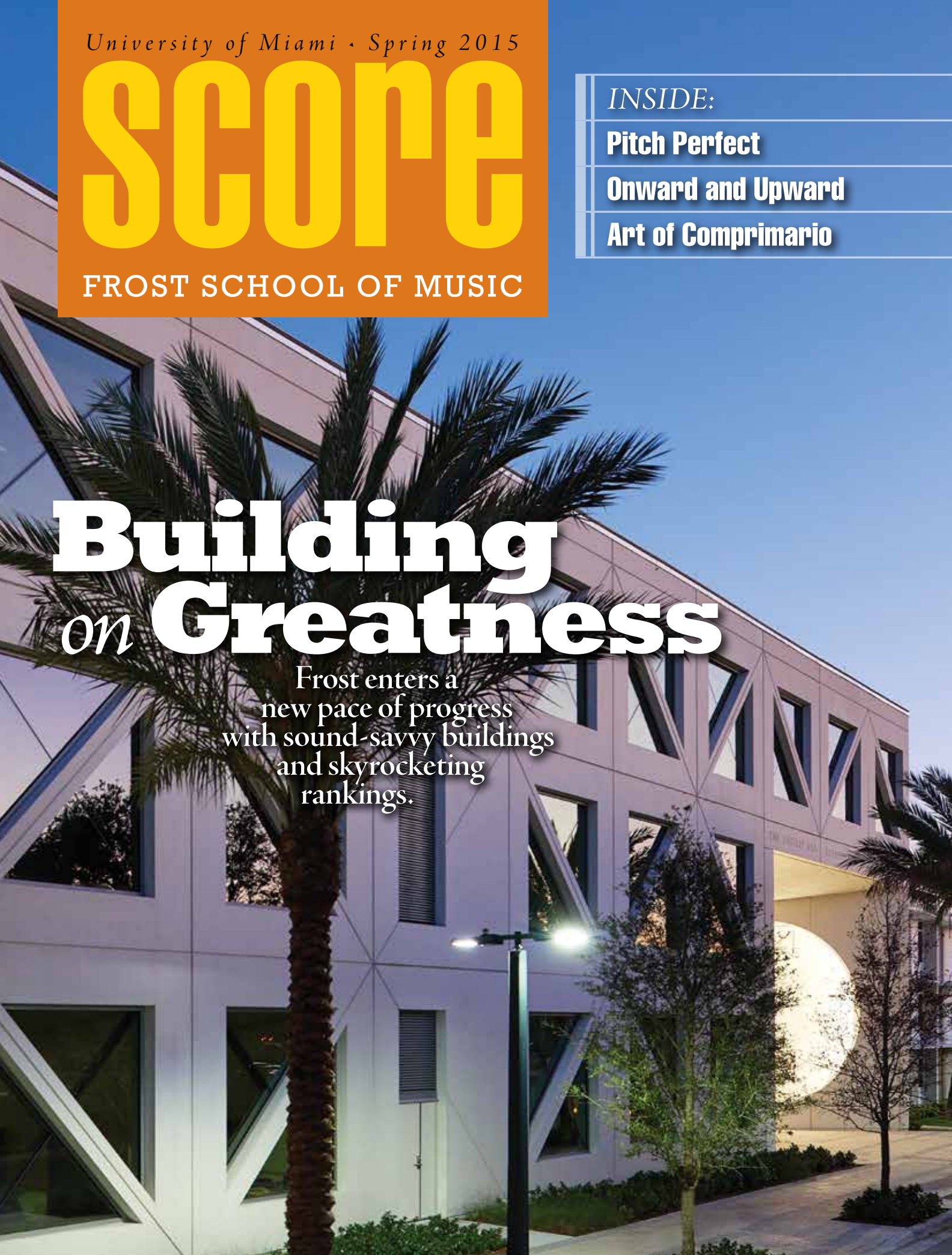
Pitch Perfect

Onward and Upward

Art of Comprimario

Building *ON* Greatness

Frost enters a new pace of progress with sound-savvy buildings and skyrocketing rankings.



Message from the Dean

What a year it has been! As you will read in this issue, *Musical America* and *The Hollywood Reporter* have affirmed the Frost School's place in the very highest tier among university music schools worldwide. Our long-held goal remains to be the most excellent and relevant music school anywhere, and we are accomplishing that ambition on a daily basis. Here's how:



Our curricula are the most relevant and innovative. It started with the groundbreaking undergraduate *Experiential Music Curriculum*, which results in broader skills and more ability to compose, arrange, improvise, and hear music. Now we are revising our master's degrees in performance, with career and skill-focused course options to foster better stage presence and skills in marketing, communication, media and repertoire creation, and pedagogy. *Frost Online* is growing and extending the excellence and uniqueness of a Frost education to students everywhere. The *Henry Mancini Institute* continues to provide Frost students with real-world experiences rarely found in academia. These include network television specials, major label recordings, film scores, and concerts and workshops with renowned artists across a spectrum of style and genre. Now we are welcoming James Newton Howard as artistic director of the Henry Mancini Institute, and a new world of opportunity awaits.

Frost graduates are working. Many of our programs have virtually 100% employment, including Music Engineering, Music Education, Music Therapy, and the various forms of conducting. The vast network of Frost alumni in the music industry is a supportive pool of employers for Music Business graduates. Frost performance graduates are working, too! In the last few years there have been dozens of placements in symphonies and other performing groups. The relevance and excellence of our faculty and curricula translate to career opportunities for our students.

We keep getting better! It is no denigration of the past to strive to continually improve. In fact our strength has served as a platform for our remarkable growth. Approximately 40% of the students we accept choose to enroll, either coming from or turning down other top music schools in the world to attend the Frost School. The faculty continues to be more renowned and have a larger imprint on music, and they are the reason so many brilliant

students want to study in the Frost School. Our facilities are improving, as well. The new Patricia Louise Frost Music Studios are among the great music learning spaces in higher education. We have finished fundraising for a new Knight Recital Hall, and we are renovating recording and "hack" spaces for Music Engineering.

We need you! Show the world you are an alum or friend of the Frost School. Go to UMFrostStore.com and find a cap, shirt, or other Frost logo item, so everyone will know you are part of the next greatest music school!

Warmly,

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

Frost School of Music

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Frost Featured and Named Top 20 in *Musical America* Special Report



THE FROST SCHOOL OF MUSIC enjoyed prime placement on the cover of the “2014 Special Report: A Guide to Music Schools,” published in September by *Musical America*, a highly respected digital and print publication for artists, presenters, and managers. The Frost School made the top 20 on a list of Top 50 Music Schools around the World, culled from a database of 1,278 institutions listed in the *Musical America* directory.

The cover showcased a rendering of the Frost School’s new Patricia Louise Frost Music Studios, and the story inside focused on Frost’s new partnership with Universal Music Classics, a top-three worldwide record label with brands Decca, Deutsche Grammophon, EMI,

Blue Note, Capitol, Verve, and more. In her Editor’s Note, Susan Elliott of *Musical America* wrote, “While courses in business, marketing, even public speaking are offered at many music schools, this program is the first that actually brings an ongoing business (well actually, its artists) into the classroom.”

The Universal Music U @ Frost partnership aims to grow the future of “classic” music by re-imagining performer training, the recording, and the concert through new approaches to format, production, and audience development, and by creating a social network of young classic music enthusiasts assembled by a collaborative student committee. ||

***The Hollywood Reporter* Also Ranks UM Frost in Top Tier**

THE HOLLYWOOD REPORTER unveiled its annual ranking of the world’s top 25 music schools in November, and the Frost School of Music was listed in the top 15 along with peer institutions Juilliard, Berklee, USC,

UCLA, Oberlin, New England, Curtis, Eastman, NYU, Royal College of Music, Manhattan, Indiana, CalArts, and Conservatoire de Paris. According to the

company’s website, “editors and dozens of industry and academic insiders assessed each school’s reputation, and the honored schools then ranked one another’s programs anonymously.” The publisher applauded the Frost School’s innovative Bruce Hornsby Creative American Music Program, the “genre-busting” Henry Mancini Institute, and the robust music business program, citing the boom in job placement among graduates. ||



Frost Fundraising Exceeds \$40 Million Campaign Goal

PHOTOS BY VERSATILE LIGHT STUDIO



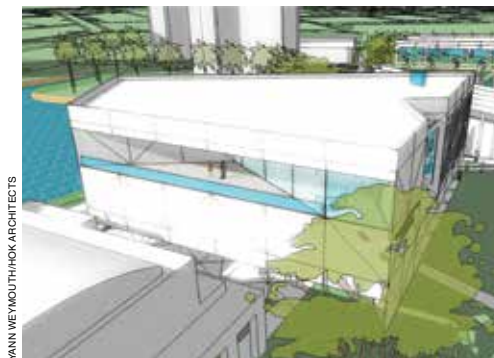
THE FUNDRAISING TEAM of UM trustee and Frost campaign chair David R. Weaver, Dean Shelly Berg, Associate Dean for Development Holly Freyre, and Director of Development Lynne Gibson (pictured above with Sebastian the Ibis) has secured \$48 million in donations and pledges to date, exceeding the Frost School's \$40 million fundraising goal set for *Momentum2: The Breakthrough Campaign for the University of Miami*. The gifts include \$37 million for new buildings and renovations and \$11 million in new music scholarship endowments to recruit and retain top talent from around the world in music performance, business, and research.

"This major support from longtime benefactors and new donors to the Frost School is extremely gratifying,"

\$7.5 Million Knight Foundation Grant Helps Fund New Recital Hall

THE UNIVERSITY OF MIAMI was awarded a \$7.5 million grant by the Knight Foundation to name and support construction of a new John S. and James L. Knight Recital Hall at the Frost School of Music. Alberto Ibarguen, president and CEO of the Knight Foundation, announced the gift at a community meeting on March 8.

"Great art defines and lifts the soul of a community. The arts create a sense of place and help bind us to each other with common experience. They help us explain the way we feel and represent who we are," Ibarguen said.



YANN WETWOUTH/CHOK ARCHITECTS

Patricia Louise Frost Music Studios Opens

Students and faculty of the Phillip and Patricia Frost School of Music rejoiced in creative euphoria on February 20 as they celebrated the dedication of the new Patricia Louise Frost Music Studios building complex, made possible by the generosity of the school's naming benefactors, Dr. Phillip and Patricia Frost. See full story on page 20. ||



said Dean Berg. "As a result, we will continue to attract the very best students and faculty for decades to come."

Alumni, faculty, concert patrons, and friends who wish to further support the Frost School of Music through a major charitable gift or multiyear pledge are invited to contact Holly Freyre at hfreyre@miami.edu or Lynne Gibson at lgibson@miami.edu. Contributions at all levels are appreciated and will be gratefully acknowledged. ||

"Knight's goal is to help build the community we all want to live in, a community where art is general and available to everyone, in all of our neighborhoods."

This generous gift—when combined with other donor pledges, including \$2 million from the Paul J.

DiMare Foundation and \$1.2 million from Dorothy and David Weaver—will enable the Frost School of Music to move forward with the final design and construction of the estimated \$15 million project. ||

A new 200-seat Knight Recital Hall at Frost will be designed for live acoustic and recorded music presentations, live streaming, multi-camera video projection, and other high tech capabilities.

Three Music Alumni Earn Grammy Nominations

THREE MUSIC ALUMNI were among the distinguished nominees at the 57th Grammy Awards ceremony, held in Los Angeles and televised on February 8, 2015.



Jeremy Fox

Pete McGuinness, B.M. '86, earned two Grammy nominations for arrangements on his *Strength in Numbers* album, featuring the Pete McGuinness Jazz Orchestra (Summit Records): Best Arrangement Accompanying a Vocalist for "What Are You Doing the Rest of Your Life" (McGuinness was also the vocalist) and Best Arrangement for Instrumental or A Cappella for "Beautiful Dreamer." Kip Sullivan, B.M. '81, M.M. '84, M.B.A. '86, owns Summit Records.

Jeremy Fox, M.M. '01, D.M.A. '13, left, also earned a Grammy nomination in the Best Arrangement Accompanying a Vocalist category for "All My Tomorrows" on his album, *With Love: Arrangements for Some*

of My Favorite Singers (Jazzbill Records). The project features vocalists Kate McGarry, Kevin Mahogany, Kate

Reid, M.M. '96, D.M.A. '03, Wendy Pedersen, B.M. '89, and others. Over 40 of the Frost School's Henry Mancini Institute fellows and Stamps Distinguished Ensemble Scholars performed in the studio orchestra. Stefanie "Teff" Martinez, B.S. '13, was assistant recording engineer; co-producers were Jeremy Fox and Kelly Garner, D.M.A. '14.

Multi-Grammy-winning music engineer and producer Andrew Scheps, B.M. '89, (Adele, Black Sabbath, Red Hot Chili Peppers) was music engineer and mixer on the self-titled Beyoncé album nominated for Album of the Year. Scheps also mixed the hit single "Take Me to Church" that garnered a Song of the Year nomination.

In other Grammy honors, J.D./M.M. student Brian Oliver won a 2015 Entertainment Law Initiative writing competition sponsored by The Grammy Foundation.

Oliver's winning entry, "One Album Warrants One Award: Harmonizing the Statutory Damages Schema with the Unbundled Recorded Music Industry," encourages courts to reconsider the way they have been awarding statutory damages in connection with digital musical albums. Oliver received a \$5,000 scholarship, all-expenses paid trip to the Grammy Awards ceremony in Los Angeles, and the opportunity to present the paper at a high-profile entertainment law luncheon during Grammy Week. A major law review or journal will publish his essay. ■

New Freshman Stamps String Quartet Makes Its Debut

Tommy Johnson (violin), Sarah Huesman (cello), Stephen Huber Weber (viola), and Jacques Gadway (violin) pose with donors Roe and Penny Stamps after their debut as the Stamps String Quartet, Class of 2018 at an All Stamps Ensemble concert on February 3 in Gusman Concert Hall. The four are performance majors enjoying their first year as Stamps



RF PHOTOGRAPHY

Ensemble Scholars in the Frost School of Music and will perform together as an ensemble for the next four years. Stamps

Scholars receive full-tuition scholarships, plus room and board from the Stamps Family Charitable Foundation and the University of Miami. They are also eligible to receive funding for special enrichment activities together, such as summer study abroad. ■

Frost Introduces Master's Degree in Sound Recording Arts

SOUND WAVES REVERBERATED throughout the industry when Frost School of Music announced a new master's degree program in Sound Recording Arts will begin this fall. Immediate postings on *Mix Online* and other notable websites and blogs were tagged widely.

Accredited by the National Association of Schools of Music (NASM), the two-year graduate degree program will be offered through the Frost School's highly respected Music Engineering Technology program, administered by Associate Professor and Program Director Colby Leider, whose team currently conducts more than \$5 million in sponsored research at UM Frost.

"The new Master of Music in Sound Recording Arts (M.M.-SRA) curriculum is ideal for students who already hold an undergraduate degree and wish to pursue or further enhance careers in sound recording, sound design, media composition, game audio, sound reinforcement, education, and related fields," explains Dean Shelly Berg. "The program is interdisciplinary in nature and includes courses in music, music engineering, computer programming, music history, and education. It is distinguished from other such programs in its simultaneous focus on creativity, experimentation, and tradition."

The M.M.-SRA curriculum is both challenging and relevant to today's music recording profession. It addresses practical and aesthetic issues surrounding music and technology, including sound recording, mastering, mixing, human-computer interaction, computer music, acoustic ecology, sound reinforcement, and a variety of electives related to the growing field.

Classes and research projects will be offered by outstanding faculty, including Leider, Will Pirkle, B.M. '89, M.S.E.E. '91, Christopher Bennett, B.S. '05, M.S. '07, Ph.D. '10, Joseph Abbati, B.M. '92, M.F.A. '11, and Dana Salminen, B.M. '08, from Music Engineering Technology; Charles Norman Mason, B.M. '77, and Juraj Kojis from Music Composition; Mitsunori Ogihara from



Computer Science; and Joel Zysman, director of high-performance computing at the Center for Computational Science.

The Music Engineering Technology program is a division of the Music Media and Industry Department, chaired by Associate Professor Serona Elton, M.M. '95, a music copyright expert. It will continue to offer the highly popular Master of Science in Music Engineering (M.S.-MuE) program, the first graduate degree in music technology in the United States, founded by Ken Pohlmann in 1986. Graduates of the program are routinely placed in top audio companies and are currently working in the fields of digital signal processing, transducer engineering, audio education, and audio programming. The M.S.-MuE program requires applicants to possess an undergraduate degree in a technical field (typically electrical engineering or computer science).

Commenting on the reasons the new M.M.-SRA degree is being offered at this time in the school's history, Leider reflected, "We have fielded an increasing number of inquiries from recording engineers seeking a master's degree to enhance both their professional skills and research techniques. After years of careful planning, we are pleased to broaden our scope and offer this new Master of Music in Sound Recording Arts. This new degree will expand our growing community of scholars and practitioners who are passionate about the nexus of music and technology. And Miami is the perfect place for this to happen." ||



Weeks Center for Recording and Performance and Weeks Music Library Celebrate Milestone Anniversaries



ANDREW INNENRARTY

Jennifer Voigt, right, discusses her musical selection with trustee Marta Weeks-Wulf.

TWO LEARNING CENTERS on the Frost School of Music campus that proudly bear the names of UM trustee Marta Weeks-Wulf and late husband Austin Weeks celebrated milestone anniversaries this academic year.

The *L. Austin Weeks Center for Recording and Performance*, dedicated in 1994, will commemorate its 20th

anniversary with a major renovation and upgrade of its recording studio and console this summer in anticipation of expanded use by students in the new Master of Music in Sound Recording Arts program.

The *Marta and Austin Weeks Music Library and Technology Center* celebrated its 10th anniversary on January 23, 2015, with a reception for 100 guests hosted by Dean of Libraries Chuck Eckman and Dean of the Frost School of Music Shelly Berg.

During the reception for the Weeks Music Library, vocal students Max Moreno, Ana Collado, and Jennifer Voigt performed works they studied in a musicology class taught by Associate Professor Karen Henson using a newly acquired Roger Gross Opera Collection for reference. The Weeks Music Library acquired the collection after the passing of Roger Gross (1938–2013), a well-

known New York autograph dealer and opera connoisseur who, over the course of his lifetime, accumulated thousands of books and other historical materials from the 18th century onward.

After the student performances, music librarian Nancy Zavac, M.M. '79, said, "The Roger Gross Collection is a major acquisition for the University to have as a resource, and to see it explored, and hear it brought to life with such talent, is deeply inspiring and rewarding."

She concluded the program with a special thank you to Marta Weeks-Wulf and husband Karleton Wulf in attendance. "We have so many marvelous collections and materials on hand for our users; this facility would not exist without Marta and her family's thoughtfulness and generosity." ■

Tuition Discount for UM Alumni at Frost Online

FROST ONLINE (frostonline.miami.edu) debuted in August 2014 (see feature story in *Score* 2014), and students from across the United States and China are enrolled in both the Master of Music and the Master of Arts in Arts Presenting and Entertainment Management online degree programs offered through the Music Business and Entertainment Industries department.



University of Miami alumni can receive up to a 50 percent discount on tuition. Depending on qualifications, non-alumni may also be eligible for up to a 35 percent discount. Contact Assistant Director of Admission and Recruitment Rachel Hanusa, B.M. '10, M.M. '14, at rhanusa@miami.edu for more details. In addition, individual courses for non-degree-seeking students are now available.

"Just wanted to say how intuitive this program is and how much I'm learning already," Frost Online student Jareld Washington wrote in an email, stating he learned new information "that's going to help me tremendously in the field in just three weeks." ■

Dean Shelly Berg to Host National Sirius XM Radio Show: *Live from Frost*

Sirius XM Radio has signed Shelly Berg as curator and host for a new national jazz radio show tentatively called *Live from Frost*, which will focus on the artistic output of younger jazz recording artists from the past two decades who are recognized as moving the genre forward, plus select showcases of Frost jazz students and faculty.

The show will include interviews and a wide spectrum of music, to be recorded and mastered in the Weeks Recording Studio at the Frost School of Music as well as Sirius XM Radio studios in New York City. The show is slated to begin airing this summer. ■



DANIEL AZOLUAY

New Director of Athletic Bands Brings Bright Changes



THE BAND OF THE HOUR has been a staple of UM tradition and the face of the Miami Hurricanes since 1933. Now under the leadership of Jay C. Rees, B.M. '84, pictured above at Sun Life Stadium, the program is reinventing conventional marching band with a modern twist.

"The goal is to surprise the audience with sounds and visuals that are unexpected, passionate, and engaging," says Rees, whose signature ponytail and snazzy game-day attire are only a small part of the band's cutting-edge new look.

Rees brings his unique vision, custom-arranged music, and innovative drill design to the Frost Band of the Hour. His team includes Assistant Band Director Douglas McCullough and Danceline Coach Natalie Chernow. Last fall, the marching band was heard across campus and at football games playing Rees' arrangements of Daft Punk and Stevie Wonder. The pep band rocked the BankUnited Center with Rees' high-energy catalog of jazz-influenced, chart-topping hits. Next season, they'll be sporting new uniforms, new equipment, and more new music.

When he was a UM student, Rees was a member of the Band of the Hour for four years, serving three as drum major. He credits his former professor Bill Russell for allowing him to experiment in the medium. "Russell taught me the value of transcending the traditional Sousa marches by custom writing musical arrangements that are current yet also substantive."



PHOTOS BY J.C. BRIDLEY@MESHOOTER.COM

Prior to his UM appointment, Rees served at The University of Arizona for 21 years. Under his guidance, the marching band gained international recognition and was ranked among the top five college bands in 2009 by College Band Directors National Association.

A family man by nature, Rees has two grown sons who are both musicians. His wife works as a communication consultant for the Frost School of Music. "The concept of family permeates everything that I do," says Rees, who wants every member of his band family "to feel valued, and also to feel they are having an experience that is valuable to them."

Frost students learn quickly that Rees expects intensity, hard work, commitment and focus, along with a great trust and belief in what they can create together as an ensemble.

"The Frost Band of the Hour is a high-pressure, high-profile, and physically and musically demanding group," he explains, "but also a challenging and diverse musical experience where students can learn about themselves and about working with others."

Clarinetist Tiffany Valariño praises the results. "I've never been pushed so hard to excel. Jay Rees is one of the best things that has ever happened to UM."

For Rees, the most fulfilling part of directing the Frost Band of the Hour is providing its members the powerful opportunity to gain a deeper understanding of themselves through music. Each year, he offers student positions in peer leadership and teaching. Flutist Julia Klingner, a Music Education senior who marches trombone and is also drum major, recognizes the immediate impact Rees has had on her teaching career. "He never accepts mediocrity, leads by example, and models everything himself. It's a lesson I use not just in band but in all of life."

"The key now is to grow the band in numbers," Rees says. "Alumni can help by encouraging prospective, current, and future students to join the marching band." ||



Drum major Julia Klingner conducts the Frost Band of the Hour on game day.

Accolades for Music Ed Ph.D. Alumni

THE MUSIC EDUCATION program at Frost, administered by Professor and Department Chair Don Coffman, Professor Stephen Zdzinski, and Associate Professor Carlos Abril, B.M. '93, is one of the most progressive in the nation, offering the only Ph.D. degree in the Frost School of Music. The program ranks in the top ten of its kind, boasting a 100% graduation rate and placement of its students at major institutions as researchers, educators, and leaders in the profession.

"The Music Education faculty at the University of Miami engage students with real-world problems, trends, and issues," says Brian Wesolowski, Ph.D. '12, assistant professor of music education at the University of Georgia, who also holds degrees in jazz performance. "Students are prepared for the competitive job market that exists today, and graduates succeed in all areas of the music industry."

The focus of the Frost Music Education Ph.D. program is to expand conventional boundaries and provide opportunities for experiential learning. Students obtain a diverse set of skills and experience with unique course offerings such as International Music Education, Social

Issues in Music Education, and Community Music Programs for adults and children. There are doctoral seminars on Presentation and Publication, Writing Practitioner Articles, and Higher Ed Job Search in Music.

Professor Coffman also attributes the strength of the program to "our outstanding faculty and their openness and desire to be relevant. We embrace the Frost motto that the future of music is here."

Since its inception in 1972, the majority of all Frost Music Education doctoral placements have been at Division 1 research institu-

tions. Manny Brand, Ph.D. '76 (Hong Kong Baptist University) was one of the first students to graduate from the program. Recent graduates include Charles Ciorba, Ph.D. '06 (Oklahoma University), Kelly Parkes, Ph.D. '06 (Virginia Tech), Sandra Schwartz, Ph.D. '06 (West Virginia University), Brian Russell, Ph.D. '10 (Frost School of Music), Brian Wuttke, Ph.D. '11 (George Mason University), Jennifer Doyle, Ph.D. '13 (University of Hawaii), Andrew Dahan, Ph.D. '14 (Illinois Wesleyan University), and Ahmad Rithaudin Md Noor, Ph.D. '14 (Universiti Teknologi Mara-Malaysia). ■



Study Reveals Music Teachers' Advocacy Disconnect

A NEW STUDY co-authored by Associate Professor Carlos Abril, B.M. '93, and Julie K. Bannerman at Crane

School of Music at SUNY Potsdam is the first to examine, on a national level, the major problems music teachers are facing and what can be done about them.

Published in the *Journal of Research in Music Education*, "Perceived Factors Impacting School Music Programs: The Teacher's Perspective" conducted a random survey of 375 elementary school teachers. Although prior research found that state and national policies have a negative effect on art programs in schools, only about half of the teachers surveyed in the current study reported feeling that national education policies

have an impact on their programs or positions. A large number of music teachers (48%) responded that national policies had no impact at all.

When asked who or what is critical to maintaining or improving their programs and positions, the school principal was cited as the most prevalent factor. Most of the teachers (90%) therefore primarily showcase their music programs through performances, or by collaborating with teachers in their school.

"The findings imply that music teachers are not fully informed of the ways policy from the state and national level impacts their work," said Abril, lead investigator of the study. "This knowledge is imperative in order for them to be proactive in advocating for music in the school curriculum." ■



Carlos Abril

VERSATILE LIGHT STUDIO

Music to Medical Ears

THE LAST PLACE one might expect to teach future doctors and nurses is on the concert stage, but a string quartet from the Frost School of Music conducted by Dean Shelly Berg playing Mozart's *Eine kleine Nachtmusik* did just that for 210 medical and nursing students during the second Interprofessional Patient Safety Course run by the University of Miami's Miller School of Medicine and the School of Nursing and Health Studies last summer.

The concert was not intended to be a respite from the intense, fast-paced simulations of maladies that teach situational awareness, tear down hierarchies, and nurture the team-building skills future physicians and nurses need to prevent errors and improve patient outcomes in the real world. Rather, it was a profoundly insightful component of their clinical education.

Thus, the medical and nursing students saw a bit of themselves when, spurred by Berg, violinist Michelle Godbee, A.D. '12, M.M. '13, morphed into an over-achiever, playing faster than her fellow musicians, or when violinist Arianne Urban, B.M. '14, nervously melted into the background after Berg ridiculed her for asking a question, or when all of them played their parts with technical precision but without a trace of passion



or interest. Under none of these scenarios did Mozart's masterpiece sound unified, conveying Berg's point better than any lecture or textbook.

"You have to be aware of your job, but you have to be aware of other people's jobs around you, because their jobs interrelate to yours," Berg reiterated. "You have to react to what they're doing in real time."

For medical student Nikesh Shah, B.S. '13, the presentation was as instructive as it was unexpected. "I thought it was awesome...It was much more eye opening than a lecture. Seeing and hearing is better than someone telling you that being in sync is important." ||

Dean Berg and Frost musicians demonstrate teamwork at a patient safety seminar.

Salzburg Program Celebrates Its 30th Year and a New Director



The hills are alive as vocal students from across the globe gather each summer in Austria for the University of Miami Frost School of Music at Salzburg, an elite month-long training program celebrating its 30th anniversary this July 13 through August 13, 2015.

Young singers and pianists study abroad with world-renowned artists in the birthplace of Mozart for a comprehensive program focusing on German Lied and operatic repertoire.

Participants enjoy access to concerts and special events in Salzburg's famous festival theaters, cathedrals, palaces, and the Mozarteum, as well as historical sites in Salzburg and Vienna.

Robynne Redmon, mezzo-soprano, assistant professor of vocal performance, took the lead in 2014 as the program director. She has performed leading roles with many major opera houses of the world, including The Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Berlin State Opera, and Opera de Marseilles. Esther Jane Hardenbergh, professor of voice and chair of the Department of Vocal Performance, served as the Salzburg program director for the previous 14 years. The program was founded by Lorine Buffington (see In Memoriam page 59), whose students included Elizabeth Caballero, B.M. '99, and Sandra Lopez B.M. '96. ||

Frost Students Side by Side with The Cleveland Orchestra

THE CLEVELAND ORCHESTRA and the Frost School of Music are in the ninth year of a rewarding collaborative partnership. In March of this year, Frost School of Music students attended a full day of music with The Cleveland Orchestra at the Adrienne Arsht Center in Miami, beginning with a two-hour side-by-side rehearsal under the direction of Franz Welser-Möst with members of The Cleveland Orchestra and the Frost Symphony Orchestra. The day culminated after the orchestra's two-hour evening rehearsal of Mahler's Symphony No. 6, which was open to all Frost students and faculty.

Afternoon activities included a series of master classes, coaching sessions, and a reading session of new chamber music for oboe, horn, violin, viola, and cello composed by six Frost student finalists. Two of the compositions, *Phrygia* by doctoral candidate David Mendoza, and *Barnyard Glass* by doctoral candidate Shawn Crouch, were selected and premiered by musi-



GETTY IMAGES

cians from The Cleveland Orchestra on March 27 and 28 at a Prelude Concert preceding the orchestra's regular subscription concerts on the same dates.

As part of the residency partnership, Frost musicians were also offered free Cleveland Orchestra concert tickets at the Arsht Center throughout the 2014–2015 season. ||

Berg Music Directs National Tree Lighting at White House

DEAN SHELLY BERG was co-music director for the 92nd annual National Christmas Tree Lighting concert and ceremony in Washington, D.C., on December 4, 2014, along with Frost visiting committee member Gregg Field. Over 100,000 attended the outdoor holiday event. President

Barack Obama and the first family participated in the ceremony, flipping the switch on thousands of LED lights that lit up a giant Christmas tree in President's Park in front of the White House. The annual event was



started in 1923 and brings citizens together to share in a message of hope and peace. This year Google and The National Parks Foundation sponsored the event, produced by Bounce AEG. It was streamed live online, then broadcast nationally on PBS stations throughout the month of December. The evening

was co-hosted by actors and producers Tom Hanks and Rita Wilson, joined onstage by vocalists Patti LaBelle, Fifth Harmony, Ne-Yo, Steve Miller, Nico & Vinz, The Tenors, and the President's Own Marine Band. ||

MusicReach Gets New Name and New Director

KIND SUPPORTERS Phillip and Patricia Frost made a surprise \$1 million gift announcement during the school's Winter Wonderful gala dinner on December 7 to rename the burgeoning Frost MusicReach program in honor of outgoing University of Miami president, Donna E. Shalala.

Newly appointed director of community outreach, violinist Melissa Lesniak, Ph.D.'05, is administering the now renamed Shalala MusicReach Program of the Phillip and Patricia Frost School of Music. She replaces flutist Cassandra Eisenreich, M.M.'09, D.M.A.'12, who joined the faculty of Slippery Rock University in Pennsylvania.

The Frost's generous gift will enable the program to expand the number of students served annually with free music lessons and mentorship in area schools and community centers, taught by Frost student musicians receiving mentoring training and outreach scholarships.

Lesniak was formerly executive director of the Greater Miami Youth Symphony, where she wore several hats, including conductor, chamber ensemble coach, string instructor, and overall administrator of the organization. ||

Left to right:
Patricia Frost,
Donna E. Shalala,
Phillip Frost



JENNY ABREU

Business Development Moves Forward

AN ADVISORY COMMITTEE of UM trustees and business thought-leaders is funding a new business development director position at Frost for two years with the goal of quickly forging new academic-business partnerships, music licensing and production deals, and other initiatives to increase the school's revenue streams. The position is expected to become self-sustaining through generated income.

Music industry executive and entrepreneur Brian Wilkins was just hired for the position and will work in tandem with Associate Dean for Strategic Initiatives Reynaldo Sanchez, B.M.'80, M.M.'82.

Wilkins is the founder of 137 Entertainment, served as business development director for PledgeMusic and Cyber PR, and helped create, launch, and build the music mobile social application, CrowdStream. He has

held positions with major and independent music label partners including Sony/BMG Entertainment, RED Music, and INgrooves. He was also an artist manager and director of new media for Rebel-One Management, where he helped guide the careers of top-tier artists and producers including Rihanna and Alex Da Kid. ||



Concert Series Encourages New Vocal Works

To encourage creation, collaboration, and performance in modern art song, assistant professor and acclaimed tenor Tony Boutté has founded New American Voices, a five-concert series culminating in the award of a New American Voices Composition Prize. The inaugural concerts were curated and presented this spring in New York City and Miami, concluding in a final concert featuring music composed by Frost student composers to six poems from Boutté's pen, *Cat Tales*. The winner of the prize was D.M.A. composition candidate Shawn Crouch for his music set to the poem "Morris," which Boutté says "seemed to capture the essence of the poetry in an especially unique and poignant way." ||



Frost Students Garner Top Awards and Honors

FROST SCHOOL OF MUSIC students were handsomely represented in prominent national and international competitions, garnering top awards throughout programs.

Piano doctoral candidate Anastasiya Naplekova was awarded second prize of virtuosity in Morocco's 2014 International Piano Competition-Her Royal Highness Princess Lalla Meryem and special prizes for best performance of Russian music, Rachmaninov's Piano Sonata No. 2, sponsored by the Russian Embassy, and for best performance of Polish music, Chopin's Polonaise in F# minor, op. 44, sponsored by the Polish Embassy. Naplekova was awarded a cash prize and will perform winner's recitals at the Festival de Sintra in Portugal and at the Théâtre National Mohammed V in Rabat, Morocco.

Doctoral candidate Hyun-Jung Lee received the 2014 Music Therapy Perspectives Graduate Student Research Award for her work involving children with autism and their ability to attend to music. Lee was recognized at the 2014 American Music Therapy Association (AMTA) conference, and her research was published in the clinical journal *Music Therapy Perspectives*.

Rodrigo Bussad, a master's candidate in composition, took two top awards in the American Prize competition, Student Division: first prize in the Chamber Music category for his piece *Loin*, and second prize in the Orchestra category for *Depois da Chuva*.



VERSATILE LIGHT STUDIO

Anastasiya Naplekova

Undergraduate percussionist Maria Chlebus won third prize in the 2014 Houston Symphony Ima Hogg Competition on the marimba, where she was among four finalists.

Senior vocal major Ana Collado received a 2015 Encouragement Award in the Florida District Metropolitan Opera National Council Auditions.

In jazz, master's student Tal Cohen was named winner of the 2014 Barry Harris Jazz Piano Competition. Cohen's winnings earned him a generous cash prize and took him to Detroit to play in the city's International Jazz Festival.

Doctoral candidate and HMI fellow William Longo, M.M.'14, won the 2014 Sammy Nestico Award for a New Jazz Composition of The United States Air Force Band. It will be recorded and performed in their upcoming Jazz Heritage Series.

Semifinalists of the 2014 Thelonious Monk Institute of Jazz International Jazz Competition included doctoral candidate Chris Burbank and undergraduate Stamps Scholar Aidan Lombard. The competition featured 13 young jazz trumpeters who performed before a panel of jazz greats including Randy Brecker, Quincy Jones, and Arturo Sandoval.

In addition, doctoral candidate Rafael Piccolotto



Chris Burbank



Aidan Lombard



Rodrigo Bussad with Frost Symphony Orchestra

de Lima, M.M. '13, master's student Lorenzo Carrano, and senior Gene Knific were each awarded a 2015 Herb Alpert Young Jazz Composer Award. Established by The



Gene Knific

ASCAP Foundation, recipients are selected through a juried national competition and receive cash awards.

At the 2015 National Trumpet Competition held in March, graduate jazz trumpet student

Samuel Neufeld and undergraduate Alexander Aldred placed 1st and 2nd respectively in the Jazz Division. In addition, the Frost Trumpet Ensemble consisting of Cameron Ghahremani, Derek Ganong, David "Buddy" Deshler, B.M. '11, A.D. '14, Jackson Arthur, Paul Piazza, B.M. '13, Joseph Burleson, and Sam Exline, placed 2nd in the Large Trumpet Ensemble Division.

Frost jazz students received 18 *DownBeat* Student Music Awards this spring; vocal soloists Danielle Wertz



and Sherrine Mostin, plus three ensembles Frost Jazz Vocal 1, Extensions, and Jazz Vocal 2 earned five of the awards. In Blues-Pop-Rock categories, piano soloist Gene Knific, Funk Ensemble and American Music Ensemble were recipients. In large and small jazz instrumental ensemble categories, Frost Studio Jazz Band, Frost Salsa Orchestra, and two combos Sound Underground and a group led by undergrad David Leon each earned kudos. Finally, composers Dan Montgomery and Rafael Piccolotto de Lima earned awards in the Original Small Ensemble category, while multiple engineering awards went to Lorenzo Carrano, Rafael Piccolotto de Lima, and Emanuel Silverstein. ||

National Public Radio Records at UM Frost

Amazing performances and inspiring stories from some of America's rising young classical musicians were recorded live at UM's Maurice Gusman Concert Hall for NPR's *From the Top* with Host Christopher O'Riley on April 29. The William R. Kenan, Jr. Charitable Trust and other notable foundations provided additional grant support to record the program at UM. Over 300 schoolchildren from local schools were in attendance, hosted by the Donna E. Shalala MusicReach Program at the Frost School of Music. The final edit of the show will be released June 1, 2015 to NPR stations, as well as on the program's website www.fromthetop.org. Check your local NPR station listing for actual airtime. ||



Composer James Newton Howard Named Artistic Director of Henry Mancini Institute

JUST ANNOUNCED! James Newton Howard, one of the most versatile and respected composers currently working in film, was named the new artistic director of the Frost School's Henry Mancini Institute. How-

ard succeeds film composer, trumpeter and bandleader Terence Blanchard, who served with distinction as

artistic director since 2008. Howard's term will begin in January 2016.

Howard, who has been honored with ASCAP's prestigious Henry Mancini Award for Lifetime Achievement, now has more than 120 films to his credit. He has received eight Oscar® and four Golden Globe nominations, a 2009 Grammy Award along with Hans Zimmer for the score for *The Dark Knight*, multiple Grammy nominations, and two Emmy nominations. Read the full press release at www.music.miami.edu. ||

Frost Opera Theater's Jackie O Hailed for Imaginative Multimedia

SOUTH FLORIDA CLASSICAL REVIEW (SFCR) ranked Frost Opera Theater's spring 2014 production of *Jackie O* as "Number 2" in its Top Ten Performances of 2014 year-end wrap up.

The classical blog called the production "a wild, satisfying ride" in its spring review, in large part due to the creative multimedia production by guest stage director Ben Krywosz and music director Associate Professor Alan Johnson. It praised the staging as "marvelously vibrant and effective" for its projections of color patterns, photos, and news headlines.

Jackie O is a pop operatic collage in two acts that combines opera and American musical theater, capturing the mystery, tragedy, and glamour of American icon Jacqueline Kennedy Onassis as she encounters Maria Callas, Liz Taylor, Ari Onassis, Grace Kelly, and Andy Warhol. Events are based on history but are largely imaginary or metaphorical.

SFCR also said, "[Frost student] Vindhya Khare's agile and radiant soprano evoked the glamour and mys-

tery of the title heroine... a milestone for the University of Miami's opera program under Alan Johnson."

The opera was a collaboration of composer Michael Daugherty (2011 Grammy winner for Best Classical Composition—Metropolis Symphony) and librettist Wayne Koes-tenbaum (author of *The Queen's Throat* and *Jackie Under My Skin*).

Frost Opera Theater obtained a synchronization license from Boosey & Hawkes Publishing and the composer for its video recording of this groundbreaking production, proudly available for viewing on YouTube. ||



PAERLE PICCOLOTTO DE LIMA

Vindhya Khare

Festival Miami Receives High Praise



Kevin Short and Alicia Hall Moran

THE 31ST ANNUAL Festival Miami also received accolades in *South Florida Classical Review's* Top Ten Performances of 2014. Opening night was given a thumbs-up for Most Interesting Revival, for its "enterprising all-American program" in which Thomas Sleeper led the Frost Symphony Orchestra "in a rare performance of the craggy, bristling *Sun-Treader* by iconoclast Carl Ruggle." The blog also praised Paul

Creston's "jazzy and distinctively American" Saxophone Concerto, as "an arresting bonus with a brilliant solo turn by saxophone lecturer Dale Underwood."

The festival earned an Honorable Mention for "Dawn Upshaw's exquisite vocalism in Maria Schneider's fine song-cycle *Winter Morning Walks*" with the Henry

Mancini Institute Orchestra and singers from the Frost Opera Theater (see page 15).

Other highlights at Festival Miami 2014, which ran October 10 through November 8, include appearances by jazz vocalist Patti Austin, rising country star Craig Campbell, and singer-songwriter Nick Deysher, M.M. '07. Programming also included Van Cliburn Gold Medalist Vadym Kholodenko; award-winning piano duo Genova & Dimitrov; acoustic rock legend Jorma Kaukonen; Latin Grammy 2013 Best New Artist Gaby Moreno; Fantine presented by Emilio Estefan; two inventive chamber music trios, Time For Three and Pulse; and the Frost Wind Ensemble in an all-Gershwin program featuring Broadway touring sensation Alicia Hall Moran, operatic favorite Kevin Short, pianist Shelly Berg and violinist Mark O'Connor. Festival Miami closed with a rare Florida appearance of beloved blues artist Keb' Mo' performing hits from his illustrious 20-year career. ||

Dawn Upshaw and Maria Schneider Deliver Banner Performance with Frost Students

THE FLORIDA DEBUT of *Winter Morning Walks*, a live performance of a three-time Grammy winning collaboration between esteemed Metropolitan Opera star

A master of emotional artistry and musicianship, Upshaw reiterated the importance of rhythmic exactitude and producing what is specified by the composer, demonstrating that there is a “simplicity of rhythm to Maria’s writing that is quite natural to speech,” encouraging each of the student singers to delve deeper into the text behind each songs.

Maria Schneider echoed the sentiment of the symbiotic marriage between text and music in her own master class given to students before their first rehearsal. She shared it was her first attempt at writing music for words, and her goal was that the song cycle be “not music with words, but music for words.”

When asked what drew the two women



PHOTOS BY VERSATILE LIGHT STUDIO

soprano Dawn Upshaw and UM alumna composer-conductor Maria Schneider, '83, with the Henry Mancini Institute Orchestra and singers from Frost Opera Theater occurred at Festival Miami on October 25.

Described by NPR as “lyrical, flowing, intimately expressive... music to fall in love with the first time,” *Winter Morning Walks* includes a poignant nine-part song cycle in which Schneider melds her compositional mastery to selected poetry by Ted Kooser, Poet Laureate of the United States 2004-2006. The project also includes Schneider’s beautiful orchestrations of the *Carlos Drummond de Andrade Stories*.

Auditioned Frost Opera Theater graduate singers each performed pieces from the Carlos de Andrade set and had the opportunity to workshop the songs with Upshaw in a master class the day before the concert. Soprano Mia Rojas, mezzo-soprano Zaray Rodriguez, and soprano Vindhya Khare each received insights from Upshaw in tackling Schneider’s song settings.

Working with Rodriguez on “Souvenir of the Ancient World,” Upshaw insisted, “you have to participate in the scena,” comparing the song to Mozart’s seemingly simplistic lied “Das Veilchen.” Upshaw impressed upon the singers that for every piece “you can’t tell the story without participating in it.” Upshaw encouraged students to approach Schneider’s writing style as instrumental, to look at their parts from an instrumentalist’s stance.

to collaborate, Schneider praised Upshaw for her authenticity of preparation and performance in expressing poetry and words as “so human.”

Frost students were encouraged to ask questions of the accomplished artists at the end of each working session; when asked about her favorite project or proudest work, Upshaw remarked, “We must always believe our best is yet to come.”

Student performances of *Winter Morning Walks* were praised by the *Miami Herald* as “Superbly prepared and vocally secure, [Rojas, Rodriguz and Khare] impressively negotiated Schneider’s demanding vocal writing” while “the Henry Mancini Institute Orchestra contributed to banner performances, led with supple restraint by the multitalented Schneider.” ||



Left: Maria Schneider conducts soprano Mia Rojas with the Henry Mancini Institute Orchestra.

Above left: Dawn Upshaw, right, coaches Zaray Rodriguez in a vocal master class.

Stephen Hartke, Frost Distinguished Composer in Residence, Provides Insight

GRAMMY AWARD-WINNING composer Stephen Hartke has been chosen as the Frost School of Music's inaugural 2015 Distinguished Composer in Residence hosted by the Department of Music Theory and Composition.

Hartke's work has been hailed for both its "singularity of voice" and "inclusive breadth" of inspiration. *The Los Angeles Times* called him, "one of the most distinctive compositional voices in classical music today." His residence at the Frost School includes six visits to the campus that began this spring, providing private lessons and conducting master classes with undergraduate and graduate composition students. In addition, he will participate in public rehearsals of his music and serve on a contemporary music advisory committee.

"When a well-established composer comes from outside the school and reaffirms the teachings of our faculty, it has an impact on our students," said composition department chair Charles Mason. "Students were re-



ally excited to hear what Hartke had to say during previous composer forums. Now they'll be able to get a private lesson with him as well."

Hartke's musical output is extremely varied, with major commissions from such ensembles as the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, The Los Angeles Philharmonic, The New York Philharmonic, and the

National Symphony Orchestra. Some of his awards include the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, and a Guggenheim Fellowship. Hartke's critically acclaimed full-length opera, *The Greater Good*, won the first Charles Ives Opera prize from the American Academy of Arts and Letters. The master composer also taught in Brazil as Fulbright Professor at the Universidade de São Paulo, before joining the University of Southern California Thornton School of Music faculty in 1987. ||

Musicologist Richard Taruskin Lecture, "Resisting the Rite"



THE DEPARTMENT OF MUSICOLOGY hosted guest speaker Richard Taruskin on March 20, 2015, as part of the school's second annual Robert Kelley Memorial Musicology Lecture Series, made possible through an endowment from the late Dr. Robert Kelley, M.S. '60, former associate professor in the UM Department of Mathematics.

Richard Taruskin is Class of 1955 Professor of Music, University of California at Berkeley, and author of *The Oxford History of Western Music* (5 vols.), *The Danger of Music and Other Anti-Utopian Essays*, and *On Russian Music*. His thought-provoking lecture topic, "Resisting the Rite," assessed the significance of Igor Stravinsky's once controversial work, *The Rite of Spring*

(1913). Associate Professor Karen Henson introduced Taruskin, widely considered the leading contemporary commentator on Western classical music as "a guiding light, a leading voice, and a defining figure."

Taruskin's lecture illustrated how resistance to *The Rite of Spring* and its original import has been constant over the course of the past century, affecting its interpretation, and its performance practice. He presented new information supporting the transformation of the work and its cultural impact. "Change can be celebrated or exposed, but you can't stop it," he said. "*The Rite of Spring* has changed both in sound and significance, no longer the dark, mythological piece it once was, but the kind of performance that follows the line of least resistance. The first thing you learn when studying the history of the piece and its first performance, is that the audience responded with hostility to what they saw, not what they heard." ||

Inventive Pamela Z Shares Thoughts on the Art of Electronic Music Performance

PAMELA Z, a San Francisco-based composer, performer, and media artist who works primarily with voice, live electronic processing, sample sound, and video, gave a composition class lecture at the Frost School of Music in November on excerpts of her solo work, followed by a live performance at the Center for Visual Communication in downtown Miami's Wynwood Arts District. Inspired by her innovation, every student in the composition program turned out for her performance.

"Pamela Z is the perfect example of what it means to be an entrepreneurial performer and to create new ways of presenting and performing music," said composition professor and department chair Charles Mason, B.M. '77. "She showed how it is done at another level, which feeds into Dean Berg's philosophy for students to perform in new ways, using new concepts. It's not that the technology was more sophisticated, but how well Pamela put it together, which is integral to the performance."

A pioneer of live digital looping techniques, Pamela Z's solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, and sampled concrete sounds. She uses MAX MSP and Isadora software on a MacBook Pro, along with custom MIDI controllers that allow her to manipulate sound and image with physical gestures. She also has a growing body of inter-media gallery works, including multi-



RUBRAVARIS ELECTRONICA

channel sound and video installations.

Juraj Kojs, assistant professor of professional practice, theory and composition, sponsored Z's appearance as part of his independently produced "12 Nights of Electronic Music and Art" concert series. He said, "She is a true contemporary artist, synthesizing music, sound design, technology, performance, and live video." ||

Frost Welcomes NEA Jazz Master Kenny Barron



JAZZ HEAVYWEIGHT Kenny Barron is recognized the world over as a master of performance and composition. He was on campus the first week of March 2015 to work with students in the Frost School's Department of Studio Music and Jazz. Barron consistently wins the jazz critics and readers polls, including *DownBeat*, *Jazz Times* and *Jazziz* magazines. He has been awarded copious lifetime achievement awards as well as honorary doctorates from SUNY Empire State in 2013 and from Berklee College of Music in 2011. He is a six-time recipient of Best Pianist by the Jazz Journalists Association. ||

WDNA 88.9 radio host and jazz faculty member Chuck Bergeron, left, interviews pianist Kenny Barron before a live on-air performance.

Music Therapy Student Explores Pain and Healing in PTSD Essay



Krystine Smith, now enrolled as an undergraduate at Frost, played flute and piccolo in the U.S. Marine Band.

KRISTINE SMITH, A MARINE CORPS VETERAN, CALLS ATTENTION TO POST-TRAUMATIC STRESS DISORDER IN AN ESSAY TITLED “SONGS OF FREEDOM: MUSIC THERAPY WITH VETERANS SUFFERING FROM POST-TRAUMATIC STRESS DISORDER,” WINNER OF UM’S 20TH ANNUAL AUDLEY WEBSTER MEMORIAL ESSAY AWARD. THE FOLLOWING IS AN EXCERPT.

“POST TRAUMATIC STRESS DISORDER is a disorder caused by a traumatic, usually life-threatening event. This causes symptoms such as flashbacks, hypervigilance, dejection, panic attacks, depression, unpredictable rage, anxiety, and guilt. Most people do not think twice about everyday sounds like a car backfiring or a blender running. A seasoned veteran with deployments under his belt will hear gunfire or an explosion. He will hit the deck, dropping to the ground and waiting for incoming fire that will never occur. Such automated responses, learned through training and experience, make assimilating into civilian life difficult.

Brandon* and I met through U.M.’s Veteran Student Organization (VSO), a group designed to help veterans transition into college life. Several days after meeting, we both attended a barbeque at the VSO house. Brandon tried to explain the impact that PTSD has had on his life. I had not seen any overt symptoms, but Brandon said that he was so angry all the time. At first, he had very little control over his impulses. He tried to get therapy, but it often left him more frustrated.

One evening after therapy, Brandon went out drinking with some friends. A car cut him off, and it sent him over the edge. He stopped his car, grabbed his pistol, and started patrolling around the car. Brandon was suffering from a flashback. Fortunately for him and everyone around, Brandon came to and realized what was happening. He separated memory from reality, got back in his car, and drove away. But that could have had a very different outcome.

Music therapy can treat re-experiencing and avoidance by using the associative recall technique, where the therapist uses music that the client associates with traumatic memories, allowing the patient to confront his or her memories in a safe environment. PTSD patients tend to associate metal instruments with trauma, injury,

and destruction. Wooden instruments, like maracas, xylophones, or flutes, tend to represent gentleness and relaxation. Using music that evokes traumatic memories forces the veteran to acknowledge and tolerate its effect, limiting avoidance.

Military members warn each other not to tell their superiors about symptoms because they fear that seeing a doctor or shrink could have negative ramifications on their careers. After serving four years in the Marine Corps, I have firsthand experience of the negative impact that the military’s “macho” mentality can have on one’s health. I developed a heart condition during my first year enlisted that caused me to faint over 10 times in six months. The first time I passed out, two staff sergeants had to drag me off the field. But my command never considered that I may have a serious medical condition. They assumed I was locking my knees or faking it to get out of work. They did not send me to a doctor until I passed out mid-conversation with my commanding officer.

Fortunately, my condition is not serious and can be controlled with medication. There are many veterans who are not so fortunate. While Brandon was in the Marine Corps, he suffered from multiple injuries to his knees and back, eventually getting knee surgery. He also fractured portions of his face during an IED explosion on a convoy. Those are only the beginning of a long list of medical problems that he deals with daily.

The Miami Veterans Affairs Hospital has a residential rehabilitation program for trauma that utilizes many kinds of therapy. I was fortunate enough to observe one of the music therapy sessions working with eight veterans ranging from 29 to 64 years old. During this particular session, music therapist Shawn Buller used listening and lyric analysis to promote self-esteem. The first song she utilized was “Message to Myself” by Melissa Etheridge that focuses on making positive choices.

* Name changed to protect individual privacy

*I made every choice along the way,
Each day I spent in hell I chose to stay...
I'm sending out a message to myself
So that when I hear it on the radio, I will know
that I am fine, I will know that I am loved.*

The veterans responded that, before coming to therapy, they lived every day with this constant feeling of guilt and self-loathing. They chose to isolate themselves from the world as a form of defense. The second song they analyzed was "I'm Amazing" by Keb' Mo', which focuses on having a positive self-image.

*I'm amazing; I'm incredible; I'm a miracle, a
dream come true; I'm marvelous; I'm beautiful;
Guess what? So are you.*

The veterans said that Keb' Mo's song gives them hope for a brighter tomorrow. One of the Vietnam veterans said that these lyrics reminded him of looking through the window at his newborn son right after the war. His son reminded him that life can be beautiful. The parallel between the two songs is that you are what you

think you are. Thoughts affect actions, so you can choose to have a positive or negative life.

Watching the veterans' faces, I could easily see the positive effect of music therapy. They walked into the session loud and rambunctious as a way to cope with the negative feelings. During the listening portions, they looked somber and calm. They were not sad, just accepting. Life has thrown some terrible things their way, but through the combined therapy of the VA hospital they are slowly learning to live with it.

When I first started researching music therapy and PTSD, my relationship with Brandon helped me connect the dots and better understand the impact of flashbacks and re-experiencing. Music obviously is not the cure-all solution for PTSD or for the rising suicide rates around the country, but it can be used to improve the daily lives of the brave men and women sacrificing for this country. Maybe Brandon isn't ready for help yet, but he is coping as best as he can. I hope that one day he will be comfortable with some form of therapy."

Military Mettle Is a Good Base for Music Success



April Ripley is not one to shy away from a good challenge. At the encouragement of her father, a former U.S. Navy serviceman, she enlisted in the most demanding branch of the military, the Marines. She then enrolled at Frost under the GI bill and is now a senior vocal performance major.

During tours to Iraq and Afghanistan, Ripley learned Arabic and worked in encryption as a female liaison between Iraqi and Afghani women and children, gathering intelligence for five years overseas in heavy combat missions. Prior to her military service, Ripley's background was in musical theater, singing, and playing several instruments with a passion for songwriting.

Ripley is one of three Marines enrolled at Frost, along with junior Krystine Smith (see page 18) and freshman Zackery Gorman. The rapport among them as fellow Marines in a sea of students is palpable. "We're like blood brothers," Ripley says. "I could sense one from across the room."

Ripley affirms that the choice to study music became clear after being so immersed in war. "When someone takes

something away," she says, "it's very clear what you want to do... I always felt like I had this music thing, and if I didn't nurture it then I was selling myself short."

Today, Ripley enjoys collaborating with peers across programs, taking full advantage of the coursework offered at Frost in film scoring and composition. She is confident that a career in music will suit her perfectly, given the parallels in her experience as a Marine and as a Frost student.

"You just have to learn it," she says. "You get trained...training, training...and then you get thrust out into war. Whether you survive or not is up to you and your training. As graduation is approaching, I'm realizing that all of those things are similar."

True to her affinity for a challenge, Ripley will close out her senior year by playing one of the female leads, Aunt Eller, in the Ring Theatre's production of *Oklahoma!* and by performing two of her original compositions at her senior recital. She will be the first in her family to graduate from college.

"They've never seen this side of me, as a musician," she says of the family and friends who will attend her performances. "It will be cool for them to see that this is what I do."



JERRY HERMAN RING THEATRE

April Ripley as Aunt Eller in musical theater production of *Oklahoma!*

PITCH PERFECT

Patricia Louise Frost Music Studios
Lifts Frost School to Noteworthy Heights



UM trustee
Dr. Phillip Frost and
wife Patricia Frost
welcome guests
from the podium at
the official dedication
ceremony for the new
Patricia Louise Frost
Music Studios.



THE 41,089-SQUARE-FOOT COMPLEX, WHICH INCLUDES 77 CHAMBER MUSIC AND TEACHING STUDIOS, WILL UNITE THE FROST SCHOOL'S 770 STUDENTS AND 125 FACULTY "LIKE NEVER BEFORE."

VERSATILE LIGHT STUDIO



PHOTOS BY MORIS MORENO / HOK ARCHITECTS



UM Dedicates PATRICIA LOUISE FROST MUSIC STUDIOS

By Robert C. Jones

Asoprano whose voice dazzled Metropolitan Opera judges at a recent major competition, Ana Collado has had her share of memorable rehearsals at the Frost School of Music, but none quite like the session she recently experienced.

"I felt free," said the UM vocal performance major. "I could sing without feeling like I had to push to hear my sound come back."

Credit the acoustics and sound-proofing of the Frost School's new state-of-the-art teaching studios for her freedom. With independent walls, floors, and ceilings, each studio is, according to Dean Shelly Berg, a "floating box within a box," allowing students to practice and learn without having to hear the percussionist, brass, or string artist practicing next door.

Recently, on a cool South Florida day, hundreds of music lovers got a firsthand look at those high-tech rooms when UM dedicated its new

Patricia Louise Frost Music Studios, a 41,089-square-foot twin-building complex that will unite the school's 770 students and 125 faculty "like never before," said Berg.

"There's no question this is going to have a huge impact," Berg said of the new facility. "A lot of our faculty were teaching in practice rooms instead of real teaching studios. Now, they have the best teaching studios in the country."

Among the features: 77 chamber music and teaching studios, two extra large studios, a reception and information center, and a furnished breezeway. Designed by award-winning architects Yann Weymouth and HOK and built by Skanska USA, the facility is touted as the first building project in Coral Gables designed to achieve LEED Platinum certification, with sustainable features such as energy-efficient windows, rooftop solar panels, and cisterns that reduce water and electricity usage.

The complex is part of UM's *Momentum2* campaign and is made possible by the benefactors, Phillip and Patricia Frost, whose landmark gift back in 2003 renamed UM's music school in their honor. The studios honor Patricia Frost's lifelong commitment to music education as an elementary school principal and higher education advocate.

"The Frosts care deeply about producing and driving excellence wherever they go," said UM Board of Trustees Chairman Stuart A. Miller.



"Today is indeed pitch perfect and beautifully orchestrated," UM President Donna E. Shalala said, shown seated above right, with Patricia Frost, left. "Our students now have the state-of-the-art studios they need to truly blossom as musicians."

Also supporting the construction are lead donors, Lynda and Michael Gordon; the late Estelle F. and Emil J. Gould; the late Jay W. Jensen; Laura and Michael Lazarus; The Sarin Family; and Skanska USA. The University also recognizes the generosity of UM patrons, faculty, retired faculty, parents, and alumni who also donated and named spaces in the new building.

MSNBC's Chris Matthews was also among those who spoke at the dedication ceremony, which included musical performances by students.



PHOTOS BY VERSANTILE LIGHT STUDIO

Bassoonist Julia Paine, a Stamps Distinguished Ensemble Scholar and member of the Stamps Woodwind Quintet, was impressed with the improved quality of sound and the larger space after her first lesson. “The previous studio I worked in was carpeted, and the sound was absorbed by the floor,” she explained. “These new studios are all wood floored and provide enough space so if you are running through a piece with a pianist, you can make eye contact or simply see the other person’s body movement. This is huge because it makes rehearsal much more efficient, as you can rely on your eyes and ears.”

Stamps Scholar Sarah Huesman, who started playing the cello when she was 6, is thrilled about its opening “because I have the next four years ahead of me to improve my musical skills in this beautiful new building,” she said.

Huesman and other students who have years of Frost School instruction ahead of them are among the first to be immersed in the school’s new Experiential Music Curriculum built around chamber music. “Rather than sitting in large lectures talking about the various things they’ll need to be able to do as a musicians—composing, arranging, improvising—they’re placed in small groups that are essentially little laboratories for doing all of those things,” said Berg, adding that the Frost School’s new curriculum will be “fully realized” now that the Frost Music Studios have opened.

“I’m going to walk through this building for the rest of my time as dean and see students in the space they deserve,” said Berg.

The music faculty have all moved into their teaching studios inside

the new buildings, making it the first time they have all been under one roof. In past years, they were scattered as far away as the Pentland House on Dickinson Drive and in another building on Brescia Avenue. They are now admittedly ecstatic about being together in one place and forming new partnerships as a result of their newfound closeness.

“I enjoyed my office in Pentland, but it was isolated,” said Dorothy Hindman, B.M. ’88, D.M.A. ’94, assistant professor of theory and



composition. “I am now surrounded by my colleagues, and seeing them casually is a huge boost to my sense of collegiality. I have an energizing space where I can teach my students and see them similarly energized. The space is large enough that I can teach small seminars of up to six students, which is hugely beneficial to the graduate student courses I teach.”

Rafael M. Padron, M.M. ’06, who teaches classical guitar, a delicate instrument, said his students will benefit immensely from the studios’ acoustics and ability to minimize external noise.

Associate Professor Trudy Kane teaches another delicate instrument—flute—that requires her students not be affected by surrounding noise during practice sessions. She called the new studios’ acoustics and soundproofing “fabulous.”

“The sounds that are produced are more realistic,” she said. “I no longer hear all the music, however wonderful it may have been, being produced in the neighboring studios. Now, I can give my full attention to my students.”

Carlos Rivera, who teaches in the Creative American Music Program, did not even have an office before the Frost Music Studios opened. He used one of the on-campus Starbucks to meet with students. Now, he is in the Skanska Multipurpose Room



which doubles as an office and teaching studio with rehearsal space and recording and mixing capabilities. He admits that he welled up the first time he walked into his new digs.

“I really did get emotional,” he said. “It hit me that this was going to be my space to work in, and it’s a big one, and we’ll be able to have real classes... and not have to worry about sound from another room bleeding into our studio.”

Steven Moore, the Frost School’s associate dean for undergraduate studies, concluded: “Now, the music school of the future will have a building of the future that is in harmony with its mission.”





ONWARD *and* UPWARD



After decades at the Eastman School of Music, Charles Castleman brings his youthful spirit, scholarly acumen, and distinct creativity to the Frost School's violin program.

by Heather Kurzbauer

PHOTOS BY VERSATILE LIGHT STUDIO



“I have very Catholic interests, but am I an Irish fiddler?” Castleman poses. “No, but if you ask, ‘Have you played with the Chieftains?’ I can say yes. If you ask,

composition assignments into piano lessons. To this day, I think like a pianist in terms of sound, harmonic progression and even fingering. And, thanks to her training, I composed and performed my first opuses at age 5.”

Moving on to study violin with Gladys’ husband, Emanuel Ondricek, was equally eye opening. “Emanuel’s brother, Franticek, had been Sevcik’s teaching assistant and performed the premieres of not only Dvořák’s Trios but the Dvořák Violin Concerto. Emanuel was the man who pointed me in the direction of creating my atonal palette based firmly on principles emanating directly from 19th century sources. Ondricek did not have the name but was much more important to me than the world-famous [Ivan] Galamian, my subsequent teacher at Curtis.”

At the age of 10, Castleman performed on national television with Jack Benny on the *Frank Sinatra Show*. He quickly became a stage personality of note, appearing with the likes of Jackie Gleason, Lillian Gish, and Eli Wallach and even performed as a last-minute substitute for Fritz Kreisler.

Talking to Charles Castleman—a multifaceted musician, consummate violinist, renowned pedagogue, and Renaissance man—is like looking through a kaleidoscope: Layers of conversation unfold at breakneck speed in symmetry. A conversation that begins with the nuts and bolts of music pedagogy slides into countermelodies in Bach, the theory of relativity, and the simple pleasures of bicycling to work.

At 73 years young, Castleman has reached the pinnacle of international music competitions, performed in virtually every important concert hall worldwide, and mentored generations of musicians during 40 remarkable years at the Eastman School of Music. Blessed with boundless energy, he punctuates articulate prose with witty aphorisms. More apt to espouse his students’ successes than dwell on his own achievements, he demonstrates that greatness and humility can walk hand in hand.

While most people with his list of accomplishments would begin trading in the workplace for the fireplace, Castleman can hardly wait to embark on his next life adventure: professor of violin at the Frost School of Music. Its Experiential Music Curriculum and commitment to innovation appeal to the man who has always marched to a different drummer.

fiddler?’ I’d have to disappoint you, however on a recital tour in Japan, I went to a Japanese country bar and joined in. Frost presents me with the enviable opportunity to develop my non-classical music skills. Shelly Berg could teach me improvisation, and we could help one another through ongoing knowledge exchanges.”

Prodigious Pedigree

Castleman attributes his good fortune to being born into a family in which “music was pervasive but not professional; neither of my parents played an instrument, an absolutely wonderful situation because there was no pressure to perform.” But indeed he did perform, starting at the age of 4 at the MacDowell Artist Colony in New Hampshire. At age 2 his musical acumen was identified when he sang some of his favorite melodies for conductor Arthur Fiedler, whom he met backstage after a Boston Pops concert. Fiedler advised him to study piano, to learn harmony as well as violin.

“Gladys Ondricek was a student of a student of Franz Liszt,” Castleman says, describing his first piano instructor with particular reverence. “Can you imagine a woman who was astute enough to open up the world of harmony to a preschooler? She lived and breathed harmony and integrated



YOUTUBE

“The great Kreisler was turning 80, a milestone to be celebrated with interviews and music. By that time, however, Kreisler was quite deaf and could not play,” Castleman recalls. “I was called in to take over, a young man of 14 stepping into very large shoes! Reportedly, he liked my performance and was exceedingly complimentary. Yet considering the fact that he was deaf, I am not sure how those compliments should be taken!”

Beyond the many extraordinary solo opportunities that continue to fill Castleman’s agenda, it is chamber music and collaborative music

making that has been his lifeblood, initially sparked by violist Eugene Lehner. A chamber musician of impeccable pedigree, Lehner was a protégé of Hungary’s leading pedagogues in violin and composition, Jenő Hubay and Zoltan Kodály.

musical tradition that has been with us since time immemorial.”

Graduating high school at the age of 15, Castleman spent several years at top-flight institutions Harvard and the Curtis Institute of Music. Harvard helped hone his penchant for literary analysis and broadened his intellectual horizons, while Curtis opened the doors to more high-level chamber music.

“I was a teenager placed into a string quartet with Michael Tree, a violinist at the time (later the famed violist in the Guarneri Quartet), and violist Karen Tuttle, who were both approaching 30. It was a fantastic experience that extended far beyond the music: Karen and I were often trading observations on Virginia Woolf.”

Humorous musical interactions occurred in those formative years too, like the time the teenage Castleman was headed on a slow moving

So I did. The couple turned out to be Joan Baez and Bob Dylan, and they started talking to me right after I played. Music always opens doors.”

Profound Sixth Sense

Opening doors for others has been a reoccurring theme in the Castleman story. Whether helping thousands of students to find their inner voice, develop it, and take it to every conceivable world destination, or mentoring the masses in chamber music programs, the name Castleman is synonymous with learning and renewal. The Castleman Quartet Program, known far and wide as The Quartet Program, has been the leading collaborative music program in the United States for decades.

A list of the program’s participants over the past 46 years would fill the pages of a mini-encyclopedia. Modeled on sound nonprofit principals, Castleman is proud of the fact that the program has reaped success not



“Frost presents me with the enviable opportunity to develop my non-classical music skills.” >>>>

He had played in three renowned quartets (Kolisch, Stradivarius, and Boston Fine Arts), and opened his doors in his adopted home, Boston, to chamber music aficionados. Castleman was treated to regular sessions there in his youth, reveling in the combination of music and camaraderie.

“Age has never been a factor in music making,” Castleman says. “A boy is always welcome to commune with septuagenarians, carrying on a

Amtrak train to a violin lesson with Ivan Galamian.

“My violin was by my side, and I noticed that the hippie couple sitting directly across from me had instruments with them. They clearly did not want to interact and avoided any attempt at pleasantries. Back in those days, Amtrak was more apt than not to stop inadvertently. The inevitable happened, and the train came to a halt. After a few minutes, another passenger bellowed, ‘Why don’t you play your violin to pass the time?’

only in terms of music but has been able to self-finance for decades, an enviable track record in the classical music field.

According to its ever-enthusiastic founder, “I make all my decisions as to who plays with whom in quartets on pure intuition. More often than not, I have never actually seen the players before they are accepted. I listen carefully to their recorded materials and gain awareness, intuit the groups. It always seems to work!”

Intuition is the hallmark of

Charles Castleman coaches undergraduate violinist Gabriela Spampinato in the new Patricia Louis Frost Music Studios.



Castleman's esteem in the four pinnacles of performing, teaching, recording, and collaborating—coupled with his penchant for multi-level analysis. Turning to one of his beloved scores, the Bach *Chaconne*, an extraordinarily complex piece of solo music where 34 variations are spun from a four-bar phrase, Castleman illustrates just how he incorporates those all-important early learning experiences into his own teaching.

“One of my many crusades is to encourage students to play the first variation in the *Chaconne* without the anachronistic up-and-down, heavy-handed, accented approach. Violinists attempt to bring out the counter-melody by opting for that up-down approach, but if they studied the harmony Bach wrote rather than focusing on the melody, they would discover that the countermelody appears only twice in the entire piece: the musical import rests elsewhere. Furthermore, Bach was an accomplished enough violinist to know how to write for the instrument, and the Baroque bow [the German/Italian violin bow used in the 17th-early 19th centuries], the tool of trade at the time, could not have played chords in this manner.”

Querying Castleman's students

of all ages leads to a consensus of informed opinion and outpourings of admiration. Descriptions such as “free thinking based on limitless information,” “loyalty to the highest principles of beauty, justice, and truth,” and “a world of inspiration in one man” abound. Former student Scott Flavin, who has been on the Frost faculty for decades and is concertmaster of the Florida Grand Opera Orchestra and resident conductor of the Frost School's Henry Mancini Institute Orchestra, is one of Castleman's most ardent fans. “I'm so very excited to have Charlie at Frost!” he exclaimed. “Having studied with him, I know of his dedication, his encyclopedic knowledge of the violin, and his caring as a teacher. Now that I'm getting to know him as a colleague, I'm even more impressed with the excellence he's bringing to our school. Charles Castleman represents the highest level of musicianship and pedagogy found anywhere.”

Castleman, the man of unstoppable joy in learning, cites salient quotes from one of many go-to books, *Space, Time and the Beauty That Causes Havoc*, a comparative biography of Einstein and Picasso by Arthur I. Miller. Castleman is gleeful as he reports that the physicist's son finally understands



the theory of relativity: “Physics was the provenance of my father, thus I stayed clear of it for many years, but now I cannot believe how wonderful it is to be able not only to understand the theory of relativity but to know I will be able to explain it to my students.”

The explanation will have to wait for now, as Charles Castleman is about to take to the road to play a series of solo recitals across America. His choice of music speaks volumes: Bach, Ysaÿe, Piazzolla, compositions and styles that reach across the centuries, the cultures, the vernaculars. Without missing a step, without losing speed, he continues to gain insight and experiences—an incredible journey that will now include the Frost School of Music. ||

The *Art* of Comprimario



KEVIN RAWLINGS, THE METROPOLITAN OPERA

Is it a bird? Is it a plane? No, it's multi-Grammy-and-Emmy-winning, Guinness World Record holder John Easterlin transforming his way into another supersized role as a captivating musical theater and international opera performer.

By Julia D. Berg



While meeting with character tenor John Easterlin, B.M. '84, at a café near Lincoln Center in New York on a rare day off, the mild-mannered Miami native seems a far cry from his larger-than-life roles as the arrogant Adolfo Pirelli in Sondheim's *Sweeney Todd*, the lustful Monostatos in Mozart's *The Magic Flute*, and the colorful Andy Warhol in Philip Glass's *The Perfect American*, a role he premiered to critical acclaim at English National Opera.

Hailed for his work in "compromisario," or supporting roles, the amiable Easterlin traces much of his singing success to the early 1980s with the UM Chamber Singers under the direction of late music professor Lee "Doc" Kjelson.

"Vocal versatility was mandatory," Easterlin recalls. "Doc insisted his students adopt the motto 'We do it all, we do it well.' We had to learn how to produce completely different sounds with our voices. We performed every style from madrigal to pop, rock to jazz. We not only performed, but we did all of the marketing, publicity, set design, scenery, load in and load out. We produced the show."

In the process, Easterlin discovered he had a knack for selling advertising to local businesses, which helped pay for the group's choral tours. He adds, "Doc always said, 'We're in the business of music, and our focus is to entertain. It's called show *business*, not show play.'"

Today Easterlin traverses the world performing in major venues and productions. "It's like watching a great film actor who is also a world class opera singer," said Marco

Bebreda of *El Mundo* in a review of Easterlin's performance as The Shabby Peasant in Shostakovich's *Lady Macbeth of Mtsensk* at Teatro Real in Madrid.

When Easterlin was cast as The Magician in a Glimmerglass production of Menotti's *The Consul*, he took character preparation to a new level. He learned and incorporated 54 David Copperfield-level magic tricks, garnered a Guinness World Record for the most magic in an opera production, and was inducted into the professional magicians' Circle of Magic.

Anthony Tommasini of *The New York Times* said, "John Easterlin as The Magician delivered a show-stopping performance. A gleaming tenor voice, which never varied as he performed an unending array of world class tricks and illusions, Easterlin should be the go-to person for this role."

UNDER THE FINGERNAILS OF A CHARACTER

John Easterlin's interest in the theatrical world started at age 5, when Met opera star Joy Clements, '56, took the young boy to a Greater Miami Opera dress rehearsal of *Hansel and Gretel*. (Clements had studied voice at UM, where she was a best friend of Easterlin's mother, Virginia.)

"In the second act, she took me backstage to see the stagecraft, and how the witch flew," says Easterlin, who now regularly plays the witch as a character tenor role.

John Easterlin made his Houston Grand Opera debut this year as Goro in *Madame Butterfly* and returns to San Francisco in fall 2015 for an appearance in *Sweeney Todd*. Last season he performed as Larry King in the U.S. premiere of *Anna Nicole* for New York City Opera, and as Andres in *Wozzeck* at Covent Garden in London.





By age seven, puppetry had become his passion. “It was my very first creative outlet. My parents bought me an FAO Schwartz puppet stage with eight hand puppets: a hillbilly, old maid, princess, alligator, dog, clown, and so on. After two months of doing shows in my garage, I started charging admission.”

When he was 10, he presented a series of puppet shows for the children’s ward at Baptist Hospital. His kindness came to the attention of *Miami Herald* writer and senior editor Jean Wardlow, who featured him in a front-page story titled “The Spirit of Christmas” on Christmas Day. He eventually amassed 400 puppets and a large stage, which he now keeps in cold storage and visits from time to time. “They’re doing fine,” he reassures.

“My parents supported my creativity. I tried many different things. If something didn’t work out, they would never make me feel like a failure or stupid, they’d just ask, ‘What else do you want to try?’”

The Easterlin family, which also included a younger sibling Janet, moved to Richmond, Mississippi when father Merrill Easterlin, a commercial realtor, “had a mid-life calling to the ministry” and became a preacher in a nearby church. John Easterlin took elocution lessons with a local teacher, Lola Barrett, who discovered he had the ability to pick up dialects easily.

“She introduced me to a book, *Life Studies* by Tom Powers, which contained published radio monologues depicting various regional dialects of the United States,” recalls Easterlin, who entered and won a local, regional, then national talent show as one of the Tom Powers characters. “It was Mrs. Barrett’s love of language, her love of a character, that helped me ‘get under the fingernails’ of a character.” Because for radio monologues, the vocal has to evoke an entire character, you can’t see the character.”

The family returned to Miami during Easterlin’s high school years. When he completed his studies at UM Frost, Easterlin recalls several joyful months singing and touring with the professional choral ensemble Fred Waring and The Pennsylvanians, who were “huge, huge, huge in their day.” Unexpectedly Waring passed away that late July. Needing a way to support himself quickly, Easterlin moved back to Miami and landed a job as an advertising exec at

Fox-TV, then at A&E. He enjoyed it but sometimes wondered, “What would happen if I moved to New York and tried a career in theater?”

Six years later he was asked one Sunday to sub as a soloist at church. “Out came a voice *way* beyond college!” He subsequently sang for friends at a dinner party where Robert Wright and George Forrest, composers of “Stranger in Paradise” were in attendance. They strongly encouraged him to consider turning pro. Easterlin called a Chamber Singers chum, Steve Mitchell, B.M. ’85, now a church music director in Hartford, Connecticut, for advice.

“What’s holding you back?” asked his friend. “What’s the worst thing that could happen? Once you know the answer, you’ll be ready to go.”

Easterlin realized his worst fear was that *nothing* would happen, and decided he had nothing to lose. “I bought a one-way airline ticket on Delta that departed at 10:10 a.m. on Saturday, September 15, 1990.”

While he was making the audition rounds in New York, he discovered he had a countertenor extension, meaning he could sing higher than most tenors. He landed a part as radio gossip columnist Mary Sunshine in the musical *Chicago*. It earned Easterlin rave reviews and a quick succession of bookings.

His debut at The Metropolitan Opera came 14 years later, in a production of Richard Strauss’s *Salome*. He’s also appeared on PBS’s *Great Performances* and *Live from Lincoln Center*, as well as a telecast, CD and DVD of Los Angeles Opera’s acclaimed production of Kurt Weill’s *The Rise and Fall of the City*



“We’re in the business of music, and our focus is to entertain. It’s called *show business*, not *show play*.”



John Easterlin, center, as Andy Warhol in the opera *The Perfect American* by Philip Glass.

of *Mahagonny*, for which he received 2008 Emmy and Peabody Awards, and two 2009 Grammy Awards for Opera Recording of the Year and Classical Album of the Year.

PEOPLE PERSON ADAPTS TO THE ROAD

As much as Easterlin is drawn to the smell of the greasepaint and the roar of the crowd, he quietly shares that the hardest part of life on the road is “the loneliness factor.” Staging and blocking a new opera production can take three or four weeks, and singers often end up rehearsing the music for only a few hours a day. He reflects, “I’m a family person, a people person. I find it hard to be by myself; I’m always eager to meet people.”

Easterlin busies himself on the road with focused study about his characters. When preparing for the role of Andy Warhol, for example, he read seven books, watched five documentaries, personally inter-

viewed Warhol’s brother and friends, and studied hundreds of still photos and video of the enigmatic man.

“I painstakingly stood in front of a mirror to figure out his gestures, from his pinky to his neck,” Easterlin says. “The wan look. I dialed it all down to the bare essence.”

During the show’s run Easterlin went to the gym every day, “to exercise, sit in the steam room and sauna to sweat and drain every drop of water weight from my body” in order to fit into a body suit that was part of the costuming.

To bring some balance into his touring schedule, Easterlin recently developed a solo show entitled, *What a Character: John Easterlin*, which he enjoys tremendously. “I love to sing in the ‘pops’ format in concert work. I love John Williams, especially the piece he wrote with Alan and Marilyn Bergman, “If We Were in Love,” which I first heard Pavarotti perform on a Barbara Walters

television special... I have the original orchestration, and every single time I sing it, audiences are on their feet and in tears when I’m done. It taps into something core, the song transports me, lifts me out of myself.”

Easterlin ends the interview saying, “The School of Music is a big part of who I am. I want to pass it forward. I’d like to come back and talk practically to singers, and to perform on the Gusman stage again.”

He’s getting his wish at Festival Miami 2015, accompanied by pianist Michael Cirker, along with Frost School of Music students and faculty. ||

Alumni interested in performing at Festival Miami in future years may submit an online proposal at: www.festivalmiami.com. Alumni interested in attending Festival Miami can receive a discount promo code for select concerts by emailing fmtickets@miami.edu.

John Easterlin as talk show host Larry King in New York City Opera’s American premiere of the opera *Anna Nicole*, by Mark-Anthony Turnage.



STEPHANIE BERGER PHOTOGRAPHY

"You Have to Jump Right In"

While John Easterlin, B.M. '84, shared his insight on the art of character roles, *Score* asked other Frost School alumni and faculty members to chime in. Here's what they said.

"It takes a good actor to play the comprimario roles," states Tony Boutté, assistant professor of voice at the Frost

School of Music, a renowned tenor who also premieres new roles frequently. "When you step on stage, you have to immediately connect. When you play the lead, you can pace yourself. You have a certain energy, and journey, onstage. But for character roles, you have to jump right in."

Recent grad, tenor Justin John Moniz, M.M. '13, performed in numerous Frost Opera Theater productions while a student at Frost. He landed his first professional gig right after graduation,

to be able to make a career and a living with our voices. In my experience, most every singer starts out wanting to be a 'star' or leading singer. There are many jobs in opera, but not so many stars. If a singer has the ability to make it on the international opera circuit, the singer usually will start out singing supporting roles, though not necessarily what is considered to be 'character' parts. Some go on to bigger parts, some drop out, and some find the path of being a character singer."

Sarita Rachele Lilly, M.M. '01, performed as Sister Rose in the New England premiere of Jake Heggie's *Dead Man Walking* and for an extended run as The Strawberry Woman in both the Tony Award-winning Broadway production and the First National Tour of *The Gershwins' Porgy & Bess*. She enjoys the musical theater environment because it "promotes collaborative artistry immediately, even from the learning stage." She adds, "The tour life gave me a chance to focus on one thing consistently

for nine months. That included creating friendships that are life lasting. We created history together."

Like Easterlin, Lilly and Boutté also reflect upon the loneliness factor of being on the road, as well as other discomforts.

Lilly suggests, "I think loneliness can become a factor on the road because you aren't always plugged into a home routine. Things are constantly changing so you have to adjust to something new,

different, or strange almost weekly. Some travel days meant that you were on a bus for 8+ hours with no WI-FI or electrical outlets, while others included nail-biting moments praying your luggage wasn't over the 50-pound limit."

Boutté shares that for some singers, the longing for a more regular home life leads them to choose to do more concert or oratorio work, which tend to be three- or four-day run-outs, rather than longer operas. "It's less glamorous," says Boutté, "but suits some singers better."

Despite its challenges, Lilly advises aspiring singers to "Never stop learning or dreaming beyond where you are presently. Limitations are always present but you don't have to take notice of every one of them. Once you have finished your degree, take time to fall in love with your artistry again. It's surprising how critical and comparative we become in academia. Musicology proves that you have to embrace your own contribution to art even while paying homage to those who came before you."

Character parts are most often associated with tenors, but sometimes with mezzo-sopranos," explains Assistant Professor Robynne Redmon, who performed recently as Madame Larina in *Eugene Onegin* with Arizona Opera and has performed at The Met and other major opera companies for decades. "I guide and advise my students to go in a direction that I think will most likely lead to their ability to get a J - O - B. The goal is

Justin John Moniz

Sarita Rachele Lilly

Match MADE AT UM Inspires Music Scholarship

By Julia D. Berg

Freshman cellist Stephen G. Herrold, B.M. '58, was flat broke when he arrived at the University of Miami campus from Huntington, West Virginia, but he had a four-year scholarship in hand and a pocketful of dreams to hone his skills as a musician. It was 1954, the year the Supreme Court ruled that racial segregation in public schools was unconstitutional, Swanson introduced its first TV dinner, Elvis Presley recorded his first single, and the Fontainebleau Hotel opened on Miami Beach.

Back in those days, Herrold explains, "Everyone in the University of Miami Symphony Orchestra was on a scholarship. The principals of the orchestra were all faculty, and the students and professionals filled in the other chairs."

The orchestra was a cultural beacon with a nine-weekend subscription series in Miami Beach and Dade

County auditoriums. Patrons enjoyed a steady stream of guest artists, including Sir Thomas Beecham, Eileen Farrell, Gregor Piatagorsky, Leonard Rose, Artur Rubinstein, Beverly



Sills, Isaac Stern, and more. Herrold's cello professor was Hermann Busch, whose lauded trio with violinist brother Adolf Busch and pianist Rudolf Serkin recorded for Columbia Artists and co-founded the summer Marlboro Music Festival in Vermont.

Enter freshman pianist and music education major Rebecca L. Munn, B.M. '60, a striking brunette whose beauty and musical prowess were admired across campus. Herrold was standing by the drinking fountain outside of the Volpe building, talking to violinist Goldye Nafulin Kopmar, B.M. '60, who asked if he knew Becky Munn.

"Of course! Everybody knows Becky," Steve replied. "She's the most beautiful girl on campus!"

Born in Warren, Pennsylvania, Munn started piano lessons at age 5, later moving to Miami, where she lived with her mother, a secretary for an insurance company. The University of Miami awarded a full scholarship to one student from each local high school that year, and Munn was the recipient from Miami Jackson High School. She also received a music scholarship from WVCG, a classical music radio station.

A few days later Herrold bumped into his friend again at the drinking fountain. This time Becky Munn was there, too, and introductions were made. The match sparked a romance.

In 1957 Steve was awarded a seven-week summer scholarship to attend Marlboro. By the time he returned for his senior year at UM, political unrest was percolating in nearby Cuba, trouble was brewing in faraway Vietnam, and the draft was ramping up again.

"A friend had already received a draft number and told me that he joined the army reserve because he could put in six months and then get deferred for five and a half years," says Herrold, who followed suit. Upon gradu-



ating in 1958, he was stationed in Fort Benning, Georgia, and worked part-time in the USO office, where he heard about a symphony orchestra in nearby Columbus.

"I called the concertmaster, and auditioned that day... we played trios together," Herrold says. "He offered me a job performing in the orchestra and teaching in the local schools. I wasn't sure about teaching. He said, 'If you like it, you'll learn how to do it.' So I learned, and I loved it!"

Back in Miami, Munn began her student teaching and was named a finalist for the 1958 UM Homecoming Queen court, to be announced at the Homecoming Dance in November. Herrold's superior officer wouldn't grant him leave to attend the dance, so Becky went with a friend.

When Herrold's reserve duty wrapped up, the couple married. Munn joined him teaching music in Columbus, Georgia public schools and served as a church organist and choir director. She returned to UM in the summers to finish her remaining classes and graduated in 1960.

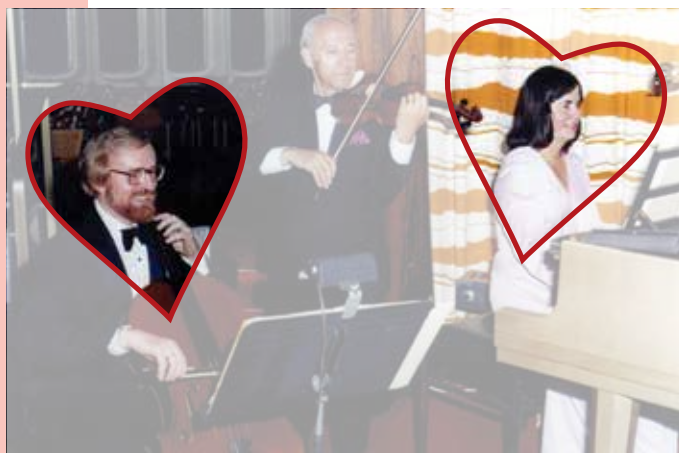
In 1961 the couple headed west, where music-teaching jobs were plentiful thanks to the baby boom. Along the way he earned an M.M. from University of Colorado, and she earned an M.A. from San Jose State University and taught for five years at Oregon State University. She subsequently earned a D.M.A. from Stanford then joined the faculty at San Jose State University, where she served as the head of Music Education for 25 years. She authored two textbooks, *Mastering the Fundamentals of Music* and *New Approaches to Elementary Classroom Music*. Herrold performed in the San Jose Symphony Orchestra and top chamber music ensembles and continued teaching. He upgraded his cello to an antique Testore, made in Italy circa 1750.

Through it all, the couple never forgot how their undergraduate music scholarships from the University of Miami helped prepare them for their careers. They returned to the UM campus two years ago and visited the drinking fountain where they met. They also shared with Dean Shelly Berg their plans to bequest their entire estate to endow a new Rebecca and Stephen Herrold Scholarship Fund for talented students at the Frost School of Music.

The Herrolds played chamber music together virtually every week of their 54-year marriage, until Becky's passing last May at age 75. Steve returned to campus alone this spring and shared quietly, "Becky and I didn't

Pictured opposite: Cellist Stephen Herrold, left, performs in the University of Miami Symphony Orchestra, c. 1957. Pianist Rebecca Munn, at top, shines in an *Ibis* Yearbook portrait.

Pictured below: Steve and Becky perform in a chamber music concert, and pose while on summer vacation.



have children. We spent the summers traveling. We played chamber music with friends. Our house value increased, we invested well, and we ended up with a nice nest egg. I owe everything to the University of Miami, so I am giving it all back. At some point, someone else at UM will benefit from us creating this scholarship fund."

Herrold plans to also donate his Testore cello to the school down the road. But for now, its strings are vibrating with deep resonance as he plays chamber music with friends and keeps his wife's memory alive through music.

As for the matchmaker, Goldye married a cantor and now lives in Ohio, still teaching privately in the Dayton area. Bright and cheerful on the phone, she recounted her admiration for Steve and Becky. "We kept in touch over the years," she says. "They truly loved each other. They shared the same values, they cared about people, and they loved music. Music was the center of their life." ||



Welcoming New Frost School Faculty

THE FROST SCHOOL OF MUSIC ENTHUSIASTICALLY WELCOMES NEW AWARD-WINNING FACULTY WHO ARE INTERNATIONAL EXEMPLARS IN PERFORMANCE, MUSIC THERAPY, INDUSTRY, AND MUSICOLOGY. THESE OUTSTANDING EXPERTS AMPLIFY THE SCHOOL'S MISSION TO INSPIRE AND EDUCATE HIGHLY TALENTED AND ACADEMICALLY BRIGHT MUSIC SCHOLARS TO BECOME THE NEXT LEADERS OF THE PROFESSIONAL WORLD OF MUSIC.



Charles Castleman, professor of violin in the Department of Instrumental Performance, will begin teaching full time at Frost beginning fall 2015; he was a visiting professor in 2014-2015. Castleman was professor of violin for four decades at the Eastman School of Music, where he also served as a department chair for eight years. He is the founder and director of the prestigious Castleman Quartet Program, an intensive summer workshop in solo and chamber performance, now in its 46th year. A medalist at both the International Tchaikovsky and Brussels competitions, he has appeared as a featured soloist with the orchestras of Philadelphia, Boston, Brisbane, Chicago, Hong Kong, Moscow, Mexico City, New York, San Francisco, Seoul, and Shanghai. A beloved artist-teacher with thousands of former students around the world, he

has conducted master classes in all major cities of Europe, North America, Australia, China, and more. As one of 16 Ford Foundation Concert Artists, he commissioned David Amram's Violin Concerto, premiered with Leonard Slatkin and the St. Louis Symphony. His discography includes the six solo sonatas by Ysaÿe, eight csardases for violin and orchestra by Jenő Hubay, and ten virtuoso cameos by Pablo de Sarasate. Castleman earned degrees from Harvard University, Curtis Institute of Music, and the University of Pennsylvania. He plays the "Marquis de Champeaux" Stradivarius and "Sammons" Goffriller from 1708 and chooses from over 80 bows.

Last year he traveled to Australia, China and extensively throughout North America to perform solo recitals and conduct master classes at notable institutions.



Evelyn Brancart, visiting professor in the Department of Keyboard Performance is an acclaimed concert pianist, recording artist, and pedagogue. Brancart was professor of piano at Indiana University in Bloomington for 23 years and served as department chair for a decade. Prior teaching positions include Rice University, University of New Mexico, San Francisco Conservatory of Music, and Aspen Summer Music School, and summer teaching invitations at Chautauqua, the Dublin International Piano Festival, and Music Fest Perugia. Brancart's conference presentations, "The Hand as a Source of Inspiration" and "Deconstruction for Reconstruction

(Reflections on J.S. Bach)," plus *Chez Chopin*, a live recording of Chopin's 24 Études accompanied by original cooking recipes, have earned respect worldwide. Brancart was born in Belgium where she studied ten years with Eduardo del Pueyo and later with Maria Curcio, Leon Fleisher, and Menahem Pressler. She was a prizewinner in many competitions, including the Queen Elisabeth-Belgium, Montreal, Viotti (Italy), Munich, and the Gina Bachauer International Piano Competition (USA). Brancart made her debut in Alice Tully Hall in 1982 and is an active chamber musician, having appeared with Joshua Bell, Atar Arad, Jeremy Denk, and many others.

Jay C. Rees, professor of music and director of athletic bands, leads the Frost Band of the Hour at UM events such as Miami Hurricanes football and basketball games and is expanding the band's reach and reputation. He also conducts the Frost Symphonic Winds. Rees, B.M. '84, was previously professor of music and director of athletic bands at The University of Arizona in Tucson, where his bands appeared on NBC's *Today Show* and Fox Sports, and were named top in the country by the prestigious College Band Directors National Association. Rees's contemporary arrangements and inventive drill design have gained national presence, and he is referenced extensively

in the book *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*. Rees is an accomplished jazz bassist with international touring credits and still actively performs. He has a large catalog of published original music for jazz, wind ensemble, concert bands, and athletic bands, commissioned and performed by major universities and high schools nationwide. He also travels as a clinician, guest speaker, adjudicator, and conductor for band programs across the country. Rees is listed in *Who's Who in America for the 21st Century* as well as *Who's Who Among America's Teachers*. He is a member of ASCAP, The Recording Academy, and CBDNA.



Gary Wood, assistant professor of professional practice, is director of the Arts Presenting and Live Entertainment Management program. He is also executive director of the Pentangle Arts Council (PAC) in Woodstock, Vermont. A 30-year veteran of arts education and administration, he served previously as director of the Quick Center of the Arts at Fairchild University in Virginia, executive director of Da Camera of Houston, and president and CEO of the New Orleans Center for Creative Arts, Riverfront, overseeing the immediate recovery of the campus after Hurricane Katrina, leading the school back to full operation. Earlier in his career, Wood served as director of education and community partnerships

for The Philadelphia Orchestra, which received national recognition while under his direction for innovative programs designed to bring classical music throughout the community. A Minnesota native, Wood holds a B.S. in music education and an M.M. in woodwind performance (clarinet) from the University of Minnesota; he also attended the Peabody Conservatory of Music. His published works include articles for Scholastic's 2004 *New Book of Knowledge* and several music activity booklets, including *The Planets: An Out-of-this-World View of Classical Music*, and *Imagination: Music & Art*. Gary Wood is a frequent guest speaker and lecturer in schools, educational symposiums, and arts conferences.



Colby Leider Receives Phillip Frost Teaching Award

Colby Leider, associate professor and director of the Music Engineering Technology program at Frost, was awarded the 2014 Phillip Frost Award for Excellence in Teaching and Scholarship. He and his faculty team presently work on more than \$5 million in sponsored research. Leider is associate editor of *Computer Music Journal* and works as a consultant in patent-infringement cases involving audio and new media technologies. His research interests include digital audio signal processing, sound



synthesis and spatialization, tuning systems, and alternate controllers for music making. He has received grants from the National Science Foundation and many other notable organizations. He composes music, builds musical instruments, and has received prizes and honors from the American Composers Forum and the International Computer Music Association, to name a few. He is the author of *Digital Audio Workstation*, published by McGraw-Hill. ||

Faculty Updates



Kay Kemper, lecturer (harp) in the Department of Instrumental Performance, has over 40 years of professional playing and teaching experience. Kemper has appeared with the Boston Symphony Orchestra, the Boston Pops, the Milwaukee Symphony, the Atlanta Symphony, and Orquesta Filarmonica de Caracas in Venezuela. She has participated in summer music festivals at Interlochen, Tanglewood, Eastern Music Festival, and the Palm Beach Chamber Music Festival. A versatile performer, Kemper enjoys giving lecture recitals, playing chamber music, and providing ambient

music. An active freelance musician in South Florida, she performs regularly with the Florida Grand Opera Orchestra, Palm Beach Opera Orchestra, Palm Beach Symphony, Palm Beach Pops, and the Southwest Florida Symphony in Ft. Myers, as well as private functions throughout the region. She maintains a private teaching studio and has recently completed a four-year term as president of the South Florida Chapter of the American Harp Society. A graduate of the Cleveland Institute of Music, her teachers included Joan Harrison Ceo, Lucile Lawrence, and Alice Chalifoux.



Kimberly Sena Moore, is an instructor in the Music Therapy program. Her clinical background includes working with children who have a history of complex trauma, as well as children and adults with medical or neurorehabilitation needs. Her current clinical and research work centers on music therapy and emotion regulation development in neurodevelopmentally at-risk children. Sena Moore has presented extensively at regional, national, and international conferences. Her research has been published in the *Journal of Music Therapy*, *Music Therapy Perspective*, and *Imagine*, and her work has been featured in *Psychology Today*, *Redbook*, and *CURE*. Sena Moore currently serves as regulatory affairs associate for the Certification

Board for Music Therapists, where she is involved in state-level advocacy, legislative, and policy issues that impact music therapy practice. She co-hosts the online Music Therapy Round Table podcast and blogs at “Your Musical Self” for *Psychology Today* and *Music Therapy Maven*. Prior to pursuing a career in academia, she founded and directed Neurosong Music Therapy Services, Inc., a private practice that provided music therapy and music instruction services in northern Colorado. Sena Moore has a B.M. in music therapy from the University of Iowa, an M.M. in music therapy from Colorado State University, and is a candidate in the Interdisciplinary Ph.D. program at the University of Missouri-Kansas City.



Gonzalo Rubalcaba, lecturer in the Department of Studio Music and Jazz, is a multi-Grammy- and Latin Grammy-winning Cuban jazz pianist and composer who began studying classical piano, and drums at age 8. He earned a degree in music composition from Havana’s Institute of Fine Arts in 1983 and played in clubs and music halls in Havana. One of the most important and virtuosic Afro-Cuban jazz pianists on the scene today, he first garnered international jazz attention when Dizzy Gillespie discovered him in 1985. Soon after he began appearing regularly at major jazz festivals like Montreux and Montreal. He emigrated to the United States in 1993 and settled in South Florida in 1996. Today he enjoys a balance of touring, recording, and

teaching. His illustrious career has included recording with his own groups for several major labels, including 11 albums for Blue Note, and also with jazz luminaries Ignacio Berroa, Ron Carter, Chick Corea, Al Di Meola, Charlie Haden, David Sanchez, and many more. He has been nominated twice for *Billboard’s* Latin Jazz Album of the Year. Rubalcaba continues to record and tour extensively in both jazz and classical settings, drawing inspiration from both his Afro-Cuban heritage and the world at large. He now produces and records for his own record label and production company, 5Passion LLC. A solo piano album titled *Fé* (“Faith”) and Latin fusion project *XXI Century* received outstanding reviews. Additional projects are in the works.

Carlos Abril, B.M. '93, associate



professor and director of Undergraduate Music Education, was a featured presenter and keynote speaker at conferences and symposia in

Suzhou, China and São Luís, Brazil. He also gave presentations at conferences and workshops in Natal, and Porto Alegre, Brazil; Ohio, Missouri and Illinois. In the summer he was also a visiting faculty member at Northwestern University's Bienen School of Music and traveled to Cuba as part of his work on the College Music Society Cultural Attaché Committee; he gave a presentation on the state of music education in Cuba upon his return. Recently, Abril published a chapter in the book *Promising Practices in 21st Century Music Education* (Oxford) and published his research study examining factors impacting music programs around the country in the *Journal of Research in Music Education* (see Frost News, page 8). He sits on the editorial boards of numerous scholarly journals in North America, South America, and Europe.

Martin Bejerano, M.M. '98, assistant



professor, jazz piano, appeared at Dizzy's Club in New York City with Roy Haynes Quartet, Dominican Republic Jazz Festival with

Ignacio Berroa Quartet, and Festival Miami with steel-pan virtuoso Leon Foster Thomas. This spring he conducted a master class at Georgia State University, and served as guest artist/clinician at the Osceola All County Jazz Festival. Upcoming performances include Jacksonville University and South Miami Dade Cultural Arts Center with his trio, and again with the Roy Haynes Quartet at Boston's Scullers Jazz Club, and at New York City's Blue Note featuring Christian McBride, Roy Hargrove, Pat

Metheney, and Savion Glover.

Bejerano also played on the latest album release of bassist Armando Gola, also featuring Gonzalo Rubalcaba, Ludwig Afonso and Jonathan Joseph, '85. Duo Stephanie and Saar premiered his piece for two pianos *Fantasia de Tres Mundos*, commissioned by Bacardi and the Dranoff International 2 Piano Foundation.

Chris Boardman, program director, Media Writing and Production; and assistant professor of professional practice, hosted an online seminar called "The Vital Collaboration Between Filmmakers, Film Composers and Music Supervisors" as part of VizualNOW – a TV, film, web, music, gaming, and mobile video creator and audience builder gathering in July 2014.

Tony Boutté, assistant professor of Vocal



Performance, was awarded a second consecutive Provost Research Award, for which he recorded a solo CD of the songs of

Gabriel Fauré at the Royal Academy of Music in London with renowned pianists and Fauré scholars Roy Howat and Emily Kilpatrick; he also performed a solo recital while in the U.K. featuring the early songs of Benjamin Britten which included several world premieres. Boutté has had a busy year of recording, including roles for Thomas Sleeper's new opera, *Einstein's Inconsistency* (Albany Records), and sessions for a new disc of the solo cantatas of Bousset with the Brandywine Baroque Ensemble. In early 2015, Boutté appeared in the off-Broadway production of *More Between Heaven and Earth* in New York, performed the lead role of Evangelist in Bach's St. Matthew's Passion for the Bach Society Houston, and sang the title role in Frost Opera Theater's presentation and recording of *The Death of Webern* by Michael Dellaira, conducted by Alan Johnson. Boutté has also launched New American Voices (see page 11).

Velvet Brown was visiting professor of tuba this year in the Department of Instrumental Performance. She is professor of tuba and euphonium at Pennsylvania State University and enjoys an active career as international soloist, chamber ensemble performer, recording artist, conductor and orchestral player.

Juan Chattah, assistant professor of



music theory and composition, received a Provost Research Award for his research contribution to *David Shire's The Conversation: A*

Film Score Guide (Rowman & Littlefield). An additional collaboration resulted in publication of "Transforming Musical Studies from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors." His chapter "Film Music as Embodiment," in *Embodied Cognition and Cinema* (Leuven University Press), is a pioneering study on the intersection of film music and cognitive studies. Chattah also presented at Music and the Moving Image at NYU, Music Theory South East at the University of South Florida, Society for Music Theory, and the College Music Society where he serves as National Board Member for Music Theory. He is also a member of the Editorial Board of *Enseñar Música: Revista Panamericana De Investigación*, (Universidad Nacional de las Artes, Argentina).

Tomas Cotik, D.M.A. '13, lecturer, is a



member of the Delray String Quartet and principal second violinist at Florida Grand Opera and the Palm Beach Symphony In

May 2015, the Delray String Quartet joins soprano Hila Plitmann to record Danielpour's Quartet no. 7 for soprano and string quartet, a work specially commissioned for them. Cotik's 2014-15 performing highlights include recitals in New York, Texas,

Faculty Updates

North Carolina, California and Florida, and a series of concerts with pianist **Tao Lin**, M.M. '98. Centaur Records will soon release Cotik/Lin Duo's second installment of Schubert's complete works for violin and piano, as well as four albums of Mozart's complete sonatas for violin and piano, and Cotik's debut solo violin CD.

Dorothy Hindman, B.M. '88, D.M.A. '94, assistant professor of composition; Svet Stoyanov, assistant professor and program director of Percussion; and



Naoko Takao, assistant professor of keyboard pedagogy, were also UM Provost Research Award recipients.

Don D. Coffman, professor and chair of the Department of Music Education and Music Therapy, gave presentations in July 2014 for the biannual meeting of the International



Society for Music Education (ISME) and for the ISME Community Music Activities Commission seminar in Brazil. He was a keynote speaker at the Suncoast Music Education Research Symposium in Tampa in February 2015, speaking on lifelong learning in music.

Shannon de l'Etoile, professor of music therapy and associate dean for graduate studies, presented the research project "Infant Response to Auditory Rhythm" at the



annual meeting of the American Music Therapy Association; the project is funded by the Grammy Foundation Grant Program (see *Score* 2014). De l'Etoile published a chapter on "Associative Mood and Memory Training" in the *Handbook of Neurologic Music Therapy* (Oxford University Press) and also has two other

invited book chapters in press, including "Music therapy: Processes of music therapy – clinical and scientific rationales and models" for the new edition of *The Oxford Handbook of Music Psychology*; as well as "Pre-experimental designs – Static group comparison" in the third edition of *Music Therapy Research*. She also has one research article in press, "Self-regulation and infant-directed singing in infants with down syndrome" with the peer-reviewed *Journal of Music Therapy*. The project was funded by a Max Orovitz Summer Award in the Arts and Humanities and a General Research Support Award, as granted by the University of Miami Research Council.

Scott Flavin, lecturer, violin, and resident conductor of The Henry Mancini Institute Orchestra, had a year of exciting activities, including performances



with Itzhak Perlman, Andrea Bocelli, and Joseph Silverstein, among others. As music director of the Miami Mozarteum, he received accolades for his "clarity and definition" from the *Miami Herald*. Flavin also maintains busy performance schedules with the Bergonzi String Quartet and PULSE Trio. In addition, he and wife Margaret Donaghue Flavin, associate professor of clarinet and program director of Woodwinds, inaugurated a new music festival in Georgia, the Blue Ridge Chamber Music Festival, which featured performances by the Bergonzi String Quartet and soprano Jana Young.

Ross Harbaugh is the newly appointed chair of the Department of Instrumental Performance, as well as director of the String Program at the Frost School. He performed



Dvůřák's Cello Concerto in B minor with the Frost Symphony Orchestra, under the direction of Gary Green. In

addition, he performed as principal cello with the Miami City Ballet, Florida Grand Opera, Mozarteum Orchestra, and Miami Bach Society. He appeared on numerous concerts with the Deering Estate Chamber Players and Bergonzi String Quartet. Last summer, he taught and performed at the Orfeo Music Festival in Vipiteno, Italy.

Carol Kaminsky, lecturer in the dance program and board-certified dance/movement therapist, attended the 2014 Summer Session hosted by the Association for Contemplative Mind in Higher Education. Collaborating with professors from universities across the United States, she choreographed a contemplative dance and music piece called *Interiority*. In June, Kaminsky was awarded a grant from the National Parkinson Foundation to lead "Dance and Theater Class for People with Parkinson's," a local weekly class designed to help people with Parkinson's disease maintain voice and movement functioning.

Karen Kennedy, associate professor and program director of Choral Studies, took choral students on a very successful tour to England and Scotland last summer, singing



in venues such as the Canterbury Cathedral, and was interviewed on the BBC. In addition to conducting multiple choral concerts with the Frost Chorale and other ensembles throughout the year, this spring she lead students from the choral program to Carnegie Hall for a performance of Duruflé's *Requiem*.

Rachel Lebon, Ph.D. '86, professor of jazz vocal performance, was a contributor for two TC Helicon publications *The Ultimate Guide To Singing: Gigs, Sound, Money, and Health*, and *Contributions from over 100 Singing Stars, Producers, Engineers, Coaches, Doctors, Agents, Managers, and Social Media Gurus*. In October, Lebon served as vocal pedagogue in residence for *Voice Council Magazine*, writing articles and evaluating submissions from

Exploring an Unfolding Universe

THROUGHOUT HIS 22 YEARS on the Frost School of Music faculty as director of bands, Professor Gary Green became known for championing, commissioning and premiering new music for wind band, now widely considered the most prominent literature in the field. He has also mentored scores of talented graduate students.

"I was driven by a need to do something I believed in to inspire my students," Green reflects as he nears retirement in May.

Inspire them, he did. More than 1,100 UM students performed in his ensembles, and many are now faculty members at other distinguished music programs. Numerous grateful alumni traveled to Miami for Green's retirement concert on April 26 where he conducted the world premieres of new works by Mason Bates, Michael Colgrass, David Maslanka, and Thomas Sleeper.

"Gary Green's commitment to great music, art, joy, and life is what inspires me still," effuses Dan Belongia, B.M. '96, M.M. '04, associate professor of music at Illinois State University. "He is an icon in our field, recognized for not only his musical excellence but his world class humanity."

"I will never forget sitting in Gary Green's wind ensemble and feeling a musical phrase for the first time," says Brian Balmages, M.M. '00, composer and director of instrumental publications at The FJH Music Company. "This is probably the single greatest gift he gave me. I thought I knew what it meant to be musical, but once Green unlocked that door, I realized that most of my previous musical experiences were more choreographed than from the soul."

Helping students tap into the soul of music is Green's specialty, as is his commitment to the virtues of each composition. Lorie S. Crockett, M.M. '97, Ph.D. '06, director of bands at Winthrop University, recalls her first assignment as Green's doctoral assistant: Find the crystal glasses to be used in Joseph Schwantner's "...and the mountains rising nowhere." Off she went with a container of water to local department stores to ask if she could test their crystal. When she reported back to Green, he leapt from his desk and drove to the stores to hear her selections.

"Professor Green wanted not just any crystal glasses, but high quality ones that could be tuned to just the correct pitches in the correct octave," Crockett says. "It was the beginning of my understanding that there is no detail too small when it comes to realizing the composer's intent in the repertoire performed by our ensembles."

Green grew up in a small Oklahoma town. His early musical interests were stirred by Stravinsky's *Rite of Spring* and reinforced by the "unbridled love that the musicians in my rural community had for performing gospel and country songs in their homes, the campgrounds, and revival meetings. It was really blazing!"

In high school Green studied under the All-State baton of Melvin Lee, who also played French horn in the Oklahoma City Philharmonic. Green served as director of bands at University High School in Spokane, Washington, and at the University of Connecticut before coming to UM, where he brought the wind bands program to prominence and solidified his iconic reputation.

"I've known Gary for over 30 years. Everywhere Gary has been, he has left that place better than it was when

he arrived," says Michael Mann, M.M. '82, director of the Frost Band of the Hour from 1990 to 2000.

Green is approaching his retirement as if he were inaugurating a new musical score—with focus on transformation, reinvention, and

maintaining an open heart and mind. He waxes philosophical about a line from the poem "Desiderata," reminding him that in time of reinvention, "whether or not it's clear to you, the universe is unfolding as it should."

His future goals include time with his wife, Peggy, and extended family. He plans to continue working with educators and students and is booked well into 2018 as an All-State guest conductor. His lesser-known ambition is photography, an artistic pursuit that goes back to his time in the U.S. Air Force collecting photographic intelligence during the Vietnam War era. ||



Beloved conductor and professor Gary Green retires from UM Frost after making an indelible imprint on countless students, alumni, composers and colleagues.

"He is an icon in our field, recognized for not only his musical excellence but his world class humanity."

Faculty Updates

singers around the world, providing analytics and recommendations. She collaborated with Kelly Garner, D.M.A. '14, on an article, "Find Your Ideal Recording Gear – Top Tips." She also served as an outside reviewer for an international study submitted to *The Journal of Voice*.

Charles Mason, B.M. '77, professor of Composition and chair of the Music Theory and Composition Department, was one of five finalists chosen to compete in the Iron



Composer competition in Cleveland, fall 2014. Mason enjoyed a number of performances of his music this year including *Metaman* for violin, video and digital sound, performed by Karen Pollick at Stanford University and by Ben Sung at the Harold Golen Gallery in Miami's Wynwood District; *Jason's ArcoKnots* for cello and interactive computer media and winner of the Cellotronics competition, performed by Jason Calloway at The Bakehouse in Miami and Firehouse in New York; *Spring Step* for saxophone, violin, and piano, performed by The Other Ensemble; *Stagger* for clarinet, violin, and piano, performed at Festival Miami by Pulse; and *Filibuster* for guitar quartet, performed in concert venues throughout Europe and released in January 2015 by the Corona Guitar Kvartet on their disc *Taut* with Albany Records.

Corin Overland, assistant professor of professional practice in Music Education and Choral Conducting, has been appointed to a four-year term on the Editorial Board of the *Music Educators Journal*. Overland presented research at meetings of the Suncoast Music Education Symposium, the American Education Research Association, the Mt. Lake Colloquium for General Music Methods, and the Florida Music



Educator's Conference. His published research will appear in the *Bulletin for the Council of Research in Music Education*, *College Music Symposium*, and *The Music Educators Journal*. His research will also appear as a chapter in the upcoming book *Contemporary Research in Music Education: A Lifespan Perspective*.

Elaine Rinaldi, B.M. '89, lecturer and vocal coach, is founder and artistic director of Orchestra Miami. For their past season, she produced and conducted "Viva Verdi," celebrat-



ing the 200th Anniversary of Verdi's birth; *The Mice War*, a children's opera by David Chesky; and a free "Beethoven on the Beach" outdoor concert featuring violinist Mei Mei Luo, M.M. '07, as soloist. She produced a new "Discover Miami Through Music" series that debuted with *Masonic Mozart* at the Miami Scottish Rite Temple. Rinaldi made her debut at Tri-Cities Opera in 2014 as guest conductor for Mozart's *Don Giovanni*, performed as a guest pianist with the Palm Beach Chamber Music Festival, and accompanied soprano Yunah Lee on a recital tour of Japan.

Steve Rucker, B.M. '79, M.M. '83, drum-set lecturer and instructor, Studio Music and Jazz, and Frost alum Jonathan Joseph, '85, have collaborated on a book titled *Exercises in African American Funk*, scheduled for publication by *Modern Drummer* this year, along with a promotional video. *Drumhead Magazine* tapped him to author a regular column, "Rucker's Ruckus," with his first article "The Cobham Rudiment" scheduled for the May-June 2015 edition. Rucker is also working on an album with faculty guitarist Brian Russell, B.M. '97, M.M. '07, keyboardist Dan Strange, M.M. '09, and alumni bassist Jeff Carswell, '79. Rucker organized his annual NYC UM Frost alumni Drum Hang and a second L.A. UM Frost alumni Drum Hang during the NAMM conference (see page 56). He performed this year with Nashville legend Billy

Dean at the Naples Winter Wine Festival and appeared with Ben Vereen at Jazziz Nightlife in Boca Raton, whom he has performed with for nearly 25 years.

Thomas Sleeper, professor, director of orchestral studies, conducted another acclaimed season of concerts with the Frost Symphony



Orchestra. A celebrated composer, Sleeper will have his Symphony No. 4 premiered by Meadows Symphony Orchestra in 2015-2016; his Symphony No. 5 was premiered by the Frost Wind Ensemble in April 2015. Faculty artists Santiago Rodriguez and Dale Underwood premiered Sleeper's Sonata for Piano and Alto Saxophone (*Seven Deadly Sins*), and the Florida Youth Orchestra performed the U.S. Premiere of *Comhrá* for solo cello and orchestra. The orchestra version of his Concerto for Trumpet premiered in Beijing in December. He was named artist of the week in February 2015 by Radio Arts Indonesia, with 12 of his works broadcast over one weekend.

Aaron Tindall, was visiting professor of tuba this year in the Department of Instrumental Performance. An assistant professor at Ithaca College since 2011, he records and performs extensively. Upcoming solo performances this summer include tours to Asia, France, Australia, and more.



Aleysia Whitmore, visiting assistant professor in the Department of Musicology, holds a B.M. from the University of Toronto and A.M. and Ph.D. degrees in ethnomusicology from Brown



Faculty Composer Scores Major Motion Picture Soundtrack

CARLOS RAFAEL RIVERA, a lecturer in the Frost School's Bruce Hornsby Creative American Music program, is a commissioned and award-winning composer whose first film score appears on the soundtrack for Universal Pictures' *A Walk among the Tombstones*, starring Liam Neeson and directed by Scott Frank. The major motion picture premiered worldwide in September 2014 with a soundtrack released through Varèse-Sarabande Records. In his *Film Music Magazine* review, Daniel Schweiger calls Rivera's score "the year's most unsung, and electrifying composing debut" and lists it among his Best Scores of 2014.

Rivera's background as a professional guitarist led to his serendipitous encounter with director Scott Frank years earlier. "One day Frank walked into Old Town Music in Pasadena, California looking for a guitar teacher. He opened a binder and picked my name. It never crossed my mind that nearly a decade after that first meeting, I would be composing the score to a movie he wrote and directed."

The moody and atmospheric soundtrack for *A Walk Among the Tombstones* characterizes this thriller about Matthew Scudder, an ex-NYPD cop working as an unlicensed private investigator operating just outside the law. When Scudder reluctantly agrees to help a heroin trafficker hunt down the men who kidnapped and brutally murdered his wife, the PI learns this is not the first time these men have committed this sort of twisted crime.

Examiner.com noted, "Rivera used guitar solos to give his score warmth and humanity and a nice, rich orchestral setting along with a choir to make it a little more diverse than expected." *Variety's* Andrew Barker said, "Carlos Rafael Rivera offers a score that is unexpectedly melodic, yet entirely effective."

In an interview with CineMedia Promotions for *Film Score Monthly*, Rivera talked about his inspiration for the music. "I looked for something malleable, haunting, dreadful, and a motif of thirds shifting by half steps became central in establishing the two dark characters that inhabit the story. This really was the engine behind the score."

Rivera explained that he chose to use the waterphone, which he calls "a fantastic instrument in that it

behaves unexpectedly, creating mid-to-high range drones," after the director kept referring to the music of the opening scene in *Dirty Harry*. "That opening instrument is a waterphone," Rivera explains. "This otherworldly sound ended up helping to set the tone for impending trouble throughout the film, and to specifically underscore the killers' inner workings."

To orchestrate his score, Rivera turned to Grammy-nominated Tim Davies, who split the work with Jeremy Levy, M.M. '04, a Hollywood composer, arranger, and orchestrator who relocated to Los Angeles after earning his degree at the Frost School.

A protégé of Randy Newman, Rivera graduated with a D.M.A. in composition from USC's Thornton School. He recently signed with Amos Newman at William Morris Endeavor Entertainment, whose clients include film composers Hans Zimmer, Trent Reznor, and Ennio Morricone.

Rivera's works have been performed and recorded by prominent ensembles and soloists, including Arturo Sandoval, Colin Currie, Chanticleer, Cavatina Duo, the New England Philharmonic, and the Los Angeles Guitar Quartet (LAGQ); commissioned by the Simon Bolivar Youth Symphony, the Miami Symphony Orchestra, and the American Wind Symphony; recorded by Warner, Sony, Naxos, and Cedille labels; and awarded by the American Composers Orchestra, the Herb Alpert Foundation, the Guitar Foundation of America, BMI, and twice by ASCAP. He has opened for The Who at the Hollywood Bowl, and his guitar work includes performances on feature film soundtracks, studio sessions for Island/Def Jam, and Universal Records, as well as on ABC, MTV, and VH-1. ||



Frost faculty member Carlos Rivera received outstanding reviews for his first major film score for *A Walk Among the Tombstones* starring Liam Neeson.

University. Her dissertation, *Performing Pleasure: Africa and Its Diaspora on the World Music Stage*, is an ethnographic study of two world music bands that creatively combine West African and Cuban music and the industry and audiences that surround them.

Stephen Zdzinski, professor of music education, was a presenter at the Tampa FMEA conference in January, at the ISME research commission conferences in João Pessoa and Porto Alegre, Brazil, as well as conducted a webinar in Spanish for The Universidad Autonoma de Chihuahua, Mexico. He had articles published in *Research Perspectives in Music Education* and the *Council for Research in Music Education Bulletin* on parental involvement in music



education examining the underlying structure of parental involvement, and the different outcomes in music and education. He continues to serve on the editorial board for scholarly journals *Contributions to Music Education* and *Research Perspectives in Music Education*. This fall his online International Music Education course had 30 international guest speakers. He is currently developing an online version of his "Music for Special Learners" course for Frost Online, and hopes to offer it next summer.

Ana Flavia Zuim, lecturer in the Department of Vocal Performance, is working on a research project with speech pathologist Dr. Julia Gerhard and otolaryngologist/head and neck surgeon Dr. David Rosow at



the UM Miller School of Medicine, addressing the need for professional training and care for the vocal health of hybrid singers. In 2014, Zuim worked as musical director and re-orchestrator of *Billy Elliot* at the Ogunquit Playhouse in Maine, where she also performed for President George H.W. Bush and family, and received positive reviews from *BroadwayWorld.com* as well as *Portland Daily News*. Zuim helped launch the tour of *Joseph and The Amazing Technicolor Dreamcoat* with Tony-award winning director/choreographer Andy Blankenbuehler and American Idol winners Ace Young and Diana DeGarmo, and toured with the show through summer 2014. Zuim also collaborated with a new National tour of *Annie*, and recently music directed/conducted Area Stage Company's production of *Little Women: The Musical*, accompanied by a student orchestra from UM Frost.

Musicologist Earns Two National Endowment for the Humanities Grants

Deborah Schwartz-Kates, associate professor and chair of the Department of Musicology, was awarded two prestigious grants from the National Endowment for the Humanities last year in support of her upcoming book on the film music of Alberto Ginastera. Her publisher, Oxford University Press, cites the book as promising to set a new standard for film music as a marker of cultural identity and ideological discourse. Schwartz-Kates received the NEH Research Fellowship, the top award in this category, to work on her project during the first six months of this year.

"The honor is one of the outstanding highlights of my professional life," she says. Previously, Schwartz-Kates received the NEH Summer Stipend. She will present her research on Ginastera's film score, *Malambo*, at the 2015 national meeting of the Society for American Music.

Schwartz-Kates authored the article on Ginastera for the *New Grove Dictionary of Music and Musicians* and contributed the chapter on Argentina for a textbook on Latin American music published by W. W. Norton. She was appointed a member of the advisory board of the premier German-language music encyclopedia, *Die Musik in Geschichte und Gegenwart*, and authored a critical essay on the state of music research in Argentina, Uruguay, Paraguay, and Chile for the *Handbook of Latin American Music*—a reference source edited at the Library of Congress. ■

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ClassNotes

1950

Arthur C. Joy, Jr., B.A. '56, is retired and living in the Tampa Bay area, where he still enjoys organizing classical music appreciation gatherings.

David F. Light, B.M. '56, retired, resides along the Atlantic coast in Central Florida, where he occasionally organizes musical groups for ballroom dancing.

1960

Joseph Leniado-Chira, B.M. '61, has been an active conductor and composer for over four decades, conducting 11 professional symphony and chamber orchestras, operas, ballets and brass ensembles. He was honored by the State of Connecticut Legislator with a Certificate of Commendation for his work in music and with young people.

Ronald Case, B.M. '62, is a retired band director from Clarence, New York. Case is presently working for Gulf Coast University as an adjunct professor and performing with the Gulf Coast Symphony Orchestra.

John Branzler, B.M. '63, M.M. '86, was an award winning band/orchestra director for the Miami-Dade County Public School System for 32 years. He continues to perform with his big band.



Linda Nardini, B.M. '64, pianist, composer, recently retired from a busy performing and recording career. A music video to her original song "Girl's Talk" features Rudy



Vallée in his last film appearance. She performed in the Fort Lauderdale Symphony and Miami Philharmonic and taught piano both privately and at Miami Dade College, Bloomsburg University (Pennsylvania), and Snow College (Utah.) She now lives in Joshua

Tree, California, as well as Ohio. **Reverend Dr. Leeomia W. (Minnis) Kelly**, B.M. '66, continues her work as a piano instructor in Hallandale, Florida. Her composition "Zeta Lady" is scheduled to be a part of the 2020 Centennial Song celebration in Washington, D.C. for Zeta Phi Beta. Kelly can be seen on YouTube playing the piano.

Sam Daley-Harris, B.M. '69, M.M. '75, delivered the 2015 Distinguished Alumni Lecture at the University of Miami sharing his journey from philosophical musician to



global activist during his talk entitled, "Making the Difference You've Always Dreamed of Making" in January. Daley-Harris is CEO for the Center for Citizen Empowerment and Transformation, appearing on C-SPAN2's *BookTV* in November 2014. Daley-Harris was a high school music teacher when he founded the anti-poverty lobbying group RESULTS and its sister organization RESULTS Educational Fund in 1980.

Robert Jason, B.M. '69, continues to produce albums for independent artists and conduct songwriting workshops through his company Robert Jason Productions in over 25 cities.



1970

Jimmy Morris, M.M. '70, is a retired trombonist, having played with the Miami Philharmonic, the Fort Lauderdale Symphony, and the Lehigh Valley Chamber Orchestra. He was a teacher in Bucks County, Pennsylvania from 1974-2002 and now plays the Irish fiddle.

David Drubin, B.M. '73, percussionist, recently appeared in concert with Broadway veteran Jordan Bennett, the Canadian vocal quartet The Diamonds,

and with Stephanie Nakasian and the Hod O'Brien Trio at jazz festivals, and more.

Cathy Ellis, B.M. '73, M.M. '84, has completed work on a 34-year project *Abraham & Sarah, the Film Musical*, which she wrote, co-produced and directed in Miami for EFM Productions. The film stars Broadway's Michael Lackey of *Phantom of the Opera*, and Nancy Haywood of *George M.*

Stephen Parsons, B.M. '73, recently retired as chief executive officer (CEO) of the Baptist Health Foundation in Miami after serving 16 years and raising \$200 million for the organization. He served previously as director of development for New World Symphony, chief development officer for the Sylvester Comprehensive Cancer Center at the UM Miller School of Medicine, and the American Red Cross Greater Miami and the Keys chapter. His musical career has included performing as a percussionist with the Miami Philharmonic, Fort Lauderdale Symphony, Greater Miami Opera, and Miami City Ballet.

Willie Waters, B.M. '73, is visiting associate professor of music at Binghamton University, New York; a guest lecturer of opera at the President's



College, University of Hartford; and guest conductor, coach, and lecturer at Austin Peay State University. Waters also serves as music director for the Martina Arroyo Foundation's Prelude to Performance Summer Opera Training Institute, and was a featured guest expert during the intermission quiz and discussion of the Metropolitan Opera's live radio broadcast of Puccini's *La bohème* in January 2015. **Laurence Kaptain**, M.M. '75, has been named dean of the College of Arts and Media at the University of Colorado, Denver. A highly accomplished percussionist and symphonic cimbalom artist, he most recently served as the founding director of creative initiatives in the Office of Research and

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Economic Development at Louisiana State University, and prior to that was dean of the College of Music and Dramatic Arts.

Gary Fry, B.M. '76, composer, arranger, conductor, and producer, has a 19-year affiliation with the Chicago Symphony with more than 100 commissions during that span. He is also an



artistic consultant and arranger for the Dallas Symphony and Chorus. A recent music video for Ronald McDonald House Charities featuring violinist Joshua Bell and rapper Diggy, which Fry arranged and conducted, received more than 700,000 views on YouTube. Fry also composes for live theatre; his incidental music for *Spoon River Anthology* was nominated for a Jeff Award, recognizing excellence in Chicago-based theatre.

Andrea Green, B.M. '76, produced a film documentary *On the Other Side of the Fence* that received a first place award for Social Issues in a Documentary from the New York Festivals and a bronze award from United Nations for Teaching Tolerance.

Sally K. Albrecht, M.A. '77, M.M. '79, recently retired as director of school choral, classroom, and vocal publications for Alfred Music Publishing. An in-demand conductor,



composer, and clinician, she recently conducted premieres with all-state choirs in South Dakota, Georgia North Carolina, and Pennsylvania. She also published *Accent on Composers Vol. 2* with husband Jay Althouse, *Our Annual Christmas Pageant*, *Rhythm Band Sing Along*, *Composer Songs*, and *I Sing, You Sing: Learning Songs*. She received the 2014 Pillar of Leadership Award in the Creative and Performing Arts from OΔK (Omicron Delta Kappa) Leadership Honor Society.

David Roitstein, B.M. '77, M.M. '80, studio music and jazz, is a pianist, composer, and jazz program director at California

Institute of the Arts (CalArts) in Los Angeles. He released a new piano and guitar duo CD with Larry Koonse titled *Conversations* (Jazz Compass).

Brenda Graham-Moyé, B.M. '78, is a professional saxophonist and arranger of saxophone music (Dorn Publications). Moyé is professor of saxophone at Lee University School of Music in Cleveland, Tennessee.

Al Hospers, B.M. '79, is a bassist, vocalist, bandleader and recording studio owner of recently renovated Clever Sounds Media recording studio in New Hampshire. Hospers performs with the blues/rock band Bruce Marshall and the Nor'Easters, the pop/funk ensemble Sounds Clever and the Valley Horns, and blues singer and harmonica virtuoso James Montgomery.



Steven Rivera, B.M. '79, has been financial advisor with Janney Montgomery Scott, LLC since 1991 and is the Satellite Branch Manager of their Hauppauge, New York office.



Rivera continues to play percussion in two bands on Long Island: the North Shore Community Band and the No Doubt World Famous Monday Night Band.

1980

Wayne Schuster, B.M. '80, is band director at Jericho Public Schools in Jericho, New York. Schuster also works as a freelance musician, playing both saxophone and clarinet for jazz, pop and studio gigs in the New York City metro area.

Bill Stevens, M.M. '80, is assistant principal and supervisor of performing arts studios, fine art and film and media, as well as the director of jazz studies at the Frank Sinatra School of the Arts in Astoria, Queens and continues to perform actively in the New York City region.

Daniel Adams, M.M. '81, is professor of music at Texas Southern University. He celebrated three world premieres in fall 2014 including his composition *Of a Just Content*



released on percussionist Lee Hinkle's 2015 album *Theatrical Music for Solo Percussion* (Albany Records). The piece is based on excerpts of "Thoreau's Flute," a poem written in memory of Henry David Thoreau by Louisa May Alcott.

Barbara Jeffery, B.M. '81, an active singer, composer/songwriter, performed as a soloist with the New Hampshire-based choral group The Voices of the Holy Spirit, and is currently completing work on a set of Christmas-themed choral and solo works, to be recorded this year.

Kristian Truelsen, M.M. '81, is an actor whose recent credits include *Floyd Collins* the musical, and *Laughter on the 23rd Floor*, by Neil Simon at the American Stage Theatre



Company in St. Petersburg, Florida. He has been cast as Peter John Friar in the summer 2015 world premiere of the Alan Menken-David Spencer musical *The Apprenticeship of Duddy Kravitz* in Montreal, Quebec.

Bruce Zimmerman, B.M. '81, recently completed a 5.1 surround sound orchestral score for the first ever live-action planetarium dome film that premiered in Broward County, Florida this January and is now playing around the country. Zimmerman celebrates his 25th year composing for media under the banner Sound Productions and Zim-Music with national spots, corporate, educational and commercial scoring projects. His son Joshua will be graduating from the Media Writing program at Frost this spring.

Dawn J. Lewis, B.M. '82, actor/singer, starred in the 2014 Hallmark channel movie *A Lesson In Romance*.

Chuck Webb, B.M. '82, a music merchandising major, continues his work as ensemble program coordinator,

coordinator of bass studies and R&B ensemble director at Columbia College, Chicago. He recently performed in the orchestra pit for the touring company of *Motown: The Musical*, and released a debut solo CD entitled *No Smoke No Mirrors*. Webb was recently named one of the *Chicago Defender's* 2015 Men of Excellence.

Mark Drews, B.M. '83, is director of music production and recording studies at the University Of Stavanger, Norway. This past year, he was elected a governor of the Audio Engineering Society (AES), where he was also a judge of the Recording Competition. He performs as bassist in the Stavanger Big Band.

Steven E. Grove, B.M. '84, a.k.a. "Euge Groove," is a chart-topping saxophonist, composer, producer and radio host in the Los Angeles area. His most recent recording is *Got 2 Be Groovin'* and current touring includes Berk's Jazz Fest, Seabreeze Jazz Fest, and Las Vegas City of Lights Jazz and R&B Festival.

Julie Lushetsky, B.M. '84, works as an audio/video/lighting tech in television, radio, at conventions, and for Disney. She is an active organist, keyboard and trumpet player with Bugles Across America and with community and jazz bands.

Mark D. Lewis, B.M. '85, recently accepted the position of director of instructional technology at Hillsborough Community College in Tampa, Florida, having held similar positions at colleges in Texas and West Virginia. He also holds graduate degrees, an M.S. in Educational Technology and an Ed.D. from other institutions.

Martha Marchena, M.M. '85, D.M.A. '85, pianist, is professor in the Music Department at Kean University, New Jersey. Last year she presented a concert in celebration of the piano music of Heitor Villa-Lobos at the Koubek Center of Miami Dade College.

Rita Quintero, B.M. '85, studio music and jazz, is an accomplished session singer, vocal coach, and producer. Rita is a founder of the Jazz Encounters Boot Camp hosted Saturday afternoons on South Florida's 88.9



Bailey Blazes on Fretless Bass

Steve Bailey, B.M. '85, was named the 2014 Frost Distinguished Alumnus for accomplishments in his professional music career as an exceptional bassist and educator. He was honored at Festival Miami, in conjunction with a Bass Extremes concert with fellow bassist Victor Wooten, and drummer Derico Watson.

Renowned for his pioneering work with the six string fretless bass, Bailey has recorded and toured with such luminaries as Dizzy Gillespie, Dave Liebman, Paquito D'Rivera, Claudio Roditi, the Rippingtons, David Benoit, Jethro Tull, Lynyrd Skynyrd, Willie Nelson, Larry Carlton, Kitaro, Tab Benoit, Johnny Witherspoon, Mel Tormé, and more.

Bailey teaches as a clinician worldwide, and is currently chair of the Bass Department at Berklee College of Music. He serves on the advisory board and as a columnist for *Bass Player*. His books include *The Steve Bailey Bass Guitar Series* and *Bass Extremes*, and videos *Advanced Bassix* and *Bass Extremes: Live*.



WDNA, serving the jazz youth community.

Nancy (Pettersen) Strelau, M.M. '85, begins her post as festival director of the 1st annual Park Circle Music Fest in Angelica, New York to be held summer 2015, offering venues



for eclectic music making and a platform for musician networking. She continues as assistant professor in professional studies, string coordinator, auditions coordinator, and director of orchestras at Nazareth College in Rochester, New York. She is also past president of the American String Teachers Association New York Chapter.

Lori Kleinman, B.M. '86, Ph.D. '00, licensed psychologist and music therapist in St. Petersburg, Florida, provides individual and couples psychotherapy, and provides corporate wellness presentations, and



trauma psychology response following critical events. She will present a workshop at the Florida Psychological Association's summer convention and is a frequent guest on television news programs. She performs as a freelance flutist, volunteers as a provider of therapeutic flute music with the Bay Pines Veterans' Hospital, and is the founder of Livibrance, an integrative lifestyle model.

Jon Liebman, M.M. '86, recently completed his seventh bass instructional book for Hal Leonard Corporation, titled *Play Like Jaco Pastorius*, for release in 2015.



Liebman's six other bass books have sold over 100,000 copies worldwide and have been translated into German, French and Japanese. He founded Liebman Media, LLC in 2009 which currently operates two very popular websites: ForBassPlayersOnly.com, and his own JonLiebman.com, an online bass instruction site.

Peter O. McGuinness, B.M. '86, earned two 2015 Grammy nominations for Best Arrangement, Instrumental and

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Vocals “What Are You Doing The Rest Of Your Life?” and Best Arrangement, Instrumental or A Cappella for “Beautiful Dreamer” both off *Strength In Numbers* by the Pete McGuinness Jazz Orchestra. (See page 4.)

Karen Nagy, M.M. '86, is on the theater faculty at Miami Dade College. An actor, and songwriter, she recently published the book *Girlfriend of Bill: 12 Things You Need to Know about Dating Someone in Recovery* (Hazelden).

David Ruttenberg, B.M. '86, continues his work at Polar Boehme Music as a Grammy-nominated producer, engineer, mixer, and BMI composer. His recent projects include work on bassist Jeff Berlin's album *Low Standards*, singer-songwriter Navaka Fernando's debut album *New Beginnings*, and more.

Roger Wilder, B.M. '86, works as a freelance jazz pianist based in Kansas City, and is an adjunct faculty member



at University of Missouri–Kansas City teaching jazz piano and jazz theory with fellow UM Frost alumni Bobby Watson, B.M. '75, and Rod Fleeman, '76. Wilder appeared on bassist Bob Bowman's 2014 album *Songs for Sandra* alongside Eliot Zigmund, Danny Embrey, Karrin Allyson, and Todd Strait. Wilder also released a CD of his own quintet titled *Stretch*.

Brett g Porter, B.M. '87, M.M. '90, is chief engineer at Art & Logic Software Development, working on projects in the Pro Audio/MI industries. In 2014, he was a speaker on



panels at SXSW Interactive, discussing software project estimation, and at the inaugural Advanced Audio + Applications Exchange conference in Boston, speaking on “Technology Innovation + Integration in Traditional Instruments.”

William Blum, B.M. '88, is an audio and broadcast engineer based in San Francisco, presently contracted by KDFC Classical Music Radio. Blum is also a

composer, performer, and producer with his own music publishing and production business, Primal Gavotte. **Gregory Reish**, B.M. '88, has been appointed director of the Center for Popular Music and professor of Music History at Middle Tennessee State University in Murfreesboro.

Barbara Keating Lewis, B.M. '89, studio music and jazz vocalist, is an early childhood music educator in Bloomfield, Connecticut. Lewis released her first holiday recording *Jazzy Christmas* last season. She was a competitor in the 2014 Sarah Vaughan International Jazz Vocal Competition (Sassy Awards), and continues to work regularly as a voiceover talent and studio vocalist. She is married to Bill Lewis, B.M. '87; they have two children, Nick and Audrey.

Carlos Vega, B.M. '89, assistant professor of applied saxophone at Florida A&M University, continues to perform with the Chicago Afro-Latin Jazz Ensemble (CALJE) and tour with the Doc Severinsen Big Band. This summer, he plans to produce a jazz quintet album comprised of original material.

On the Road with Cirque du Soleil



For musicians, running away with the circus can have its perks, especially if it offers steady employment, benefits and travel around the world in a top troupe like Cirque du Soleil, a Canadian entertainment company known for its dramatic mix of circus arts and street entertainment.

Several alumni from the Frost School of Music have worked with Cirque du Soleil over the years, widely considered the largest theatrical producer in the world. The company produces over 19 shows

in over 271 cities, and employs approximately 4,000 people from over 40 countries.

Charlie Dennard, B.M. '93, has worked on Cirque du Soleil productions for more than a dozen years now, and is

currently the musical director for their touring show *TOTEM*, where he was previously the show's bandleader. From 2002 to 2007, Dennard was the assistant bandleader and keyboardist for Cirque du Soleil's Grammy-nominated show *Alegria*, and successfully performed with that show in over 1,700 shows in 12 different countries.

In an interview with Nola.com, Dennard explains that being a Cirque musician is different from other theatrical gigs in that you have to fit the music to what the stage performers are doing. “Broadway is a little different – it's a little more song and dance, and the actors follow the music. With this gig, the music really follows what's happening onstage. As soon as they finish their trick, bam, we transition into the next section.”

Yvette Soler, B.M. '96, was a backstage manager for Cirque du Soleil's *Varekai* production in 2008, and **Jim Badrak**, B.M. '85, now vice president of production and operations at the new Dr. Phillips Center in Orlando, and director of production at Carnegie Hall from 2006 to 2012, also did a stint with Cirque du Soleil productions.

1990

Chris DeRosa, B.M. '90, is music directing the worship band at Shekinah Glory Worship Center in Harlem, New York, with musicians from Late Night at the Apollo and Alicia Keys' band. He also performs regularly with the band Luxe, and enjoys frequent studio recording sessions and various freelance engagements. He and his wife have a 1 year-old daughter, and are expecting a son this summer.

Shari Hoffman, B.M. '91, vocalist, is director of Domestic and International Operations for American Federation of Musicians (AFM) and the Screen Actors Guild-



American Federation of Television and Radio Artists (SAG-AFTRA) Intellectual Property Rights Distribution Fund. She is a member of the Recording Academy, SAG-AFTRA, and Society of Composers and Lyricists (SCL). New performance projects include singing the main title theme for the 2016 film *Confessions* composed by Dennis Dreith.

Paula Savastano, M.M. '91, is president and founder of SSA Music, Inc., a boutique music publisher representing a catalog of nearly 500 songs, independent songwriter/



artists, and the publishing administration of Lanark Records' catalog. Her company has placed music in shows, films and commercials, including a recent McDonald House Charities commercial. She was an invited speaker at this year's South by Southwest Conference in Austin, Texas. She continues to teach flute, clarinet, and saxophone; as well as perform as a freelance artist.

Sylvia Constantinidis, M.M. '93, M.M. '08, attended the 2014 World Music Days Festival organized by the International Society of Contemporary Music (ISCM) as the guest Venezuelan composer delegate in Austria, Slovenia

and Poland. Constantinidis is an active promoter and composer of new music; last summer excerpts from her new opera *Afrodita* premiered in England. Her work *The Macondo Poems* received its Venezuelan premiere at the XVIII Latin American Festival of Contemporary Music by the Simon Bolivar Woodwind Quintet. Constantinidis serves on many professional boards, and is senior editor of the *ComposerUSA* bulletin of the National Association of Composers USA (NACUSA).

Jorge M. Saade, B.M. '93, professor of violin, viola, chamber music and music history at the Universidad de Especialidades Espiritu Santo in Ecuador, performed a



series of recitals this season in Ecuador, Beijing, Qatar, Mexico, Malaysia, Turkey, and Australia. He was also a soloist with the Symphony Orchestra of Northern Virginia and the Cairo Symphony Orchestra; and a jury member of the National Music Competition organized by the Malaysian Youth Symphony Orchestra in Kuala Lumpur. In 2015, he has invitations to perform with national symphonies in Belarus, Hungary and Ecuador.

Piotr Komorowski, M.M. '94, is a conductor, composer and pianist. In 2014 he conducted the Gorzow Philharmonic Orchestra and the Polish Radio Symphony Orchestra during numerous recording sessions of music. He conducts operas, and symphonies; performs as a pianist both at chamber concerts as well as accompanied by orchestra; and prepares and leads musical shows. Recently his passion has turned to creating film and illustrative music.

Jonathan Kreisberg, B.M. '94, is a New York based jazz recording artist/performer whose recent recordings include *Wave Upon Wave* with the Jonathan Kreisberg Quartet; *One*, a solo guitar recording; and *The Healer* with the Dr. Lonnie Smith Trio.



Brian Neil [Itzkowitz], B.M. '94, music media and industry, is executive vice president of Sports USA Media, a national radio syndicator of NFL and NCAA football broadcasts. He also recently co-founded RT Media, a podcast company featuring daily NFL themed content. Neil lives in Baton Rouge, Louisiana with his wife and two sons.

Vernon Sumwalt, B.A. '94, is a trial lawyer and the current legislative vice president of the North Carolina Advocates for Justice. He is a board certified specialist for the North Carolina State Bar in the areas of appellate practice and workers' compensation, and was nominated and accepted as a member of the National Academy of Social Insurance.

Dana Bearror, B.M. '95, is a freelance contemporary Christian and jazz performer, also recording with her duo, Evan & Dana. Bearror maintains a private studio teaching both upright and electric bass, guitar, and piano in Winston-Salem, North Carolina.

Nick Ramliak, D.M.A. '95, composer, teaches privately at the Live Modern School of Music (LMSOM) in North Miami, partnering with the National YoungArts Foundation to provide scholarships for aspiring young musicians. Ramliak's upcoming projects include a dream pop/shoegaze EP titled *Inushego*, as well as a jazz trio album of original compositions and standards.

Ellen Tift, M.M. '95, media writing and production, is an adjunct professor at Belmont University teaching commercial music composition. Along with business partner



and husband Kurt Goebel, M.M. '94, their company Worldwide Groove Corporation recently released "The Legend of the Fall," used for Oregon and Colorado's Right to Know campaigns promoting awareness of ballot initiatives for the labeling of genetically modified foods. Their release "Supermodel Astronaut" was at the heart of the Supermodel Astronaut Challenge, a viral internet video empowering women, covered by *the Huffington Post* and other European publications.

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Daniel A. Belongia, B.M. '96, M.M. '04, is associate professor of music and Interim Director of Bands at Illinois State University. A recording of him leading the



Illinois State University Wind Symphony titled *Point Blank* was released on the Naxos label at the end of 2014; under his direction, the ensemble was awarded first runner-up in 2014 by The American Prize for Wind Ensemble/Concert Band Performance.

Roddy J. Betancourt, B.M. '96, worked for Miami-Dade County Public Schools until 2007; he now teaches saxophone, singing, and piano for Sam Ash Music, and



privately. He is director of the big band Roddy J. Betancourt & The Awesome God Orchestra, and owns and operates Sunrise Sunset Studios. Betancourt has recorded with major Christian music distributors Word Music and Integrity Music.

Brendan Buckley, B.M. '96, Los Angeles based drummer and producer, has toured and recorded with Shakira, Minnie Driver, Spam All-Stars, Damien Rice, Alejandro Sanz, Leehom Wang, Leighton Meester, to name a few.

Sandra Lopez, B.M. '96, A.D. '98, soprano, will sing the role of Patricia in the world premiere of Paquito D'Rivera's zarzuela *Cecilio Valdés, Rey de la Habana* in May 2015. This fall, she will sing the title role in Arizona Opera's *Florencia en el Amazonas*, and sing the role of Vierte Mägde with the Boston Symphony Orchestra in concert performances of Strauss's opera *Elektra* at Symphony Hall and Carnegie Hall.

Angel Marchese, B.M. '96, is chorus director for both Miami Arts Charter School and Aventura Turnberry Jewish Center. Marchese is also cantor at Epiphany



Catholic Church in Miami and Church of the Little Flower in Coral Gables.

Ana Rodriguez, B.M. '96, is the executive producer of the Miami-based short film *El Mago*, featuring her original classical piano compositions. The film won international awards this season including best art film and best original score at the Monaco International Film Festival and best original score at the Delhi International Shorts Film Festival. It received its U.S. premiere at the Miami International Film Festival in March. Rodriguez is professor of Arts and Philosophy at Miami Dade College.

David W. Brubeck, D.M.A. '97, trombone, presented on the emerging genre of the brass duo at the 2015 International Trumpet Guild Conference. He accompanied an all-star panel of trumpeters including associate professor Craig Morris and alumnus Jason Carder, B.M. '96, M.M. '04. Brubeck's duo with Tom Lippincott, M.M. '90, is pioneering the jazz bass trombone and guitar duo genre; they performed at the International Tuba and Euphonium Conference. Brubeck is chief educational officer for Tromba Plastic Instruments, and serves as chamber music coordinator at Miami Dade College, Kendall.

Richard Bull, B.M. '97, is president of The Sixth House, an interactive entertainment agency working with major corporate brands and representing Latin artists including Gloria Trevi, Chiquis Rivera, Anahi, Christian Chavez, and Julio Reyes. The agency also began a joint venture with music publisher peermusic. Bull serves as executive producer of the reality television series *Chiquis Confidential* and travel show *El Vistazo Brasil*.

Shawn Coleman, B.M. '97, is an engineer and sound designer at Doppler Studios in Atlanta, where he produced, arranged and co-composed viral internet sensation *Too Many Cooks* for the cable show [adult swim], which currently has more than 6 million views on YouTube. He recently completed his eighth season of sound design and 5.1 mixing on the [adult swim] animated series *Squidbillies*.



Ronnie (Xiaojun) Zong, M.M. '97, continues his post as associate professor, founder and program director of the Arts Management Program at the



Central Conservatory of Music in Beijing, and assistant director of the Shanghai Philharmonic Orchestra. In 2014, he received a third prize award at the 9th China International Cultural and Creative Industry Expo.

Carla Davis Cash, B.M. '98, M.M. '00, is associate professor of piano pedagogy at Texas Tech University where she was recently awarded the Chancellor's Council Distinguished Research Award, one of the highest honors bestowed by the university. Cash's work in music learning and procedural memory consolidation has been presented at numerous national and international conferences and is published in leading journals of music education. She holds leadership roles in several state and national organizations of music teaching and remains active as a solo and collaborative pianist.

Craig Christman, B.M. '98, is owner of Christman Music, a Naples, Florida based music store that caters to wind instrument players with a focus on professional quality repairs.

Anne Cecere, '99, has been elected president of the California Copyright Conference (CCC) for 2014-2015. Cecere is BMI's Director of Film and TV Relations. Cecere is the youngest president in the CCC's 61 year existence.

Colin Eaton, '99, tenor, is a featured soloist in the U.S. Army Voices, an elite vocal ensemble that is part of the U.S. Army Chorus in Washington, D.C., singing at major national events in the White House and around the nation. Eaton was the soloist at the funerals of Presidents Gerald Ford and President Ronald Reagan. This spring, Eaton returned to Gusman Concert Hall for a concert with the U.S. Army Voices presented by Frost School of Music.

Michael Johnson, B.M. '99, tenor saxophonist, continues to tour and perform with jazz guitarist Jack Wilkins. He is working toward the release of a new recording featuring Wilkins and bassist Bob Moses.

2000

Francesca Arnone, D.M.A. '00, is assistant



professor of flute at Baylor University School of Music. She served previously as assistant professor of flute at West Virginia University, and

principal flute of the Boise Philharmonic. She has had two CDs released on MSR Classics to critical acclaim, *Games of Light* in December 2013, and *Dedications* in August 2014. A third CD anticipated for 2015 release features collaboration with Big XII electro-acoustic performers and composers.

Zélia Chueke, D.M.A. '00, works as scholar and researcher with the Observatoire Musical Français, Université Paris-Sorbonne as head of the Groupe de Recherche



Musiques Brésiliennes, the first research group dedicated to Brazilian music in the history of the Sorbonne. She is also professor of music at the Federal University of Parana in Brazil, dividing work between the two institutions, and is an elected associate member of the European research group, Institut de recherche en musicology. She published *Rhythmes brésiliens: Musique, philosophie, histoire, société* in 2014. As a pianist, she has recorded albums of piano music by Brahms, Debussy, and Brazilian composers.

Peter Hamlin, B.M. '00, Ph.D. '14, was appointed assistant professor of music education at Gonzaga University in Spokane, Washington.

Dave Rowe, B.M. '00, is lead sound designer at Infinity Ward; he was part of their winning team for a 2015 NAMM TEC Award for *Call of Duty: Ghosts* for Outstanding Creative Achievement in Interactive Entertainment Sound Production along with fellow Frost alum, Jeremy Rogers, B.M. '04.

Brad Schirmer, B.A. '00, founded White Horse Recording, Inc. in Brooklyn, New York, where he is a production sound

recordist and post-production sound mixer. Schirmer works on a wide variety of film and television projects, as well as audio consulting. He also gigs on the electric and double bass around New York City.

Steve Aho, M.M. '01, is a freelance musician, producer, and arranger living in Los Angeles. He is music director/drummer for Universal recording artist Cody Karye and



Warner recording artist William Joseph. He was orchestrator and conductor for producer Emile Haynie's debut solo album *We Fall* featuring Nate Ruess (Fun.), Andrew Wyatt (Miike Snow), Brian Wilson, and Randy Newman. He performed with Adele at the 2013 Academy Awards; albums with Paramore, Young The Giant, and Jason Mraz; and a featured appearance in United Airlines "Orchestra" commercial. Aho also worked for the pre-production team and performed for Steve Martin and Edie Brickell's musical *Bright Star*. He recently played on the 40th anniversary re-release of Elton John's *Goodbye Yellow Brick Road*, and on the soundtrack for the upcoming film *Rock The Kasbah* with Bill Murray and Zoey Deschanel.

Carlomagno Araya, B.M. '01, M.M. '08, is a D.M.A. candidate at Frost. This year he produced, engineered, and played drums on *Federico Britos Presents Hot Club Of The Americas*, and was a session drummer for the 2015 release *Necesito un Bolero* by Latin salsa giant Gilberto Santa Rosa. Araya recorded live last summer with the National Symphony of Costa Rica and Editus Ensemble. He previously worked as an engineer on Negroni's Trio *On The Way* album, nominated for a 2013 Latin Grammy Award in the Best Latin Jazz category.

Alesya Burgio [Olesia Borisenko], B.M. '01, is business owner and director of Miami Fine Arts Academy striving for higher educational standards in South Florida music, art, and dance.

Alan Chan, B.M. '01, was composer in residence at the Visby International Centre for Composers on the Swedish island of Gotland in April 2014. He created new music for the Alan Chan

Jazz Orchestra's concert featuring pipa virtuoso Min Xiao-Fen. The group released their debut album *Shrimp Tale* in July to rave reviews in AllAboutJazz.com, *DownBeat*, and *Jazz Weekly*. His commissioned work *Lotus Land* was premiered at the Laguna Dance Festival in September. Chan is director of Jazz Band One and applied music instructor at El Camino College.

Peter Fielding, M.M. '02, music theory, is associate dean of the School of Creative Arts and the School of Education at Red Deer College in Alberta, Canada. In 2014, he completed his



Ph.D. in music theory from the University of Massachusetts Amherst. **Susana Lalama**, B.M. '02, M.M. '12, Ph.D. '14, has been appointed director of the Wind Ensemble and assistant professor of music education at Converse College in Spartanburg, South Carolina.

Robert Phillips, D.M.A. '02, is a guitar instructor at Lois Cowles Harrison Center for the Visual and Performing Arts and adjunct professor at Southeastern University in



Lakeland, Florida. He is signed to Price Rubin & Partners artist management and released his latest recording of classical guitar, *Lo Mestre, The Music of Miguel Llobet* on Centaur Records in fall 2013.

Javier Sanchez, B.M. '02, M.M. '04, is an entertainment and sports industry professional serving as general manager of the Life Time Athletic Events Office in Miami



and race director for award-winning events including the Miami Marathon and Half Marathon, South Beach Triathlon and the Escape to Miami Triathlon.

Andrew Synowicz, B.M. '02, M.M. '04, is a session guitarist in Los Angeles.

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He can be heard on recordings by Michael Bubl , the electronic band M83, Giorgio Moroder, and Bette Midler as well as TV/film soundtracks including *Frozen*, *Inside/Out*, *Get Hard*, and *Hart Of Dixie*, among many others. In 2015, Synowiec was associated with six Grammy nominated projects with Nathan East, Gordon Goodwin's Big Phat Band, and the hit song "Let It Go" from *Frozen*.

Cristian Măcelaru, B.M. '03, was winner of the 2014 Solti Conducting Award, and conductor-in-residence with the Philadelphia Orchestra. The 2014-15 season included his



official Carnegie Hall debut with the Danish National Symphony. Replacing the orchestra's chief conductor, Rafael Fr hbeck de Burgos, Măcelaru conducted the Danish National Symphony in Denmark and on a German and U.S. tour in January and February 2015.

Nancy Marencin, B.M. '03, is a speech-language pathologist who recently completed a clinical externship placement at the Emory Voice Center at Emory University Hospital followed by a pediatric clinical voice specialty training at Children's Healthcare of Atlanta, a leading pediatric hospital.

Nicolas Repetto, B.M. '03, is a composer for film, television, video games, and multimedia. His music can be heard on the TLC network including the hit shows *Here*



Comes Honey Boo Boo, and *Amas de Casas Desesperadas* ("Desperate Housewives" on Spanish television), as well as television advertisements. His original film score credits include *Can't, For Family's Sake*, and *Ode In Blood*, for which he won a 2014 Global Music Award-Bronze Medal, and was nominated for a Hollywood Music in Media Award. Repetto was accepted into the Mentorship Program by the Society of Composers & Lyricists (SCL), and recently participated in a conducting workshop with David

Newman (*Tarzan*, *Ice Age*), sponsored by the Academy of Scoring Arts.

Jed Scott, M.M. '03, is director of the men's cappella group Rockford Aces at Rockford High School in Michigan where his wife, Mandy Mikita Scott, M.M. '03, is director of choirs. Under



their direction, the choral program earned gold and silver medals at the World Choir Games in Riga, Latvia, and were Michigan Young Artists Festival finalists last year. Mikita Scott also conducted the Michigan High School SSAA Honors Choir, and took her group on a five-country international tour. She is the executive board director of Sight Reading and Repertoire for the Michigan School Vocal Music Association (MSVMA), and he is on the board of both the MSVMA and ACDA Michigan chapter. Jed Scott is also a freelance composer/arranger.

Daniel Song, B.M. '03, joined the Aspen Music Festival and School in 2012 as vice president and general manager, coming from the Los Angeles Philharmonic, where he was concert manager.

Brenton F. Alston, D.M.A. '04, A.D. '13, is assistant professor of conducting and wind studies and director of Wind Ensemble and Chamber Winds at Florida International University where he also teaches graduate conducting and history of wind repertoire. Prior to his appointment at FIU, Alston served as director of instrumental music and conductor of the Wind Ensemble at the New World School of the Arts in Miami as well as visiting director of bands at Radford University, Virginia.

Omar Lopez-Cepero, B.M. '04, has been cast in the ensemble of *On Your Feet!* Gloria and Emilio Estefan's new musical set to hit Broadway in fall 2015.

Jeremy Levy, M.M. '04, is a Los Angeles-based composer/arranger/orchestrator. Last year he was lead orchestrator for the film *The Book of Life* composed by Academy-award winner Gustavo Santaolalla; and



orchestrated the film *A Walk Among the Tombstones*, composed by Frost faculty member Carlos Rafael Rivera. Levy was also involved in adapting and orchestrating the music of *The Simpsons* for the 25th anniversary concert at the Hollywood Bowl. Recent orchestration projects include *Revenge*, *Empire*, *Muppets Most Wanted*, *Knack*, *Batman: Arkham Knight*, *The Smurfs 2*, *The Watch*, and *Kinect Star Wars*. In 2012, Jeremy released his first record with his big band, the Budman/Levy Orchestra titled *From There to Here* (OA2 Records).

Luis Piccinelli, B.M. '04, is director of instrumental music at Coral Springs Middle School in Coral Springs, Florida; this past year, his jazz band was selected to perform at the Midwest Clinic in Chicago. Piccinelli was selected as the 2013 Teacher of the Year at CSMS, and in the same year the membership of the Florida Bandmaster's Association voted him the winner of the prestigious Tom Bishop Award honoring him for building one of the finest programs in the state after taking over a program on the verge of being cancelled.

David Birrow, B.M. '05, teaches at MacPhail Center for Music and Breck School in Minneapolis, Minnesota, where he is a general music teacher to grades 4 to 8, and teaches percussion and digital music. As a freelance musician his ensemble, Struck Percussion, received an artistic development grant from MacPhail Center to perform a concert of music by James Holdman and a commissioned electro-acoustic piece by Josh Clausen. Last October, he presented a workshop to music education students at the University of Wisconsin-Stevens Point. Birrow also published *The Bucket Book: A Junkyard Percussion Manual* (Alfred Music Publishing) which shows K-12 music teachers how to effectively teach bucket drumming.

Britt Daley, B.M. '05, M.M. '07, continues her work as lead creative for Promo Only, Inc. creating promotional music for industry professionals. Daley is an independent artist and singer/



Emmy Winner Combines Music, Sports, and Chutzpah into Broadcast Success

TV EXEC MYRA COLE DELIVERS AWARD-WINNING EXCELLENCE THROUGH TEAMWORK.

Growing up in Philadelphia, Myra Cole, B.M. '86, was a gifted mathematician, "obsessed with The Beatles," and an avid sports fan. She fondly recalls watching Eagles and Dolphins games with her father.

"We sparred over team statistics, but I was good with numbers, so I always won," she laughs. She learned to play flute and piano and sang in the synagogue where her father was the rabbi.

Myra describes her mother, who worked as a biochemist in the 1940s and was a special education specialist while raising three children as "my biggest inspiration, a very independent woman for her time."

One of only two females enrolled in the University of Miami's Music Engineering Technology (MuE) program at the time, Cole sang in the jazz vocal ensemble and produced a show for campus TV called *Jazz UM Style*. She also played piccolo in the marching band, boosting the spirit that accompanied the Hurricanes to four national bowl games.

Like many of her MuE classmates, Cole's goal was to work in a recording studio. After graduation she followed her fiancé to Ft. Wayne, Indiana, where she cold-called WANE-TV, a small CBS affiliate. "They were so impressed with my unique degree combining arts and technology that they hired me on the spot," she says.

When the Society of Broadcast Engineers put out a call shortly after for a local crew to assist the CBS network in its coverage of a USC versus Notre Dame football game in South Bend, they asked Cole if she could run a camera. "On a whim, I said yes," she recalls, "then I ran back to the newsroom to learn how." She filmed the game that weekend.

Today, Cole is a 25-year veteran of CBS Television in New York, director of technical operations at CBS Worldwide Distribution, and a three-time Emmy Award winner.

Her dream job was to work with NFL Today,



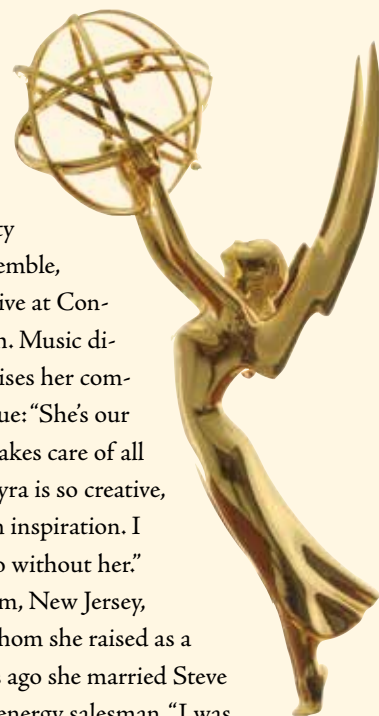
ironically the first show she was assigned to when she joined CBS-TV as a studio technical manager. She was only 25. Waiting for her interview, she remembers the excitement of spotting Dan Rather and Andy Rooney in the cafeteria.

Cole's first two Emmy Awards were for her technical leadership inside the network

studio of live televised sports. She won for Technical Team Studio: NFL Today (1991) and Technical Team Remote: the Winter Olympics in Lillehammer (1994). Twelve years ago, Cole transitioned from studio work to managing a team of nearly 50 employees in the digital delivery of CBS Television-owned programming for syndicated distribution internationally. The work earned her a third Emmy for Large Scale Digital Promotion Distribution (2003). Cole's advice to aspiring engineers is "start small, hone your skills, take time, learn your craft, and pay your dues."

With her technical career fully established, Cole returned to her musical roots. Today she avidly performs in a community band, directs a flute ensemble, sings karaoke, and is active at Congregation Beth Hatikvah. Music director Andy Kaplan praises her commitment to the synagogue: "She's our lead musician and also takes care of all our audio and visual. Myra is so creative, so giving and sharing, an inspiration. I don't know what we'd do without her."

Cole lives in Chatham, New Jersey, and has one daughter whom she raised as a single mom. Three years ago she married Steve Toneatti, an alternative energy salesman. "I was attracted as soon as I heard him play harmonica and sing," she says. ■



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songwriter; she released a solo EP/album in 2015. She is currently working as a co-writer and featured vocalist on electro-house producer Morgan Page's track "Running Wild" debuting 2015.

Peter Elliott, B.M. '05, M.M. '10, is director of choirs at St. Dominic Catholic School in New Orleans. His recent stage credits include roles with Tulane Summer Lyric Theatre in *A*



Chorus Line, *Kiss Me Kate*, *Anything Goes*, and *Fiddler on the Roof*, and with the Jefferson Performing Arts Society in *Blueberry Hill*, *Buddy: The Buddy Holly Story*, and *Hairspray*, where he has also performed in the pit orchestra and directed and/or music directed four shows in their children's program. Elliott appeared in a cabaret at The Roosevelt and The Ritz-Carlton in New Orleans, and at Le Petit Theatre du Vieux Carre in "Under the Boardwalk." He is part of the vocal quartet The Big Easy Buddies, and has performed as a narrator/actor with Louisiana Philharmonic Orchestra, and danced with Jefferson Ballet Theatre and Ballet Louisiane.

Marie-Elaine Gagnon, D.M.A. '05, is associate professor of cello and chamber music at the University of South Dakota. She continues to play with the Rawlins Piano



Trio, having recently released the album *Attracting Opposites: New Music for Piano Trio* on Azica Records. In 2014, they completed a Korean tour with a performance at the Sejong Concert Hall in Seoul.

Jonathan Lazar, B.M. '05, is vice president of strategic partnerships at muzik. The startup recently launched Smart Headphones and won a 2015 Consumer



Electronics Show (CES) Innovation Award. Lazar is also co-founder of

Urband and Lazar Music Publishing, Inc.

Nathan P. Adams, B.M. '06, is a pastor at Fulford United Methodist Church in North Miami Beach, Florida. He was ordained as an elder in the Florida Conference of the



United Methodist Church in June 2014.

Amada Anderson, B.A. '06, continues her work as CEO and founder/tour guide of New York Broadway Tours, a musical theatre walking tour, while also working part-time at Juilliard. She performs as an actress, singer, philanthropist, and entrepreneur with many on-going projects. She was featured on TLC's *Angels Among Us* and Univision's *Despierta America*. Her non-profit work has been featured in *Zombie Magazine*, *Examiner.com*, *Crowdfunding-Guide.com*, and *Humans of New York*.

Chad Bernstein, B.M. '06, M.M. '09, was profiled as a CNN Hero in 2015 for his nonprofit Guitars Over Guns which provides music instruction and mentorship to at-risk students in Miami.

Kevin Curtain, M.M. '06, is vice president of business affairs at Demo Entertainment Group, LLC.

Steve Danyew, B.M. '06, is an active composer, teaching a new course developed for the Arts Leadership Program at the Eastman School of Music, where Claire Courchene, B.M. '07, was among guest speakers this fall. Danyew celebrated recordings of the percussion duo Escape Ten commission of his work "Chorale Variations" for two marimbas, released on their album *Colours of a Groove*, and the Naxos release *Point Blank* that featured his work "Lauda" for wind ensemble, recorded by the Illinois State University Wind Symphony.

Jason Hurwitz, B.M. '06, is programming and community engagement manager for the Overture Center for the Arts in Madison, Wisconsin. He produces the local concert



series MadCity Sessions, and oversees a large regional talent search called

Overture's Rising Stars. He continues to perform, last season playing the role of the Fiddler in Children's Theater of Madison's production of *Fiddler on the Roof* and was a real fiddler in the pit orchestra for Music Theatre of Madison's production of *Bonnie & Clyde*.

Andrew Maguire, B.M. '07, currently plays drums on tour with the Broadway musical *Anything Goes*. Based in Oakland, California, he records and tours regularly with artists throughout the Bay Area. Recent credits include Mirah, John Vanderslice, and Thao & the Get Down Stay Down. He also performs and helps with outreach programs in the Magik*Magik Orchestra.

Ahmad Rithaudin Md Noor, M.M. '07, Ph.D. '14, was appointed chair of the Music Education Department at Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia.

Katherine Palmer, B.M. '07, is a museum educator at the Musical Instrument Museum in Phoenix, Arizona where she is in charge of developing and teaching



educational programs. Palmer is also the assistant director of Clarinets for Conservation (C4C), a non-profit that utilizes the transformative power of music to encourage creativity and the protection of natural resources. Traveling to Tanzania each summer, C4C promotes awareness of deforestation and sustainability issues by actively engaging the youth and community through music. Palmer has given national and international performances and presentations to discuss the importance of interdisciplinary music education and ethnomusicology.

Mark Poesz, B.M. '07, drummer, is currently performing with country music artist Tyler Farr on his Burn It Down Tour. Since moving to Nashville, he has appeared with country music's Chuck Wicks and breakout country star Lindsay Ell, touring with The Band Perry.

Megan Walsh, D.M.A. '07, pianist, is director of the Frost Preparatory Program at University of Miami, which was recently featured in an extensive segment on CNN En Español.

Nichole Yannetty, B.A. '07, is an actor/comedian in New York City, where she is a house performer at the Peoples Improv Theatre, and an actor in the monthly live sketch comedy



show *BoogieManja* with comedy troupe Alice & Janney. She is an actor/producer/writer for an all-female sketch comedy group called Most Likely, creating online content. Commercial credits include 7Up Ten, Honda and Walmart.

Augie Haas, M.M. '08, D.M.A. '11, is a professional trumpeter, composer, and teacher, frequently playing with Maria Schneider, Village Vanguard Orchestra, Gil Evans Project, Birdland Big Band, various Broadway shows, and the Radio City Orchestra. He is also a member of Harry Connick Jr.'s band. Augie has released four albums under his co-founded label Playtime Music: *The Llama*, *Doing it Augie Style*, *Baby Jazz* and most recently his debut solo album *Endless*, featuring all original compositions. He also published his first book entitled *Build Your Range*.

Hayoung A. Lim, Ph. D. '08, is director of music therapy and associate professor of music at Oral Roberts University in Tulsa, Oklahoma. In 2014, Lim was a keynote



speaker and workshop presenter at the International Conference on Developmental Disability at the University of Calcutta, India; a presenter for the 2014 American Music Therapy Association Conference; and invited online presenter for the World Congress of Music Therapy. Lim co-authored two publications, "Music Therapy Career Aptitude Test & General Self-Efficacy," *Journal of Music Therapy*, and "Effects of Music Therapy and Piano Lesson on Academic Achievement, Classroom Behaviors, and Self-esteem of At-Risk Students: A pilot study," *GSTF Journal of Music*. She also accepted a research reviewer position for a European

Marie-Curie Fellowship program in autism and intellectual disabilities. **Matthew Marshall**, M.M. '08, a French horn player in the Miami Symphony Orchestra, performed in the 2014 Macy's Thanksgiving Day Parade with the Madison Scouts, a Boy Scout drum and bugle corps he performed with in his youth.

Jessica Muñiz-Collado, B.M. '08, is a visiting assistant music professor at Nova Southeastern University where she teaches music theory, music production, and more.



She runs her own company, NizCo Music, Inc. In 2014, Muñiz-Collado produced, performed, and released her first album of all original compositions called *New Tricks*. She has composed for Odyssey Earth Films, INC24 iMagination Productions, and MundoFOX's television series *Los Golden Boys*. Muñiz-Collado was commissioned by the Spokane New Music Ensemble to compose a piece for marimba, voice, and electronics and is the composer for award-winning director Luis Argueta's newest film *The U Turn*.

David Schroeder, M.M. '08, D.M.A. '11, is on faculty at Carleton University in Ottawa, Ontario, Canada, teaching jazz history and performance. Schroeder is active as a freelance performer on bass, guitar and vocals, with shows at Ottawa Bluesfest, The Ottawa Jazz Festival and as house bassist for the Ottawa Winter Jazz Festival.

Danyel Arianna [Danielle Remer], B.M. '09, is a director at Start Some Drama Children's Theater Program in Las Vegas, Nevada. She played Ti Moune in the musical *Once On This*



Island at The Smith Center in Las Vegas, and will soon embark on a summer tour.

Mike Battaglia, B.S. '09, Sean Murphy, B.S.B.E. '09, M.D. '13 and Amanda Zelman, B.M. '11 have started a portable 12-lead EKG startup company called Triomi. Triomi is one of ten

healthcare companies recently accepted into the very high-profile Techstars seed accelerator, which awards \$120k to the ten most promising startups entering its program; Techstars accepts less than 1% of applicants for this prestigious opportunity. Triomi was founded after the three volunteered at UM's Project Medishare Hospital in Haiti, an experience which led directly to the founding of their company.

Vicente Chavarria, B.A. '09, M.M. '11, harpsichord, guitar, baritone, is finishing his D.M.A. degree in Early Music Performance at USC Thornton School of Music where he



recently conducted a production of Rameau's *Hippolyte et Aricie*. As a composer and arranger, he has multiple titles published by Augsburg Fortress, Santa Barbara Music Publishing, and Alliance Music. He was awarded a postdoctoral research fellowship from the Belgian-American Educational Foundation and will spend the 2015-16 academic year at the University of Leuven.

Andrew Dahan, M.M. '09, Ph.D. '14, has been appointed director of vocal jazz ensembles and vocal music education at Illinois Wesleyan University in Normal, Illinois.

Korre Foster, D.M.A. '09, is director of choral activities at Austin Peay State University. In 2014, he presented "The Rhetorical Implications of Charpentier's Use of Silence" at



the 16th Biennial International Conference on Baroque Music at the Universität Mozarteum in Salzburg.

Phuttaraksa Kamnirdratana, M.M. '09, D.M.A. '12, is a full-time lecturer in harp and assistant to associate dean at Mahidol University, College of Music in Thailand. She also performs as a harpist with the



Thailand Philharmonic Orchestra.

Diana Le, B.M. '09, is a music therapist for the toddler rock program at The Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. She also sings with the Cleveland Pops Chorus, performing with the Cleveland Pops Orchestra.

Julia Mortyakova, D.M.A. '09, piano performance, is assistant professor and chair of the Department of Music at the Mississippi University for Women. She



appeared as concerto soloist with the Assisi Performing Arts Festival Orchestra, Tennessee State University Orchestra, and the Starkville Symphony Orchestra; and performed recitals in the U.S. and Italy. Mortyakova also presented papers and lecture recitals at regional conferences of the College Music Society and MTNA. Last year she was honored with a Special Judges' Citation by The American Prize in piano for "Championing the music of Cecile Chaminade."

2010

Jennifer Denk, B.M. '10, is a music therapist for West Music in Urbandale, Iowa. This past summer she served as a clinician for Dr. Elizabeth Stegemoller's research study



entitled "Effects of Singing on Speech and Swallow in Parkinson's Disease." Denk is also currently the Empowerment Workshop Coordinator for the Iowa Chapter of Music Therapy.

Evan Goldman, B.M. '10, film and multimedia composer in Los Angeles, scored several video shorts including *Jane LA*, *Dinner Time*, *Wrestling Isn't Wrestling*, *Wide Awake* and *Binge Inferno*. He was also orchestrator for *Scooby-Doo Wrestlemania Mystery*.

Rachel Hanusa, B.M. '10, M.M. '14, music business, music education, is assistant director of admission and recruitment at the Frost School of Music, and interim managing director for Frost Online.

Bradley Olesen, Ph.D. '10, has been appointed visiting professor of music education at The Schwob School of Music of Columbus State University in Georgia.

Stacie Lee Rossow, D.M.A. '10, assistant professor and associate director of choral and vocal studies at Florida Atlantic University, was nominated for the University Talon Award for Excellence in Advising. She presented this year at the College Music Society National Conference, Florida Music Educators Conference, American Choral Director's Conference, and College Music Society-Pacific Northwest Regional. Rossow is founding director and soprano in the group Sirenia, releasing an album in summer 2015.

Bethany Tallman, B.M. '10, music therapy and psychology, is a speech-language pathologist for Greenville County Schools in Greenville, South Carolina.

Zoe Zeniodi, D.M.A. '10, A.D. '11, assistant conductor at Florida Grand Opera, returned to her native Greece for several engagements this season. She conducted the



Greek National Symphony Orchestra, ARTéfacts Ensemble, Kamerata-Armonia Atenea Orchestra, and closed the year conducting a New Year's concert with Thessaloniki City Symphony Orchestra. She conducted the tango opera *Maria de Buenos Aires* by Ástor Piazzolla; the premiere of the opera *Raven* by Greek composer Kostis Kritsotakis and the premiere of *Heater Esmeralda* by Thomas Sleeper. Her leadership of the opera *No Exit* by composer Andy Vores for Florida Grand Opera was chosen among *South Florida Classical Review's* Top 10 Performances of 2014.

Daniel Andai, D.M.A. '11, has been named the new dean of music at Miami's New World School of the Arts. As a violinist, Andai has been a soloist, chamber musician, concertmaster, conductor and recording artist, frequently with the Miami Symphony Orchestra. He is also artistic director of Vermont's Killington Music Festival. At New World School of the Arts, he'll oversee both the high school and college music programs.

UM Frost Drum Alumni Gather Around the Country



Steve Rucker, drumset/jazz percussion instructor in the Department of Studio Music and Jazz, has been coordinating annual "drum hangs" for University of Miami Frost School of Music jazz percussion alumni for the past eight years in New York, and also at the NAMM Show in Anaheim. If you are a jazz percussion alum looking to participate in an upcoming drum hang, please email srucker@miami.edu for details!

Patricia Chaviano, B.M. '11, is working as a music therapist at Seasons Hospice and Palliative Care of Miami with adults and families facing terminal illness. Her special interests



include songwriting, legacy work with families, and bereavement work with children and adolescents. She was Seasons Hospice's 2012 Music Therapist of the Year. Chaviano has earned multiple certificates including a specialization in Hospice and Palliative Care Music Therapy, and Neonatal Intensive Care Unit Music Therapy. She will receive her master's this spring in Social Work from Florida International University and plans to continue advocacy work in the field of music therapy and social work.

Jorge Luis Padrón, Jr., B.M. '11, is orchestra director of Miami Palmetto Senior High School of Miami-Dade County Public Schools.

Colin Trusedell, B.M. '11, released his second album as a band leader called *Quartet of Jazz Death*; a corresponding video has been featured on NoTreble.com, a worldwide bass media platform. Trusedell has also been featured in *Bass Musician Magazine*.

Tori Tullier, B.M. '11, singer-songwriter and part-time publicist for Nashville's Richlyn Marketing, has been honored with ASCAP's 2014 Sammy Cahn award. Tullier's song "Your Nicotine" earned highest scores from this year's group of judges.

Emmet Cohen, B.M. '12, was among five finalists competing for the 2015 Cole Porter Jazz Fellowship Award, produced by the American Pianists Association.

Pedro Fernandez, M.M. '12, is acting section percussion with the Cincinnati Symphony and Pops Orchestra through the 2014-2015 season, after which he will



resume his position as second percussionist of the Houston Ballet Orchestra.

Levi Hammock, B.M. '12, keyboard

performance, is assistant box office manager at the Nokia Theatre L.A. Live, in Los Angeles, California.

Anna Hersey, D.M.A. '12, is newly appointed assistant professor of voice at Eastern New Mexico University. In the summer she teaches at Blue Lake Fine Arts



Camp in Michigan.

Douglas Phillips, D.M.A. '12, is acting director of bands and visiting assistant professor of music at Stetson University's School of Music. Under his direction, the



Stetson University Symphonic Band presented the world premiere of Sydney Hodkinson's Symphony No. 10. Phillips was awarded the Stetson University *Top Hatter Award* for "Outstanding Organization Advisor" for his work as faculty advisor for the Stetson University chapters of CNAME and Phi Mu Alpha Sinfonia. Phillips also served as the conductor and clinician for the 2015 Volusia All-County High School Band.

Alessandra Salvati, D.M.A. '12, composer, recently completed *Canti eleatici*, a work for chamber orchestra commissioned by the Israel Camerata Jerusalem for a tour of concerts in Israel in October 2014. In January 2015, she was invited to present at the National YoungArts Foundation. Future plans include the performance of her symphonic work *Entasis* at the Sydney Opera House.

James Peyden Shelton, M.M. '12, currently teaches as lecturer of trumpet at both the Eastman School of Music, where he is pursuing a doctorate, and Cornell



University. Shelton also performs with Syracuse's Symphoria Orchestra and the Rochester Philharmonic Orchestra. He won 1st Prize in the Graduate Solo

Division of the 2014 National Trumpet Competition.

Jeremy Fox, D.M.A. '13, jazz composition, was nominated for a 2015 Grammy in the Best Arrangement, Instrumental and Vocals category for "All My Tomorrows" from



his album *With Love – Arrangements for Some of My Favorite Singers* (see page 4). In spring 2015, he served as guest conductor for the All-Northwest All-State Honors Vocal Jazz Ensemble, director for the Iowa All-State Vocal Jazz Ensemble; and presented "Circle-Singing: Incorporating Group Improvisation Into Your Vocal Rehearsals" at the national conference for American Choral Directors Association.

Abi Loutoo (Abi.L.ity), B.M. '13, is a multi-genre cellist, composer, dancer, producer, session recording artist, and educator. She was featured on *Ghetto Youths International*



Presents Set Up Shop, Vol. 2., which debuted at number one on the Billboard Reggae Chart in early 2015; in music videos *War Island* by Brittany Mullen, B.M. '13, and *Love Me Tonight* by Daniel Landers; Sherri Hick's gospel album *Promise Keeper*; Justina Shandler's *Look Away*; and co-produced/co-remixed *Nightrun* for electronic artist Trifonic. Loutoo is musical director of the collaborative work *TMI*, which debuted with Fuzion Dance Artists this season.

Elvin Negron, B.M. '13, is the new vocal and piano director at American Heritage School of Boca Delray, Florida.

Rafael Piccolotto de Lima, M.M. '13, doctoral candidate at Frost, was a winner of a 2015 and 2014 ASCAP Herb Alpert Young Jazz Composer Award. Other



awards include three 2015 *DownBeat*

ClassNotes

collegiate awards and a 2014 JEN Student Composition Showcase Award. He celebrated the Brazilian premiere of his Latin Grammy-nominated *Abertura Jobiniana*; the premiere of his symphonic work *Cenas Quiméricas* with the Orquestra Sinfônica Municipal de Campinas; and the commission of an arrangement of *Pasaje Abierto* for the Costa Rica National Orchestra.

Asha Sing [Ashlee Madhukar], B.M. '13, released her sophomore single "Satellite," and embarked on her Be Unique Tour during the 2014-2015 season where she travelled to South Florida schools sharing her story and inspiring young minds to go after their dreams. Sing performed at the Y100 Jingle Ball alongside Jake Miller, Meghan Trainor, Rixton and more. Her first single, "Mercy," released in 2013 peaked at #7 on the Billboard Hot Singles Chart, making Sing the first Indian American singer to reach the Billboard Hot Singles Top 10.

Daniel Susnjar, D.M.A. '13, is on the jazz faculty at Western Australian Academy of Performing Arts. He was nominated as the 2014 Western Australian Music Industry Jazz Musician of the Year and for a Freedman Jazz Fellowship. Recent work includes producing, performing and composing for the upcoming Gabriel Alegria Afro-Peruvian Sextet album featuring Ron Carter, Russell Ferrante and Badal Roy; he will play drums on their U.S. tour. Susnjar formed the electro-jazz trio Trisk, featuring original music with Modern Jazz, Afro-Peruvian and R&B influences. He was commissioned by the Western Australian Youth Jazz Orchestra to write a 60-minute suite of big band music entitled *Música Criolla*, to be premiered in November.

Dana Vouglitois, J.D. '13, M.M. '13, music business and entertainment industries, currently serves as in-house counsel at Lincoln Center for the Performing Arts in New York City, and is licensed to practice law in both Florida and New York.

Sami Ahmed, B.M. '14, is a music producer at 10K Islands studio. He recently re-



ceived orchestrator credits for ESPN's *30 for 30: The U Part 2*, and for the VH1 series *The Tanning of America*.

Jon Anderson, D.M.A. '14, is professor of music at Miami Dade College. An active performer, Anderson plays third horn for the Miami Symphony, second horn for the Symphony of



the Americas, and performed as soloist in Strauss' Concerto No. 1 with the Alhambra Symphony in March 2015.

Daniel Bennett, B.S. '14, received a gold win in the Audio and Engineering Society (AES) 137th Convention student competition in the Sound for Visual Media category for his audio work on the short film *El Mar Y El*.

David Cruz, B.M. '14, music education and music therapy, is currently teaching magnet orchestra, chorus, and theater at South Miami Senior High School of the Arts, and was nominated for Rookie Teacher of the Year.

Chantil Dukart, B.A. '14, piano, songwriter, released her first album *In the Beginning*, garnering attention from several major record labels. In addition to performing in



New York, Los Angeles, Denver, Miami, and Black Rock City at Burning Man, Dukart is songwriting and collaborating at several studios, and was booked at Virginia Key GrassRoots Festival of Music and Dance. Dukart started her own jazz night with her band Chantil and the Dukes of Art at Prohibition Restaurant and Speakeasy in Midtown Miami.

Kelly Garner, D.M.A. '14, is a lecturer of commercial voice at Belmont University in Nashville, Tennessee. She is producer/arranger at Kelly Garner Productions, LLC, and



music publisher/owner at Yellow Tree Music Group, with two singles "Forgive

Myself" and "Living In The Palace" on the *Singing News* Top 80 Chart. In 2014, she was named winner of three graduate level *Downbeat* awards for Outstanding Jazz Arrangement, Outstanding Blues Pop Rock Soloist, and Outstanding Small Jazz Vocal Ensemble. She was part of the engineering team on a Grammy nominated arrangement by Jeremy Fox, D.M.A. '13 (see page 4). Garner has been contracted to write a book *So You Want To Sing Country* for the National Association of Teachers of Singing (NATS) and Rowman & Littlefield Publishers.

Rebecca Henriques, D.M.A. '14, soprano, is a Florida Grand Opera Young Artist and made her Florida Grand Opera debut as Despina in their 2015 production of Mozart's *Così fan tutte*.

Andrés Jaime, D.M.A. '14, conductor, is the music director for B Sharp Youth Music Program in Fort Worth, Texas, as well as publishing manager for FILARMONIKA music publishing. Jaime will also serve as assistant conductor for the 2015 residency and national tour of the Filarmónica Joven de Colombia (Youth Philharmonic of Colombia).

Gene Knific, B.M. '14, was a 2015 Herb Alpert Young Jazz Composer Award winner from the ASCAP Foundation. He also earned a 2015 *DownBeat* Undergraduate College Outstanding Performance award in the Blues/Pop/Rock Soloist category.

William Longo, M.M. '14, composer and arranger and doctoral candidate at Frost, won the 2014 Sammy Nestico Award for a New Jazz Composition of the US Air Force Band. The Airmen of Note will produce a professional recording of his winning composition and perform Longo's piece during the upcoming Jazz Heritage Series.

Alyssa Wilkins, B.M. '14, is a board certified music therapist and works as music therapist and music educator on staff at Metropolitan Preparatory and Laureate Day



Schools in Chicago. Wilkins was a presenter at the 2014 Great Lakes Regional Conference for the American Music Therapy Association.

In Memoriam

Lorine Buffington, a soprano who served on the University of Miami's vocal performance faculty for 22 years and was founder and director of the UM Salzburg Program for 15 years, died May 17, 2014 in Naples, Florida. She was 73.

Buffington performed with The Metropolitan Opera, Florida Grand Opera, Turnau Opera, Das Raimund Theater in Vienna, Austria, and more. She held M.M. and D.M.A. degrees from the University of Michigan plus degrees from Oberlin Conservatory and the Academie Mozarteum in Salzburg, Austria.

She was most recently adjunct professor of music at Florida Gulf Coast University.

Her husband, Franklin Summers, also a former Frost vocal faculty member for 25 years, survives her.

Sarah K. Bergh Brooks, B.A. '37, violinist, pianist, singer and music educator, passed away October 24, 2014 in West Yarmouth, Massachusetts; she was 98.

The daughter of Frances Hovey Bergh, a pioneering music professor at University of Miami from 1934 to 1966, Bergh Brooks studied both violin and piano while at UM; she performed twice with the UM Symphony Orchestra, first as violin soloist on the Bruch Violin Concerto No. 1, and later as piano soloist on the Grieg Piano Concerto in A minor. A new teaching studio in the Patricia Louise Frost Music Studios honors the family's musical legacy.

Sidney Forrest, B.A. '39, a clarinet teacher at the Peabody Conservatory from 1946 to 1985, died August 9, 2013 in Bethesda, Maryland, just a few days shy of his 95th birthday. After graduating from the University of Miami he earned a master's degree from Columbia University. He enjoyed a long career as clarinetist and soloist with the U.S. Marine Corps Band and as a chamber music artist. During the summers from 1959 to 2005, he taught at the Interlochen Center for the Arts.

Thomas Hilbish, B.M. '41, internationally respected conductor of choral music, died February 22, 2015 in Bloomington, Illinois, at the age of 96. Hilbish attended the University of Miami on music and basketball scholarships. He was captain of the basketball team and president of the student body. He later earned an M.M. from Westminster Choir College. In 1965 Hilbish joined the faculty at the University of Michigan where he served as chair of the Conducting Department and director

of University Choirs until his retirement in 1988. He then held guest conductorships and visiting professorships at universities worldwide.

Rebecca L. Munn Herrold, B.M. '60, pianist and a music education professor for 25 years at San Jose State University in California passed away on May 5, 2014 after a long illness. She was 75. (See page 34.)

George A. Ingraham, B.M. '74, died June 17, 2014 at the age of 62. A longtime resident of Miami Gardens, Florida, he was a singer, choral conductor and a music teacher in Miami-Dade County Public Schools for 33 years.

Joseph M. Occhionero, B.M. '74, of Strongsville, Ohio, passed away July 1, 2014. He was 62. Occhionero's career began at Columbia Pictures Publications. He then started his own sheet music distribution company, Mobile Sheet Music. He subsequently went into advertising, ultimately managing national sales for ESPN Coastal in Savannah, Georgia and owned his own firm.

Robert Heath, '86, died October 16, 2014 in Miami, Florida at the age of 55. Heath was the organist and director of music at Plymouth Congregational Church in Coconut Grove for 23 years and a founder of the Miami Bach Society.

Robert T. (R.T.) Davis, Jr., M.M. '89, of Fort Lauderdale, Florida died October 3, 2014 at the age of 60. He taught music in Miami-Dade County Public Schools for 38 years where he was twice named Teacher of the Year, and also served as the district supervisor for Music Education from 1996 to 2012.

Robert (Bobby) K. Bellemans, B.M. '90, of Lago Vista, Texas, died February 21, 2015 at the age of 50. He performed with many notable artists and bands including Beto y Los Fairlanes, B.B. King, Ian Moore, The Mavericks, Jack Ingram, Matt Wilson, Junior Brown, and more.

Earl P. (Harry) Wickerham, III, M.M. '09, died on June 20, 2014 in Presto, Pennsylvania. He was 48. Wickerham majored in electronic music while a student at the University of Miami Frost School of Music. ■

MusicalMemories



Associate Professor Alan Johnson conducts the Frost Opera Theater in Puccini's *Gianni Schicci*, a farcical tale of familial greed. Opening night was praised by *South Florida Classical Review* as "a triumph for the gifted young singers and a top-notch production team."

PHOTO BY SHAWN CLARK/VERSATILE LIGHT STUDIO



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—Shelton G. Berg, Dean

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