

University of Miami · Spring 2016

SCORE

FROST SCHOOL OF MUSIC

INSIDE:

Road Warriors' Sound Advice

Rewards of the Journey

The Rhythm of the Remedy



Daring with **Distinction**

Frost musicians in pursuit
of artistic excellence and
career fulfillment

Inauguration of UM's Sixth President Julio Frenk



PHOTOS: ANDREW INVERNARITY

UM Trustee Phillip Frost, left, and Patricia Frost, center, congratulate new UM President Julio Frenk after his inauguration.

JULIO FRENK, a former Harvard dean who became the University of Miami's sixth president in August, used his inaugural address on January 29 to chart a new course for the institution as it heads into its next century.

Frenk said UM must aspire to be a hemispheric, excellent, relevant, and exemplary institution to fulfill its potential by the time it reaches its 100th birthday a decade from now. "Miami has long served as a bridge between North and South America, and we can take even greater advantage of our strategic location," the former minister of health of Mexico said during his investiture ceremony, witnessed by nearly 4,000 people inside the UM BankUnited Center, among them his predecessor, Donna E. Shalala, and his former boss, Harvard President Drew Gilpin Faust.

He challenged the University of Miami to reach for new heights by proposing a new initiative to fund 100 endowed faculty chairs between now and its centennial. He committed to the expansion of interdisciplinary collaboration across campuses to address complex chal-



lenges such as rising sea levels, and to minimize barriers for deserving students with a goal of increasing aid to meet 100 percent of financial need.

He also encouraged investing in basic and applied science and engineering, and announced a new \$100 million gift to support those fields from longtime UM benefactors and music school naming donors Phillip and Patricia Frost.

Frost School Delivers during Inauguration Week

MUSIC STUDENTS AND ALUMNI were prominently featured throughout Inauguration Week, providing joyous and memorable imprints at every turn. At a pre-inauguration dinner, pianist and D.M.A. candidate Asiya Korepanova shone in a stunning performance of Johann Strauss's *On the Beautiful Blue Danube* that left the audience virtually speechless. "Asiya captivated and thrilled everyone," said Shelton "Shelly" G. Berg, Patricia L. Frost Professor of Music and dean of the Frost School of Music.

Attended by President Frenk, his wife Felicia Knaul (director of the Miami Institute for the Americas in the UM College of Arts and Sciences), family members, dignitaries, UM trustees, senior leadership, and lead donors, the special evening was made memorable by a striking performance from the Stamps Brass Quintet and the dazzling Frost Studio Jazz Band under the direction of faculty member and D.M.A. candidate Stephen Guerra, Jr.

Grammy-winning vocalist and 1999 Frost Distinguished Alumnus Jon Secada, B.M. '83, M.M. '86, and recording artist Nicole Henry, B.S.C. '00, concluded the festive evening by singing an uplifting version of "Whatever We Imagine" with the jazz band, arranged and conducted by Shelly Berg.

'Cane Talks Debut

The University of Miami kicked off Inauguration day with a high-tech punch and unveiled 'Cane Talks—a series of ten-minute presentations by leading thinkers in the UM community illuminating big questions we face in the next century. Shelly Berg was one of ten invited speakers to launch the series live. There is a video recap of his presentation *Revolutionizing Music Education: The Frost School at the Forefront*, which encapsulates the innovative teaching approaches being used in the Frost School's undergraduate Experiential Music Curriculum. It may be viewed at canetalks.miami.edu along with the other notable presentations.

Fabulous Fanfare

Spotlighted during the afternoon Inauguration Ceremony was the magnificent Frost Symphony Orchestra, conducted by faculty member Scott Flavin. At 47 students



strong, the orchestra performed several classic processionals plus a newly commissioned *Fanfare—Toward Our New Century*, composed especially for the occasion by alumnus Brian Balmages, M.M. '00.

Tony-nominated musical theater alumnus Joshua Henry, B.M. '06, and 2014 Frost Distinguished Alumna, soprano Elizabeth Caballero, B.M. '99, performed a moving rendition of Bernstein's *Make Our Garden Grow* with orchestra and choir, to prolonged applause.

Master's candidate and soprano Ana Collado, B.M. '15, sang "The Star Spangled Banner," and undergraduate violinist Miclen LaiPang was featured as soloist with the orchestra in a riveting performance of Sarasate's *Zigeunerweisen* ("Gypsy Airs").

The Frost Chorale also sang the Alma Mater, as arranged and orchestrated by Professor Gary Lindsay, M.M. '79, and Stephen Guerra, Jr.

The American Music Ensemble from the Frost School's Contemporary Program performed and prolonged the festive atmosphere for an outdoor community reception directly following the ceremony at the Lakeside Patio adjacent to the outdoor pool.

Over 200 Frost School of Music students and alumni in all were showcased during Inauguration Week, sharing their extraordinary musicianship in magnificent style.

Above left: Julio Frenk thanks alumni Jon Secada and Nicole Henry for their tribute performance; Right: Dean Shelly Berg delivers inaugural 'Cane Talk; Above: singers Elizabeth Caballero, left, and Joshua Henry, right, perform during Inauguration Ceremony.

Miller Family Extends Generosity to Frost School of Music

Dean Shelly Berg, left, with Stuart Miller, UM trustee and board chair.

WHEN STUART MILLER, J.D. '82, chair of UM's Board of Trustees, announced a "breakthrough" gift of \$55 million from his family to the University of Miami last May, the gift lifted UM over its \$1.6 billion goal for *Momentum2: The Breakthrough Campaign for the University of Miami*. The Miller family's gift designated \$50 million to build a new state-of-the-art medical education building on the campus of the Leonard M. Miller School of Medicine, and \$5 million to the Phillip and Patricia Frost School of Music.

The Miller family's total giving to the University represents a more than \$221 million investment in higher



education and health care.

Both Leonard Miller and his wife, Sue, received honorary doctoral degrees from UM, and Stuart is a University of Miami alumnus. In addition, Stuart's brother, Jeffrey, and brother-in-law and UM trustee Steven Saiontz also graduated from the University. His sister,

Leslie, is a well-known philanthropist in the community.

Dean Shelly Berg said, "The Miller family has long championed the performing arts in Miami, and it is gratifying to know that they appreciate the impact that Frost musicians are making in the region and throughout the world."

A New Look and Sound for Frost Band of the Hour



The Newmans, center, were honored during the marching band's halftime performance at the Miami Hurricanes football game on November 21, 2015.

Also pictured: UM President Julio Frenk, far left; drum major Colton Freitas; and Director of Athletic Bands Jay C. Rees, far right.

JUDI PROKOP NEWMAN, B.B.A. '63, and her husband, Robert Newman, made a significant major donation this academic year to support the purchase of 115 new marching band instruments, plus a full set of newly designed uniforms with a sleek, reinvented image for the Frost Band of the Hour.

Judi Newman is a University of Miami trustee, alumna, and member of the Frost School of Music's visiting committee. Robert Newman is an honorary alumnus, '08, and member of the University of Miami's Entrepreneurship Programs advisory board.

The Frost Band of the Hour is taking marching band to new heights with custom musical arrangements, inventive drill choreography, and revitalized focus and

energy. The Newmans' generous gift jump-starts the growth of UM's pageantry arts under the leadership of Professor of Music and Director of Athletic Bands Jay C. Rees, B.M. '84.

New York costume designer Michael Cesario fashioned the new Band of the Hour uniform for manufacturer Fred J. Miller, Inc. The design highlights UM's green and orange colors, complemented by an asymmetrical shape with crisp tailoring for impact, versatility, and shimmering style. The band's drum major, also known as field conductor, is similarly outfitted in white. The uniforms are constructed with a durable, washable fabric and removable parts, making care and cleaning much easier for students.

"Jay Rees is one of the most dynamic and innovative athletic band directors in the world," said Dean Shelly Berg, "and this magnificent gift from Judi and Bob Newman will empower a sound and style befitting Miami Hurricane athletics and the great work of Professor Rees and his students." To view photographs and game day videos, visit bandofthehour.org.



March On: The Carmine Parente Band of the Hour Challenge

Carmine Parente, B.S. '89, challenged Band of the Hour supporters and fans via UM's crowdsourcing website, canefunder.com, to continue offering scholarships to its most deserving members by pledging to match every gift made to the M. Mann-C. Parente Scholarship Endowment between January and May 2016 on a dollar-for-dollar basis, up to \$50,000. Fans met the challenge three months early in February! Way to go, 'Canes!

Bobby Dukoff Endowed Jazz Scholarship Announced

A LEGEND IN THE HISTORY of the jazz and popular saxophone, Robert "Bobby" Dukoff created saxophone mouthpieces that helped define the bright, distinctive sound of a generation of jazz recording artists such as David Sanborn, Kenny G, Michael Brecker, and scores of others including Ed Calle, M.M. '84, M.M. '01. His company Bobby Dukoff Mouthpieces, Inc., under the leadership of protégé and CEO Nicolas Hernandez, maintains a prominent place in the industry.

Born in 1918, Dukoff bought his first saxophone at the age of 14, and played with many big bands in the swing era, including Benny Goodman. He was a recording artist in his own right, featured on several best-selling RCA recordings. In the 1960s he was also responsible for one of the first professional recording studios in Miami, where some rock and roll hits were produced.

Last year the Frost School of Music learned from Hernandez and estate attorneys Ralph Nardi, J.D. '99, and Mitchell Hipsman that Dukoff, who passed away in 2012 at the age of 93, and his second wife Jeanne, who died in 2014, had established a charitable remainders trust to create a new Bobby Dukoff Endowed Scholarship at the University of Miami Frost School of Music to provide financial aid to deserving jazz students.

Hernandez announced the new scholarship on the Maurice Gusman Concert Hall stage prior to a 2015 Festival Miami concert. The value of the endowment fund is approximately \$2 million. Hernandez invited jazz saxophone faculty member and recording artist Gary Keller, M.M. '80, a friend and admirer of Bobby, to share his reminiscences as part of the announcement.

"Bobby was a visionary," recalled Keller, who is also the founder of the Miami Saxophone Quartet. "He keenly understood the needs of the saxophonist in the burgeoning rock and roll era, and he designed a mouthpiece that literally reshaped the world of the saxophone."

Keller also explained his interest in saxophone gear, the importance of mouthpieces, and how he sought out Dukoff for advice early in his career.

"Bobby spent a lot of time with me at his shop explaining the craft, history, and manufacturing process. He shared with me his knowledge about saxophone history, what he learned from his predecessors and contemporaries, and many great stories from his performing career in the swing era. Bobby was a fine player as well as a relentless experimenter and perfectionist. He was always interested in my opinion of his work and graciously helped me in my own search for the perfect mouthpiece. It turned out to be one of his older models from the '40s that he was kind enough to offer to me from his collection, along with a very special vintage tenor saxophone that was once his, which I still play. He was incredibly outgoing and always willing to share his time and knowledge. He especially enjoyed coming to hear the sax players at the U. He had a great respect for what we did here."

For information about how to establish a trust to benefit the Frost School of Music, please contact Cynthia Beamish Esq. in UM's Office of Estate and Gift Planning at cbeamish@miami.edu.



Thanks to Donors, Donna E. Shalala MusicReach Program Shines

Student mentor Lucas Pylypczak, right, introduces his young mentees Kathryn Bartley and Schzey Farnum at a recital for top supporters of the Shalala MusicReach Program.



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OWING TO THE GENEROSITY of a caring cadre of committed donors, the Donna E. Shalala MusicReach Program at the Phillip and Patricia Frost School of Music is shining brighter than ever.

Under the leadership of Director of Community Outreach Melissa Lesniak, Ph.D. '05, the Shalala MusicReach Program connects 35 music majors to 600 elementary and middle school children in communities where music lessons are in short supply or out of reach financially. The youngsters quickly begin to master a musical instrument and concurrently develop focused study habits that they learn to apply in all areas of their life. Students in the Shalala MusicReach program are staying in school and moving forward to high school graduation,

the ultimate goal of the program.

Michael Gordon, who has contributed over \$300,000 to the program with his wife, Lynda, said, "The Shalala MusicReach program takes all involved to a better place. We all (donors, mentors, mentees) are leaving a legacy through this program."

Richard Krasno, a trustee for the Kenan Trust, which has contributed \$550,000 to date, added, "The MusicReach program is a wonderful

example of how institutions of higher education can play a constructive and critical role in the greater community. The benefits accrue not only to the young participants but also to the University students who develop crucial teaching skills. The Kenan Trust is gratified with the results of the program and is proud to be associated with it."

Other top contributors include Phillip and Patricia Frost, who contributed \$1 million in honor of former UM president Donna E. Shalala, and Patti and Allan Herbert, who have established a \$500,000 endowment fund to benefit the program in perpetuity.

A gift of \$5,000 provides scholarship support for one Frost mentor for a year; multi-year pledges are greatly appreciated.

New Freshman Stamps Woodwind Quintet Makes Fresh Impact

THE STAMPS FAMILY Charitable Foundation renewed its commitment to support a new incoming freshman woodwind quintet at the Frost School of Music. Five top students are receiving full tuition, room, and board for four years while enrolled as undergraduate instrumental performance majors and will perform regularly together. The new Stamps Music Scholars are: Alyssa Mena (flute), Antonio Urrutia (oboe), Dominick Metro (clarinet), Natalie Miller (horn), and Marissa Takaki (bassoon). To date, the Stamps Family Charitable Foundation has provided full scholarships, room, and board to 29 top music students at UM and have committed to supporting five new freshman brass students in the fall.



VERSATILE LIGHT STUDIO

New Graduate-Level Music Courses Focus on Career Sustainability

NOW MORE THAN EVER, building a sustainable career as a performing artist takes more than being proficient at one's instrument. Musicians need to possess a broad set of entrepreneurial skills to market their strengths.

The Frost School of Music is addressing the challenge by launching six groundbreaking new graduate-level courses designed to prepare students for success in today's competitive music marketplace. The classes are part of a larger initiative to update four of the school's Master of Music degree programs in Instrumental Performance, Keyboard Performance, Vocal Performance, and Studio Music and Jazz.

NEW GRADUATE COURSE OFFERINGS:

- **World of the Working Musician**
- **Media Creation**
- **Peak Performance Strategies for Musicians**
- **The Teaching Artist**
- **Communication, Publicity, and Marketing**
- **Repertoire Creation**

Subjects include such topics as understanding contracts and writing grants; creating press kits and building websites; learning effective use of audio and video technology; developing marketing and branding strategies; exploring the psychology and physiology of being a performer; identifying how to engage a public audience; plus hands-on experience with repertoire development, improvisation, arranging, and composing.

After two years in development, revising the Frost School's graduate degree program is the purview of a faculty subcommittee of the Graduate Council, spearheaded by Associate Dean of Graduate Studies Shannon de l'Etoile. Together, they are organically developing new, innovative courses designed to prepare graduate performance majors for real-world applications in conjunction with their education.

Four new courses were launched this academic year and are open to all 295 graduate students, 61 percent of whom are seeking master's degrees. Two additional courses are set to launch Fall 2016. Already filled to capacity, students have referred to the classes as life-changing.

D.M.A. candidate Jens Peterson, A.D. '15, tuba performance, praises the new graduate course offerings at Frost as "cutting-edge" for helping him to "gain a new perspective that allows me to work in an efficient way toward my musical goals." He adds that, "Musicians like myself have been working our entire life to perfect this



Cellist Laura Jaycna, left, in class with Assistant Professor Tony Boutté.

WENDY FREES

craft, yet we've been basically in the dark about how to create our own opportunities and how to perform at our highest potential under pressure." Peterson is addressing the issue of stage anxiety in the Peak Performance Strategies class by learning how to manage his nerves during high-stakes auditions. "The professors at Frost are incredible, dedicated, knowledgeable, and here to help you through these struggles."

Assistant Professor Tony Boutté says that as peer institutions begin to recognize the need to refocus the music performance degree, the Frost School is already steps ahead. We're taking a holistic approach by addressing the mind, body, and spirit."

"The proposed revisions to the master's degree programs are a better reflection of the values at the Frost School of Music," adds de l'Etoile, who is also a highly respected music therapy professor and researcher. "In addition to a high level of talent, our graduates will be well versed in a host of new competencies."

Dean Berg Reappointed

Following a supportive vote in February by tenured and tenure-track music faculty, Dean Shelly Berg was reappointed by President Julio Frenk and Executive Vice President and Provost Thomas J. LeBlanc to another five-year term as dean of the UM Frost School of Music, beginning June 1, 2016.



VERSATILE LIGHT STUDIO

Frost Jazz Sextet Travels to Mexico

THE JALISCO JAZZ FESTIVAL is a premier international summer music festival in Mexico featuring some of the biggest names in jazz, with education as its main focus. Five members of the Frost Jazz Sextet, Phil Doyle (sax), Sam Neufeld (trumpet), Tal Cohen (piano), Dan Montgomery (bass), and Evan Hyde (drums), traveled to Guadalajara in the state of Jalisco, Mexico last August to perform at the festival and teach at the Tónica International Jazz Seminar (presented by Fundación Tónica A.C.). Accompanying the student ensemble were faculty jazz bassist Chuck Bergeron and trumpeter Brian Lynch.

During their eight-day trip the Frost musicians performed at the festival and ran daily master classes for local jazz students of multiple skill levels. The Sextet taught in both instrument-specific and team-teaching formats, and directed a combo with a culminating per-



JAZZOGRAPHY/ME

formance. “Because of the inherent language barrier, we were challenged to find alternative ways to express our ideas and concepts,” said Hyde. “It definitely pushed us to be more creative as instructors, which in turn informed us more about our own personal learning style.”

For Doyle, the teaching aspect of the festival was most gratifying. “The Mexican students so rarely get access to higher level jazz education, and that is what makes the festival so incredibly unique and its partnership with the University of Miami all the more valuable.”

On stage, the Jazz Sextet opened the show for featured artist Brian Lynch and performed alongside Lynch and jazz luminaries Dave Douglas, Greg Hutchinson, Reuben Rodgers, Jon Irabagon, and Aaron Goldberg. “It’s a dream to be able to share the stage with some of my musical heroes,” said Hyde. “Their passion for music was made clear in both their playing and teaching throughout the week.”

Bergeron added, “Watching our students thrive in both artistic and educational settings, and witnessing the energy and enthusiasm they brought to each class, was a wonderful affirmation of the work we’re doing at the Frost School. It was truly inspiring for the students in Guadalajara.”

“I watched our students grow in stature as musicians and teachers through the course of the week,” said Lynch. “Interacting with the artists, some who were their musical influences and personal idols, was profound and life-changing for them.”

Tal Cohen Wins Freedman Fellowship

Pianist Tal Cohen, M.M. '15, was named the 2015 winner of the Freedman Jazz Fellowship, and was awarded a cash fellowship prize on July 20, 2015 in Sydney, Australia. ABC Jazz covered the event and also offered three days of studio time in its New York recording studios.

The Freedman Music Fellowships are awarded annually to Australian classical and jazz music instrumentalists. An invitation-only

competition, nominees ages 35 and under are selected by senior industry figures. Those nominated compile a project proposal; then four finalists are selected to perform at The Studio in the Sydney Opera House.

Cohen studied jazz piano with Martin Bejerano, M.M. '98, while attending UM Frost. He was a fellow in the Frost School's Henry Mancini Institute (HMI) and performed with the HMI Jazz Sextet.



JAZZOGRAPHY/ME

UM Frost Hosts APME National Conference

THE FROST SCHOOL OF MUSIC hosted the 2015 Association for Popular Music Education (APME) Conference June 10 through June 13, 2015. Rey Sanchez, B.M. '80, M.M. '82, associate dean for strategic initiatives and innovation and the program director for the Bruce Hornsby Creative American Music Program, hosted conversations with keynote speakers during the three-day conference. The conference kicked off with a reception featuring live music provided by contemporary music

students from the Frost School of Music.

The mission of the Association for Popular Music Education (APME) is to promote and advance popular music at all levels of education both in the classroom and beyond.



VERSATILE LIGHT STUDIO

Low Brass Faculty Performs in Japan

AARON TINDALL, newly appointed assistant professor of Tuba and Euphonium (see page 39), was invited to Japan in November for two highly anticipated solo recital engagements at Buffet Group's Salle Pavillion d'Or in Tokyo and Juenia Concert Hall in Kyoto. It was his second tour to Japan.



“Tuba players in Japan are maniacs for learning,” says Tindall. “Their music scene operates at 150 percent, and there’s an expectation to show up and perform at a very high level. I not only generated a lot of interest for the Frost School of Music, but I interacted with a lot of students who are enthusiastic to study with me.”

Japanese music audiences

have been aware of Tindall's work for several years. With his growing fan base there, he expects to bring the Frost School of Music more international exposure. “My Japanese fans are intrigued with my being in Miami, following in the footsteps of retired tuba professor Sam Pilafian.” Discussions are currently underway for Tindall's return to Japan.

Tindall's tour itinerary also included new student recruitment and public master classes in both cities, as well as in Nagoya and Osaka. He brought high-profile attention to his new role at the Frost School of Music, furthered by media interviews with Japan's renowned *Brass Tribe* and *Pipers* music magazines.

Serona Elton Delivers Keynote at Music Industry Forum in China

THE COMMUNICATIONS UNIVERSITY OF CHINA (CUC) in Beijing hosted the Second Music Industry Forum in November 2015, and Serona Elton, M.M. '95, associate professor and chair of the Department of Music Media and Industry at UM Frost School of Music, was invited to the forum as the keynote speaker. Elton presented on the history of music business education and how current practices in music business education in the U.S. relate to the current state of the industry.



“It was an honor and privilege to be invited to speak at such an important event,” Elton said. “The digital music marketplace in China is rapidly evolving, and I am very enthusiastic about exploring the role that music business education can play in the evolution.”

The timing of the forum coincided with the release of the 2015 Music Industry Development General Report issued by the CUC. The report found that the Chinese music industry market scale reached to 285.15 billion yuan in 2014, the equivalent of \$44.6 billion.

UM Awards Jimmy Buffett an Honorary Doctorate



DECKED OUT in sandals and wearing commencement regalia he described as “kind of a like a Mardi Gras costume with a purpose,” Grammy-nominated artist

It’s not a pretty thing to see talent wasted; it’s an even sadder thing to waste it yourself.” Recalling a late night hangover early in his career, Buffett said he reorganized his priorities afterward and reminded himself how lucky he was to call what he does for a living a job. “It took a little while, but I got my act together and sailed out of those troubled waters,” he said.

His second piece of advice: “If you can make your avocation your vocation, your life will be blissful.” He stressed to the students that there are four things they need to be successful in any endeavor—talent, love, work ethic, and passion; the last of which he said is the most important. “There are no shortcuts to success, but to me passion is the rudder that steers your quest for success,” Buffett said.

Buffett next urged students to “see the world,” and added, “we can’t keep time from melting off the clock, so all I can say is use your time well.”

And lastly, he told them to “be Santa Claus when you can,” reminding them of how fortunate they are to have graduated from UM.

Jimmy Buffett, center, is all smiles at his honorary doctoral hooding ceremony with Gregory Shepherd, left, dean of the UM School of Communication, and Shelly Berg, right, dean of the UM Frost School of Music.

Jimmy Buffett, who has composed and recorded mega-hit songs such as “Margaritaville,” and “Cheeseburger in Paradise,” received an honorary Doctor of Musical Arts (D.M.A.) degree from the University of Miami last May. Best known for music that portrays an “island escapism” lifestyle, he delivered a commencement address that included tales from his life and a four-point checklist of advice in the laidback style for which he is famous.

“All things in moderation,” Buffett began. “The road to success is a long, winding road littered with the wreckage of promising careers that have crashed and burned.

Emilio and Gloria Estefan Receive Presidential Medal of Freedom



WHEN THE RED CARPET ROLLED out for the Presidential Medal of Freedom ceremony at the White House on November 24, 2015, two Miami Hurricanes were there to receive the nation’s highest civilian honor.

Board of Trustees member Gloria Estefan, A.B. ’78, who received an honorary D.M.A. degree from UM in 1993, and her husband, producer Emilio Estefan, who is a Frost School of Music visiting committee member and also an honorary D.M.A. recipient, were among 17 American icons President Barack Obama selected to receive the Presidential Medal of Freedom. The medal is presented to those who have made especially meritorious contributions to the security or national interests of the United States, to world peace, or to cultural or other significant endeavors. Others who received the 2015 Presidential Medal of Freedom from President Obama included baseball greats Willie Mays and the late Yogi Berra and entertainment giants

Barbra Streisand and Stephen Spielberg.

Gloria Estefan has won seven Grammy Awards and is one of the best-selling music artists of all time, having achieved sales of more than 100 million records worldwide and 38 No. 1 songs across the *Billboard* charts. Emilio Estefan has won 19 Grammy Awards and has a Lifetime Achievement Award from the Songwriters Hall of Fame. Both Estefans are inductees of the Latin Songwriters Hall of Fame and recipients of the Ellis Island Medal of Honor. Their latest project together, a bio-musical called *On Your Feet!*, is currently on Broadway.



OWAR/CRUZ

Frost Music Studios Complex Is a Lean, Green Sound Machine

FROST SCHOOL musicians know a thing or two about being in harmony—not only in their music but also with the environment. Thanks to the Patricia Louise Frost Music Studios—the 41,089-square-foot twin-building complex that opened last year on the Coral Gables campus—students and faculty can practice, record, teach, and learn in one of the greenest buildings in South Florida.

Designed by award-winning architects Yann Weymouth and HOK, and built by Skanska USA, the Frost Music Studios is the first building project in Coral Gables designed to achieve LEED Platinum certification—the highest rating possible. In August, six months after its grand opening, the building was named the Urban Land Institute Southeast Florida Chapter’s 2015 Project of the Year, as well as ENR Southeast’s Best Project in the Green Projects category. The complex incorporates several eco-smart systems designed to consume about 37 percent less energy than comparable structures.

The ability to harness and manipulate the power of sunlight is a key feature of the design. Lining the rooftop are 286 solar panels capable of withstanding 180 mile-per-hour wind speeds. They soak up enough luminescent juice to generate more than 100 megawatt hours of electricity a year, offsetting the building’s total energy consumption by about 13 percent. Underneath the solar panels is a light-colored roof membrane that reflects heat. The triangle-shaped windows, which are coated with SageGlass electrochromic glazing, can adjust their tint automatically or via user controls to maximize daylight while minimizing heat gain.

Rainwater cisterns provide water for all consumption needs except drinking. Even the concrete structure itself contains titanium dioxide, which removes air pollutants at the equivalent of planting 320 trees.



MORIS MORENO/HOK



“It’s a groundbreaking building that will save \$100,000 a year in electricity costs over a structure built with conventional materials,” says Weymouth, senior vice president and director of design for HOK Architects.

The Frost Studios Complex upholds the University’s commitment to environmental sustainability, particularly the UM Facilities Design and Construction Department’s policy that all new buildings be designed to achieve LEED Silver certification or higher. The University presently has 13 LEED-certified buildings on three campuses that yield more than 300,000 square feet of green building space. For more information about the University’s green building practices and all efforts to reduce its impact on the environment, visit miami.edu/green.

From left to right: Glen MacAdam, Filberto Lara, Tom Hargrove (Skanska USA); Eddy Lopez (UM Facilities), Tim Blair, Jonathan Rae (HOK)

Frost Musicians Nominated and Win at Grammy Awards

Left to right: Grammy-winning team of Enrique Larreal, recording engineer; Julia Reyes Copello, M.M. '00, producer; Ricky Martin, singer; Carlos Fernando Lopez, B.M. '12, arranger, engineer, performer.

THE FROST SCHOOL OF MUSIC STOOD OUT at the 58th Annual Grammy Awards on February 15, 2016, with multiple nominations and awards in Latin Pop and Jazz categories.

Grammy and Latin Grammy Award-winning producer Julio Reyes Copello, M.M. '00, and recent grad Carlos Fernando Lopez, B.M. '12, who both majored in the Frost School's Media Writing and Production (MWP) program, each won a 2016 Grammy Award for their producing, arranging, and engineering on Ricky Martin's album *A Quien Quiera Escuchar* ("Anyone Who Wants to Listen") Deluxe Edition in the Best Latin Pop Album category.

Lopez was named the MWP Outstanding Senior by the faculty when he graduated just four years ago,



CARLOS LOPEZ

and now works as a music producer and arranger at Art House Records, founded by Copello. The alumni work with a host of other international stars including Laura Pausini, Alejandro Sanz, Marc Anthony, Il Divo, Diego Torres, and Roberto Carlos, to name a few. Copello and Lopez also earned a 2015 Latin Grammy Award for Recording of the Year for the song "Disparal Corazon," recorded by Ricky Martin.

Composer-arranger-orchestrator Maria Schneider, '83, also earned two Grammy Awards—in the Best Arrangement, Instrumental and Vocals category for her arrangement of David Bowie's "Sue (Or In a Season of Crime)" and in the Large Jazz Ensemble Album category for the Maria Schneider Orchestra's album *The Thompson Fields*. Schneider has multiple previous Grammy nominations and three prior wins to her credit in the classical and jazz genres.

Shelly Berg, pianist-composer-arranger and dean of the Frost School, garnered his fourth Grammy nomination also under the category of Best Arrangement, Instrumental and Vocals for "Be My Muse," on the Lorraine Feather album *Flirting with Disaster*.

Three UM Frost musicians were well represented in the Best Latin Jazz Album category, with nominations for the Rodriguez Brothers (pianist-composer Robert Rodriguez, B.M. '00, and trumpeter Michael J. Rodriguez, '99), for their album *Impromptu*, as well as faculty pianist-composer Gonzalo Rubalcaba for his album *Suite Caminos*.

Ed Calle Wins Latin Grammy Award



At the 16th Annual Latin Grammy Awards, presented November 20, 2015 in Las Vegas, the award for Best Instrumental Album went to music alumnus and five-time Grammy nominee Ed Calle M.M. '84, M.M. '01, for his two-CD project *Dr. Ed Calle Presents Mamblue*. It is an exciting Afro-Cuban jazz orchestral recording that pays tribute to the cultural history of Miami. The project features trumpeter Arturo Sandoval, violinist Federico Britos, the Miami Saxophone Quartet, and 115 of the most influential jazz and studio musicians in Florida.

PHILIP AVELLO

Alumna Wins Sarah Vaughan International Jazz Vocal Competition

TWO OF THE JAZZ COMMUNITY'S most prestigious organizations recognized an alumna and two students of the Frost School of Music during their annual competitions.

Recent jazz vocal grad Arianna Neikrug, B.M. '15, was the winner in the Sarah Vaughan International Jazz Vocal Competition on November 15 at the New Jersey Performing Arts Center's Victoria Theater in Newark. The competition is open to solo female vocalists of all nationalities and awards a cash prize.

Veronica Swift (a.k.a. Veronica O'Brien), a junior jazz vocal major, was declared the second place winner in the 2015 Thelonious Monk Institute Jazz Vocals Competition. Senior jazz vocal major Danielle Wertz was a semi-finalist.

The Monk Competition features a different musical instrument each year, with the 2015 competition creating an opportunity for jazz vocalists to earn major scholarships and prizes. Both Swift and Wertz sang at

the competition semifinals with nine others on Saturday, November 14 at Schoenberg Hall on the University of California—Los Angeles (UCLA) campus. Veronica Swift and two other singers advanced to the competition finals on Sunday, November 15 at the Dolby Theatre in Hollywood.

Neikrug, Swift, and Wertz have performed together in such ensembles as the Frost Jazz Vocal 1 Ensemble (JV-1) and for special UM events. Under the leadership of Associate Professor Kate Reid, M.M. '96, D.M.A. '06, in the Department of Studio Music and Jazz, the JV-1 Ensemble has earned multiple *DownBeat* Collegiate Awards and performs regionally and at national conferences.



Arianna Neikrug

DOWNBEAT'S 39th ANNUAL STUDENT MUSIC AWARDS

Congratulations

Frost Winners of DownBeat's 39th Annual Student Music Awards

Jazz Soloist

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE

David Leon, *alto saxophone*
Gary Keller, *faculty mentor*

Small Jazz Combo

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE

David Leon Trio
Gary Keller, *faculty mentor*

Small Jazz Combo

GRADUATE COLLEGE WINNER

Evan Hyde Group
Steve Rucker, *faculty mentor*

Small Jazz Combo

GRADUATE COLLEGE OUTSTANDING PERFORMANCE

Jake Shapiro Trio
Martin Bejerano, *faculty mentor*

Vocal Jazz Soloist

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCE

Veronica O'Brien
Kate Reid, *faculty mentor*

Large Vocal Jazz Ensemble

GRADUATE COLLEGE OUTSTANDING PERFORMANCE

Extensions
Kate Reid, *director*

Latin Group

GRADUATE COLLEGE OUTSTANDING PERFORMANCE

Rafael Piccolotto de Lima Large Ensemble
Rafael de Lima, *director*
Gary Lindsay, *faculty mentor*

Blues/Pop/Rock Group

UNDERGRADUATE COLLEGE WINNER

Funk Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group

GRADUATE COLLEGE WINNER

Fusion Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group

GRADUATE COLLEGE OUTSTANDING PERFORMANCE

Jack Shapiro Group
Martin Bejerano, *faculty mentor*

Original Composition – Small Ensemble

GRADUATE COLLEGE OUTSTANDING COMPOSITION

Evan Hyde, "Depredation"
Steve Rucker, *faculty mentor*
Gary Lindsay, *faculty mentor*

Jazz Arrangement

GRADUATE COLLEGE WINNER SMALL ENSEMBLE

Jake Shapiro, "I'll Be Seeing You"
Martin Bejerano, *faculty mentor*

Jazz Arrangement

GRADUATE COLLEGE OUTSTANDING ARRANGEMENT STUDIO ORCHESTRA

Rafael de Lima, "Spanish Suite"
Gary Lindsay, *faculty mentor*

Jazz Arrangement

GRADUATE COLLEGE OUTSTANDING ARRANGEMENT BIG BAND

Andrew Stermer, "Infant Eyes"
Gary Lindsay, *faculty mentor*

Engineered Studio Recording

GRADUATE COLLEGE OUTSTANDING STUDIO RECORDING

Russ Spiegel

Black Violin Confronts Stereotypes



THE CLASSICAL HIP-HOP DUO Black Violin presented two back-to-back shows at the Frost School's 32nd annual Festival Miami on November 1, 2015, breaking attendance records and presenting an alternative chamber music experience. They opened with works from their latest album *Stereotypes*.

With Kevin "Kev Marcus" Sylvester on violin and Wilner "Will B" Baptiste on viola and vocals, the amplified duo melded highbrow and pop culture.

Bending stereotypes is something the two have been doing ever since they met in the orchestra at Dillard High School in Fort Lauderdale, Florida. As they became more and more proficient on their instruments, they began blending classical music with hip-hop and electronic beats. "Hip-hop in terms of its essence is all about creativity, doing something that's who you are,"

Baptiste said in a *Miami Herald* interview before the concert. "It was natural to put them together."

Black Violin plays over 200 shows a year worldwide. They have collaborated with artists such as P. Diddy, Kanye West, 50 Cent, Tom Petty, Aerosmith, Aretha Franklin, and the Eagles and performed at the Apollo Theatre in Harlem, Disney Hall in Los Angeles, on Broadway, and for three Super Bowl half-time shows.

The two are also committed to making school appearances as often as possible. In conjunction with Festival Miami they worked with teens in the Miami-based Guitars Over Guns program administered by CNN Hero and Frost alumnus Chad Bernstein, B.M. '06, M.M. '09, D.M.A. '12.

Bernstein said, "Not only was the performance incredible both musically and from a production standpoint, but our students resonated deeply with the message of breaking down stereotypes that was presented throughout. Music is a common thread that transcends all of our differences, and Black Violin so clearly articulated that in a way that inspired our young musicians. On top of that, they took the time to speak with our kids individually and take pictures right after the concert. Our students walked away with an experience they will never forget."

Female Artists Are Festival Favorites

THREE FEMALE GUEST ARTISTS from three diverse music genres were also top picks at Festival Miami, performing to capacity crowds at Gusman Concert Hall.

Classical pianist Simone Dinnerstein, Mexican pop-rock singer Natalia LaFourcade, and French jazz singer Cyrille Aimee each showcased amazing artistry.

Simone Dinnerstein opened the festival with the Florida premiere of Philip Lasser's lyrical piano concerto *The Circle and the Child* with the Frost Symphony Orchestra conducted by Thomas Sleeper, professor and director of orchestral activities. The work was commissioned especially for Dinnerstein. *South Florida Classical Review* ranked the concert as one of its Top Ten Performances of 2015.

Sony Latin recording artist Natalia LaFourcade per-



formed music from her latest album *Hasta la raíz* ("To the root") to an enthusiastic crowd. She subsequently won a Grammy Award for the album.

The award-winning singer Cyrille Aimee presented an engaging program that was reminiscent of Gypsy-jazz artist Django Reinhardt, with a modern twist. She was supported in two sensational sets by the Frost Jazz Vocal 1 Ensemble and the Frost Studio Jazz Band.

Ben Folds Sets the Record Straight

MULTI-PLATINUM-selling singer/songwriter/pianist/producer Ben Folds is beloved by Gen Xers and Millennials the world over as the leader of the Ben Folds Five. He attended the U as a drummer back in 1984, and was welcomed back warmly by students and faculty during Festival Miami.

For years, incorrect information has been floating on the Internet stating that, after breaking a hand while defending a friend from being bullied right before finals week of his senior year, Folds was still required by faculty to do a juried performance. In frustration, the legend goes, he threw his drum set into UM's Lake Osceola and gave up drumming for good, one credit shy of graduating. He turned to playing the piano and songwriting, and never looked back.

Some, but not all, of the saga is true. While yes, it is true that he threw his drums into the lake in frustration, it was however at the end of his *freshman* year, not his senior year.

Ben Folds set the record straight on October 30 at Festival Miami after performing as soloist on his critically acclaimed Concerto for Piano and Orchestra with the Frost School's Henry Mancini Institute Orchestra, conducted by Scott Flavin.

During an encore, the good-natured musician improvised a 17-minute call-and-response, tell-all piece with the orchestra dubbed "Ode to the Squirty Thing," dedicated to the Cobb Fountain in Lake Osceola on the UM Coral Gables campus.

Through humorous half-spoken lyrics he recounted that the dorm bully was an athlete—a boxer no less—who unleashed a fire extinguisher on Folds and his friend. "We were the two shortest people in the dorm,"

Folds joked, "but we tried to defend ourselves." He then exclaimed, "I got my a-- kicked!" and added, "I ended up at the hospital, had stitches, a broken nose, and a broken hand."



After spending the night at the hospital dealing with the ordeal, he said a cop car dropped him off so he could take his jury the next day. He rued, "I had a 3.75 GPA up to that point, but I got a C-minus on my jury." Believing he would lose his entire scholarship as a result, he said he tossed his drums in the lake, one at a time, and even took Polaroid pictures to document it.

At that point during the encore he turned to the orchestra's percussion section at the back of Gusman Concert Hall and cajoled, "So, in honor, let's have the biggest percussion freak-out in history on this stage!" He then joined four percussionists as they unleashed an extended raucous battery, with the orchestra playing a triumphant "A" chord to sum it all up.

Ben Folds, right, gives a thumbs-up to the percussion section at the end of his encore; conductor Scott Flavin applauds from the podium.

Robert Carnochan in Frost School Debut

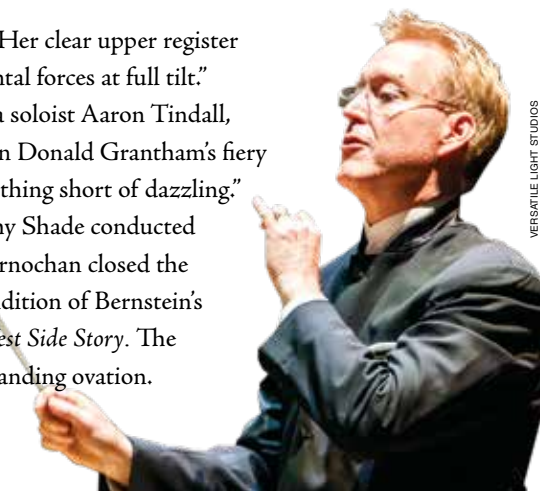
PROFESSOR ROBERT CARNOCHAN, the Frost School's new director of wind band activities, made his Festival Miami debut with the Frost Wind Ensemble on November 2. The program opened with Leonard Bernstein's "Profanation" from Symphony No. 1.

Next, the Frost Wind Ensemble performed Frank Ticheli's *Songs of Love and Life* featuring faculty soprano soloist Esther Jane Hardenbergh. *South Florida Classical Review* crowed, "Hardenbergh's large soprano, rich vocal coloring and attention to textual subtleties fit Ticheli's

artful miniatures like a glove. Her clear upper register easily rode over the instrumental forces at full tilt."

New faculty member, tuba soloist Aaron Tindall, also made a bold impression in Donald Grantham's fiery Tuba Concerto, praised as "nothing short of dazzling."

D.M.A. candidate Timothy Shade conducted Kevin Put's *Network*, and Carnochan closed the concert with an incredible rendition of Bernstein's "Symphonic Dances" from *West Side Story*. The audience gave Carnochan a standing ovation.



Rolling Stones Legend Jams with Frost Students

Students in the Frost Concert Jazz Band enjoy connecting with Charlie Watts of the Rolling Stones.

DRUMMER CHARLIE WATTS and two touring musicians with the legendary rock band The Rolling Stones stopped by the Frost School of Music this spring to jam with students and talk about life in the business.

Students who turned out for an evening jazz forum were surprised when Watts, a long-time jazz lover, walked into the studio with singer-percussionist Bernard Fowler, and saxophonist Tim Ries.

The three sat in with the student big band, swinging their way through fabulous new treatments of “Under My Thumb” and “You Can’t Always Get What You Want.” They closed with the perennial favorite “Honky Tonk Woman” which showcased Watts playing a strong shuffle beat side-by-side with student drummer Marcelo Perez, a Stamps Music Scholar in the Frost School of Music.

The Stones musicians had reached out to Frost Dean Shelly Berg to see if they could bring some new big band charts by for a read-through. The students didn’t know what was in store.

Watts, one of the founding members of The Rolling Stones, spent an hour afterward graciously talking one-



ANDREW INERABITY

on-one with students, posing for selfies and photos, and talking shop about drum gear, life on the road, and his love of jazz. Known for his gentle off-stage demeanor, his onstage strength has provided a solid backbeat for decades to hits such as “Time is On My Side,” “Jumpin’ Jack Flash,” and “Gimme Shelter,” fronted by band mates Mick Jagger, Keith Richards, and Ronnie Wood.

In between songs, one undergrad student asked Ries what it’s like to be a jazz musician working for one of the biggest bands of all times. Ries replied, “Well, I don’t think of myself as a jazz musician. I play everything. Don’t worry so much about being a jazz musician. Have fun, and take gigs!”

Fowler, who has toured as a background singer with the Stones for over 30 years, infused each song with bluesy aplomb. He also jammed on the congas for a tune and hung out afterward with all of the student jazz singers in the room, who soaked up his every word.

The Rolling Stones stopped in Miami en route to Cuba, where they performed a free concert following U.S. President Barack Obama’s historic visit to the island.

Keeping busy on the road, Ries has been arranging new big band charts of music by The Rolling Stones and was eager to hear his creations live.

Under the direction of Associate Professor John Daversa, the Frost Concert Jazz Band read the charts down in one take, and now there is talk of returning to the UM campus to record the charts for commercial release.

Musicologist Explores Relationship of Songs to Nationalism

The Frost School hosted Philip Bohlman for the third annual Robert Kelley Memorial Musicology Lecture Series on February 19, 2016. Bohlman’s lecture topic, *Of God and the World: Sacred Song and State in the Rise of Post-Secular Nationalism*, reflected upon the relation of sacred song to moments of intense nationalism, both historically and in present day. Bohlman is a distinguished service professor of music and the humanities at the University of Chicago. His album, *As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music*, was a 2016 Grammy Award nominee in the Best Classical Compendium category.



MuE Alum Brings Hearing Aid Technology to Cell Phone App

WHEN REPRESENTATIVES FROM GOOGLE visited the University of Miami College of Engineering last year, Columbia-born Ricardo Garcia, M.S. ’99, was part of the team.

Garcia received his Master of Science in Music Engineering Technology (MuE) from UM Frost, and a second M.S. in Media Arts and Sciences from the MIT Media Lab. He founded Base 10 Labs prior to joining Google in 2014.

Now a senior software engineer in Google’s Android Audio division, Garcia stopped by the Frost School of Music to unveil some of his work in audio frameworking for the Android smartphone with students in the program.

During a MuE forum in the Henry Fillmore Hall, Garcia presented a real-time demonstration of his iOS hearing assistive app *Ear Machine*. It helps people with hearing loss by simulating the benefits of a hearing aid via their Android phone and headphones. Development of the app was funded by grants from the National Institutes of Health and The Capita Foundation.

The application turns a cell phone into a sound level meter for usage in loud places like restaurants, bars, or a movie theater. “It’s been shown that when people choose

the parameters of their own optimal hearing levels, they’re arriving at the same conclusion as a trained audiologist,” said Garcia. “The app uses real-time signal processing to tweak the sound parameters of an environment, to equalize the loud and quiet sounds in order to create a more comfortable hearing experience.”

Garcia’s UM master’s thesis

on psychoacoustics utilized many of the same principals. “I already had a mathematical model for how the human hearing works,” he said. Prior to *Ear Machine* he developed *Spectro Guard*, an iOS app that assesses the sound environment, helping the user to be aware of the surroundings while

listening to music.

Chris Rieger, a graduate MuE research and teaching assistant, attended the forum, saying, “Ricardo was enthusiastic, excited about talking to everyone, very smart, and down to earth. We were especially interested in the things he was doing at Google.”



Ricardo Garcia



New Opera Workshop Yields Creative Collaboration



Kristin Kuster

FROST SCHOOL STUDENTS AND FACULTY collaborated with the John Duffy Institute for New Opera, which was in residence at the Frost School of Music on February 5 and 6, 2016. The inaugural collaboration included guests from the Virginia Arts Festival, Music-Theatre Group – NYC, University of Michigan, and The Juilliard School. Composer Libby Larsen, artistic director of the Duffy Institute, was also in attendance. Larsen was a Stamps Distinguished Visitor at the Frost School in 2011.

The workshop focused on *Old Presque Isle*, a new opera by composer Kristin Kuster (University of

Michigan) and librettist Megan Levad, who offered insights throughout the workshop. Other participants included music director and conductor Alan Johnson, B.M. ’86, assistant professor Tony Boutté in the solo tenor role, and William Lucas, principal trumpet of the Detroit Symphony Orchestra. The vocal ensemble was composed of 14 Frost School students prepared by Jace Saplan, a D.M.A. candidate in choral conducting. The instrumental ensemble included six trumpet students from the studio of associate professor Craig Morris, with multiple percussion played by D.M.A. candidate Tyson Voigt.

The Virginia Arts Festival will be hosting a second workshop this June in Norfolk, with a full production of the opera slated for June 2017.

Cultural Connections Inspire Creativity

BY CARLOS HARRISON



Eun Young Jung



Miclen LaiPang

PHOTOS: VERSATILE LIGHT STUDIOS

SOUTH FLORIDA is known as the Gateway to the Americas. The Frost School could be called the Crossroads of the World. A typical year finds 710 students from 43 countries and all 50 states enrolled at the school.

Each one of those students brings a unique cultural and musical heritage

to the U and steps into a rich blend of diverse traditions and styles—adding their special flavor and absorbing influences from around them.

“Every single person you find that you interact with, every single person, changes something in you,” says Julian Brijaldo, who is pursuing his D.M.A. in composition. Originally from Colombia, Brijaldo in February enjoyed the world premiere of his work *Simon*, the orchestral winner of the 2015-2016 Frost Concerto Competition. “Every single accent, every single cultural gesture, everything is enriching,” he adds.

Samarth Behura started playing rhythm guitar in college in his native India. “It basically stuck with me for the next 10 or 15 years” as a hobby, he says, even after he graduated, moved to the United States, and pursued a career as a software engineer.

Then, a decade after finishing his undergrad degree at Utkal University in India, he decided to mix his hobby with his technological training. He enrolled in the Music Engineering Technology master’s program at Frost. It was eye opening. Even though he had lived in Kansas,

Arizona, California, and New York, he found an even more varied blend of cultural and musical diversity here.

“It opens up avenues toward many different kinds of music,” he says. “I was mostly trained in the mode of Indian classical. But it allows me to learn the sounds of different forms, like the Caribbean influence and the Spanish influence through the Spanish students we have here. This allows me to open my technical horizons.”

Violinist Eun Young Jung, of South Korea, earned her Artist Diploma at Yale University before joining the doctoral program at Frost. The diversity she found here came as a pleasing surprise, adding to her education in unexpected ways.

“I really didn’t know much about the diversity part of the school, but I think it encourages students,” she says. “It’s pretty amazing to see how differently we can approach music, even a classical piece.”

It hasn’t just been a musical awakening, Jung says. Some of the international students launched a rotating series of dinners in which they have served up cuisine from their respective homelands, exposing them to the culinary traditions of their classmates.

But even more satisfying, she says, has been sharing ideas with new acquaintances from around the globe.

“Hanging with people who are from different countries and sharing our lives and how we think about different things—those conversations have made me really excited. We learn about different views and perspectives of life. That is really kind of a precious experience for me,” she says.

One of her friends, Diana Ramirez Rosales, from Costa Rica, took a hiatus from her spot playing in the country’s national symphony orchestra to get a master’s at Frost.

“Something that has been noteworthy for me is that among the foreigners, we have become like family. It’s a culture of mutual aid, and the language we speak doesn’t matter,” Rosales says. “We help each other in everything. We accompany each other to recitals, to do homework. Sometimes, with the language, it takes some effort to communicate. But we just take out our phones, open our



Julian Brijaldo



Diana Rosales



Kiril Angelov



Dmitrii Nilov



Kom Wongsawat

translators, and say, ‘How do you say that?’”

What they have in common, she says, is much more important than any differences. “It doesn’t matter where we come from, we’re united by the music.”

Miclen LaiPang was born in California, but remains steeped in the Malaysian traditions of his parents. His violin skills have taken him around the world. He has performed in Australia, toured across Europe, and played in Jamaica and the Dominican Republic, among other places.

Still, he says, “coming to the University of Miami just opens doors to all the different cultures. I’ve made friends with a bunch of people from different countries, like South Africa and Australia. I mean, that affects me as a person to be able to make those friendships.”

Currently seeking his bachelor’s at Frost, LaiPang won the Concerto Competition with the Brazilian-themed *Le boeuf sur le toit* by Darius Milhaud. He says it hasn’t just been the strong Latin influence Miami is best known for that has affected him.

“I’ve been able to experience jazz, bluegrass, fiddle music,” he says. “I personally think the exposure is an integral part in a person’s career. I think that now, in this generation, we can’t take it for granted that classical music can just pull us out there, just classical music alone. I think that someone has to be well-versed in everything in order to make it out there in the music world.”

Percussionist Dmitrii Nilov, from Belarus, was also a winner of this year’s Concerto Competition, performing Avner Dorman’s *Spices, Perfumes, Toxins!* on marimba in a duet with classmate Kiril Angelov of Bulgaria. He agrees that the mix of people and cultures at Frost benefits him as a person and as a musician.

“The most important education you can get is working and learning how to work with people coming from other cultures, learning from people what they do different,” says Nilov. “People say you should learn from others’ mistakes. But in music, it’s more about helping each other, solving some kind of mistake from different perspectives.”

The international character of the campus, he says, “was a surprise to me. I wasn’t coming here for that.” The impact, though, is undeniable.

“This is one of the most crucial changes in my life,” he says, “if not the most crucial.”

D.M.A. candidate Kom Wongsawat, a jazz pianist and drummer from Thailand, says he has found a special connection to the rhythmic influences of Latin music in Miami.

“I have been in many Afro-Cuban artist ensembles,” he says. “I am kind of getting infected from the culture here, more than I inject my culture to the environment at UM. I like to study this kind of thing because this is a thing we don’t have in Thailand.”

He also plans to take back some of the nonmusical behaviors he has learned here, like the way people hug when greeting each other.

“In Thailand we don’t have that kind of tradition, and I think I’m going to be sad when I go back,” he says. “I’m going to hug everybody when I go back to Thailand.”

Humble Trombonist Learns Leadership

Colton Freitas is a senior music education major who balances an impressive array of academic and musical commitments. He’s on the President’s Honor Roll. He performs in Frost jazz and salsa orchestras and was just tapped into UM’s Iron Arrow Honor Society. However, it’s his high-profile leadership role as drum major for the Frost Band of the Hour that he considers his most formative student experience. He has performed at every Hurricanes football and basketball game during his four years here.

As drum major, he leads fellow students in performance, using a metal riser as his podium and a field of grass as his stage.

Freitas grew up playing soccer and football, in addition to trombone. The bond between sports and music was a natural fit. The Frost School combines two of his greatest passions—an outstanding music education program and, as he says, “mind blowing” music performance opportunities. “My studies here have been challenging in the best possible way,” he reflects. “I’ve been pushed as a student, a musician, and a teacher, and the Band of the Hour has given me a lifelong family of friends that I can really rely on.”





JASON SUTTER

ROAD WARRIORS' SOUND ADVICE

How to Succeed in Music and Keep It Fresh throughout Your Career

DUNNETT CLASSIC DRUMS

PHOTOS: COURTESY OF THE ARTISTS



VAN ROMAINE



BRENDAN BUCKLEY



OMAR TAVEREZ



JONATHAN JOSEPH

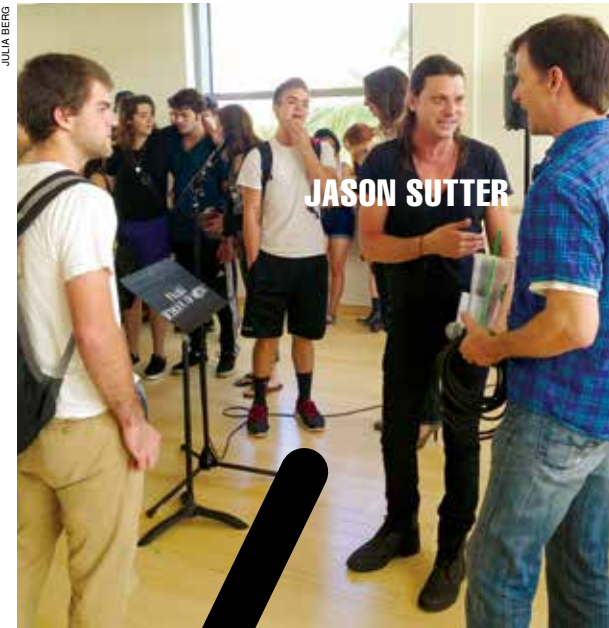


CHRIS HARTZ

Six of the world's busiest drummers share professional insight that will resonate and inspire regardless of genre or generation.

by David Menconi

FOR YEARS, PROFESSIONAL DRUMMER AND UNIVERSITY OF MIAMI Frost School of Music alumnus Jason Sutter, M.M. '96, has taken it upon himself to present workshops to college students in which he offers sound advice for those looking to break into the music business. ● It's his way of giving back—and networking with the next generation of musical rainmakers. ● A fabulous musician with an impressive list of creds, Sutter has learned much in two decades, touring with Soundgarden, Foreigner, Smashmouth, Marilyn Manson, and other bands—not just how to get in, but how to stay in and thrive.



Sutter studied with faculty member Steve Rucker, B.M. '79, M.M. '83, who has been turning out workhorse drummers since 1979. Talk to any of them and they'll tell you a lot of the same things about the rules of the road. We share their advice with you here.

BE GREAT OR BE GONE

As obvious as this is, it's still worth repeating: No matter what else you do, the bare minimum is impeccable musicianship, professionalism, and dependability. The requirements don't end there, but that's where they start.

"The playing has to be great, of course," says Sutter. "So while you're in college, practice and get it together. Diversity and adaptability are important. And whether in music or life, experience equals preparedness."

Part of a professional outlook is being prepared for whatever a job throws at you, Sutter says. So before auditioning, do your due diligence and understand what is required.

Take Van Romaine, '83, who has played with everyone from the London Symphony Orchestra, Blood Sweat and Tears, and Billy Joel to German pop star Nena. His main occupation today is musical director for international Latin pop singer Enrique Iglesias, and the most important skill he is looking for is a musician's comfort with playing along to backing tracks.

"Almost every act I know, including ones like U2, are using tracks to a certain extent to sync with video-screen content or other sound-design elements," says



Romaine. "Most of the [drummers] who are doing larger-production tours are very at home with click tracks and playing along with that, making it feel seamless for the rest of the band. That's the drummer's new duty."

As for the old duties, those haven't really changed over the years: keep time, and also be on time.

"Excuses are something I don't buy," says Omar Tavarez, '05, who spent seven years as drummer and musical director for

the Miami rapper Pitbull. "Pit was the same way. So when some guy says he was 15 minutes late because he only got five hours of sleep, my reply is, 'Well, I was on time so I guess I want it more.'"

NETWORK EARLY AND OFTEN

Every professional drummer will probably tell you there's no such thing as starting too early to build your network and brand. And pretty much everyone who has studied with Frost's longtime drum set teacher Rucker calls him one of the best resources around for building connections.

"You start the process as early as possible," says Rucker, who has played with the Bee Gees, Michael Jackson, Bob James, Jaco Pastorius, Joe Sample, Ben

Vereen, the Woody Herman Big Band, and many others. "Go to music school and practice, become as good as you can—but then you can't just expect the phone to ring. Jason Sutter is a great example. He was already booking gigs in high school to get his brand going, and you have to do that."

Today he advises his students, "You should be selling yourself through social media, using all the tools to jump-start your career before you're even out of school."

Another of Rucker's protégés, Brendan Buckley, B.M. '96, was already well on his way before graduation, busily working shows and recording sessions. A connection from that led to Buckley's longest-running job, thanks to an engineer friend at Gloria and Emilio Estefan's Crescent Moon Studios.

"They had a girl singer coming in from Colombia," Buckley recalls. "My friend told me they wanted a rock vibe and asked if I wanted to come in and do a song. That was Shakira, and I was in the band they put together for the first tour. She liked it, and I've been there for 18 years, since the beginning. I've been fortunate to work with someone who has lasting power."

Once you're working in a band, keep your eyes and ears open. Touring will introduce you to a lot of people in the business, and you never know who might be a key connection down the road. During his time with Pitbull, Tavarez says the rapper told him, "You're not out here to play drums but to connect, so make connections."

Then there's drummer Chris Hartz, B.M. '09, whose introduction to touring was with rapper Childish Gambino a.k.a. actor David Glover. Hartz had just come home from that tour when he got a phone call asking if he could learn 19 songs, get on a plane, and play a show at Madison Square Garden two days later with the band Passion Pit.



"The connection was made while I was touring with Gambino; that's where I met those guys," says Hartz. "Once you're touring, that gets you involved with a bunch of

people. If you can hang, have a good time together and do your job well, people respect that enough to call."

Sutter impresses upon college students the importance of networking while in school. "Use your contacts and realize that your future network is sitting right next to you in class. And when challenges come, be up for them."

Jonathan Joseph, '85, a drummer for Jeff Beck, Ricky Martin, and others, agrees. "Start with a targeted approach... Identify whatever type of music you want to play and seek out those individuals. And, you need to have an online presence because that's the way it's done nowadays. The first thing you always hear is 'send a link.'"

Wherever your home base, you'll greatly increase your chances of success by going where the action is and connecting with the music industry at large. Miami is a hotspot today, and New York, Los Angeles, and Nashville remain iconic for the music business. Iglesias's bandleader Van Romaine says that location was an essential part of his success. "Things have changed some with social media, but getting out there where people see me has been pretty much everything," he says.

Hartz tells a similar tale. After college, he was in Los Angeles playing bars with a bunch of different people. That brought him into contact with Ludwig Göransson, a television soundtrack composer who was working at the time on a project with Childish Gambino. The fact that Hartz was in the right place at the right time, with the right skills, got him the job.

Location also applies to keeping an accurate sense of where you are in your career and your life. Set goals, have a plan, and constantly reassess where you are.

"It's like going into battle," says Sutter. "Knowing where you are and where you want to get to can drastically increase your chances of survival."

DIVERSIFY YOURSELF

Musical diversification is something Sutter preaches as well as lives. He encourages aspiring musicians to get out of their comfort zone so they can adapt to any situation, a mindset that goes back to his days at Miami.

"Jason was very unusual in that he covered all the bases," Rucker says about his former student. "He got a teaching assistantship as drumline instructor, but he was a classical major who also played in the top jazz band. And now he's a rock drummer. In the music world, he's equipped to do anything. You have to be as open as possible to as many styles as possible, so you can cover any situation."

Diversification also means the ability to adjust expectations, and change with the changing times. It can be a challenge to figure out where the money is at a time when recording revenues are in flux.

"I used to make more than half my living in studios, playing on records or TV commercials or film scores," says Romaine. "And I still do all that, but the money is a fraction of what it used to be. My focus is a lot more on live performance. That's the direction my career has taken."

Diversity isn't just musical, either. Rucker encourages his students to become familiar with technology, and to explore becoming recording artists themselves rather than just backup musicians. Tavarez is already pursuing that new career after leaving Pitbull's employ. Hartz is heading in that direction, too.

"I'm also a producer and songwriter," Hartz says. "Being a touring musician subsidizes this other side I have, and that's important because you have to have a hand in every platform. For all the success and glory of playing drums on tour, I know my body and mind won't be able to handle that long-term. It's important for young players to know they'll have to expand. Focus on one thing at the beginning, but make sure your mind is open to writing, producing, creating."

BE PERSONABLE, BE POSITIVE

Depending on the gig, chances are you'll be onstage only for a couple of hours a day. How you carry yourself the other 22 hours a day and get along with other people will have a great deal to do with how much you'll work.

"Most of the job is actually hanging out," says Hartz. "If you can create a great bond and good friendships, that shows onstage. At the same time, you can't take any of it for granted because everyone is trying to do what you're doing. You have to be constantly critical and striving to be the best you can be. It's great to be friends, but it's better to be great friends who can critique each other to constantly get better."

Rucker has been teaching at Frost for close to 40 years, long enough to see how this can work—and how it often doesn't work.

"A lot of your success will have to do with how well you integrate and get along with the people around you," says Rucker. "I've seen this at school with some students who are just socially inept. And even though they're great musicians, ten years down the road nothing is happening for them. The ones who can get along with people and have the headliner's best interests at heart are the ones who are successful."



STEVE RUCKER

Joseph says it can be challenging for younger musicians to figure out how to support their artist, socially as well as musically. "Jeff Beck, for example, is very particular about his environment. I'm in year three with him and I've figured out what my role is, and how to stay in my lane. I don't venture into someone else's lane. If you want to remain hired, the best thing to do is keep your head down and don't complain—even though that can be very difficult to do! But if you can, you can have a good long run with an artist."

Buckley goes so far as to liken the job to psychotherapy. "Being easy to get along with, almost a therapist, helps a lot," he says. "Figure out what everyone needs to be comfortable, and perform at the highest level in your early 20s, and you'll work a long, long time. By now, I know what makes everybody in the band happy. Eye contact, the way you play, encouragement, criticism—whatever it is, figure it out. A lot of people can play a beat, and you have to figure out things that set you apart. People like to hire musicians who make the gig go well. They don't even know why, just that everyone is happy and the audience loved it."

WORK AT MAKING IT NOT SEEM LIKE WORK

The down side of a coveted gig with a major act is you might find yourself going around the world for years, playing the same 14 songs every night. After a while, "tour chops" can set in.

"That's where, at a certain point, you can't play anything but those 14 songs," says Buckley. He banters, "Get into a blues jam at a bar, and you'll feel like a four-year-old: 'Man, I've been playing six nights a week for two years, but now I can't play anything else!' Muscle memory will make spontaneous musicality go away, if you don't keep [mixing it] up. You have to keep those muscles moving, too. Constantly push yourself."

To avoid getting in a rut on stage, you have to work freshening up the same material night after night.

"When I was out with Marilyn Manson, I worked a lot on dynamics," says Sutter. "Or sometimes I'd lead with my left hand instead of the right, to make it more challenging. With Foreigner, they'd never use click tracks because everything was looser in the '70s. So I'd pull out a click, work on my timing. Varying things is not all about playing, either. Like declaring: 'On this tour, I'm not gonna complain about a single thing.' Or I'll do something else differently, such as work on social skills to become a better team player. Every tour is different. You're creating a new world."

To that end, on-the-road hobbies to help wile away the offstage down time are necessary.

Hartz takes bike rides on days off and Buckley makes a point to sightsee and calls touring "the biggest education of my life."

Not surprisingly, Sutter puts as much effort into having offstage fun as he does into playing. He collects art, for one thing, saying that he could give you a decent guided tour of Paris's celebrated art museum The Louvre over the phone. And like Hartz and Buckley, he's always on the lookout for interesting new spots and adventures.

"I go to Berlin, hang out with my painter friend there, and I'm usually showing her where the cool art gallery and the best chocolate are," Sutter says. "It's fun, a journey that's educational and fulfilling—not just playing drums but living. The more you live, the better musician you'll become. Being on the road is not a chore but a wonderful byproduct of the profession we've chosen."



JASON SUTTER

ALEX SOLCA



JONATHAN JOSEPH

SAKAE



Rewards OF THE Journey

Pianist Kevin Kenner coaches students on how to prepare for a lifetime of artistry and enjoy the fruits of their creativity.

BY HEATHER KURZBAUER

PHOTOS BY VERSITALE LIGHT STUDIO

“The art and craft of music-making shifts beyond the practice room and the concert stage to become part of the central question of who we are, what we strive for, and how we approach the journey.”

“KEVIN KENNER has studied with the world’s great teachers, conquered the world’s most prestigious competitions, and carved a significant career on the world’s concert stages. But what he brings most to our students is the ability to unlock a soul into a world of lifelong beauty and artistry,” observes Frost School of Music Dean Shelly Berg about the newest piano faculty member invited to join the Frost School’s Department of Keyboard Studies.

An introspective American pianist with a heartfelt connection to the music of Chopin and other Romantic Era composers, Kenner has been teaching in Europe for two decades. Recently relocated from Poland, he is now attracting talented new pianists from around the globe to study at the Frost School of Music.

In a department filled with master artists including Associate Professor Tian Ying and Assistant Professor Naoko Takao, and chaired by internationally renowned pianist and pedagogue Professor Santiago



Rodriguez, Assistant Professor Kenner joins colleagues who are deep, and forward-thinking, and highly committed to their teaching. Together they are outlining new graduate degrees in keyboard performance that they hope will blend performance, pedagogy, and collaborative piano into one triple-threat degree, fueled by their collective belief that piano students should be preparing to do all three at the highest level, not as separate specialized degrees. And, while all four of these stellar musicians have won piano competitions, they recognize that competitions are not the be-all and end-all for career longevity.

In one pivotal year, 1990, Kenner won the bronze medal at the Tchaikovsky International Piano Competition and took the top prize at Warsaw’s International Chopin Competition. Add to that major prizes garnered at the Gina Bachauer Competition (1988) and the Van Cliburn Competition (1989), and one might assume that Kenner thrived in the competitive

arena. “Pragmatically speaking, a top prize does open doors, but one also has to consider the limitations the circuit places in terms of repertoire. When classical music turns its emphasis towards the trade, the prize, the number of prizes, this comes at a great cost to your development as an artist,” he shares.

Declaring boldly that “music is not a career, it is a destiny” at the outset of a dialogue that encompassed a multiplicity of subjects, Kenner’s reflections cut a wide swath through literature, music, philosophy, and the pursuit of noble aims.

He believes that music can function to add a life-changing dimension, and that when teaching, it is important to take the “whole person” not just the “inner pianist” into consideration. Then, “the art and craft of music-making shifts beyond the practice room and the concert stage to become part of the central question of who we are, what we strive for, and how we approach the journey,” he reflects.



Kevin Kenner, right, notates phrasing suggestions during a private piano lesson with D.M.A. candidate Dan Cato. Far right: Kenner reviews facsimile scores with Dan Cato, left, and Takako Tokuda, right.

“When students go to an institution thinking ‘I want to have a great career in music,’ what they should learn is that a truly successful career is one that grows from the inside out,” he continues. “This means that a teacher who strives to enable students to undergo this metamorphosis has to focus on the substance of what artists offer to themselves and to their audiences. My goal as a professor is to help my students recognize the world within, to discover who they are as musicians. This is a humbling task as the nature of what we do is a salvation; it has a redemptive quality that changes us for the better.”

“Professor Kenner’s mindfulness and excellence as a teacher easily equal his spectacular qualities as a concert pianist,” remarks Takako Tokuda, a doctoral candidate in piano performance at the Frost School

who hails from Hokkaido, Japan. “He never imposes his own agenda or interpretation of music and always offers a helping hand to allow a student’s individuality to take flight, making him a true teacher of growing artists. His warm generosity and devotion to music speaks immeasurably as a role model for all who believe in becoming a good person before a good musician.”

For Kenner, “it is incredibly gratifying to witness the process within a student when something takes shape and interpretations come to life.”

He reveals that the child within sensed which path to pursue at a young age. In a refreshing twist to the traditional question, *What do you want to become when you grow up* the 7-year-old had no qualms about his list, in order of preference: pianist, fireman, gas station attendant.

Kenner’s roots lay far beyond symphony visits and classical radio broadcasts, however. He is quick to voice his approval for his mother’s unwavering support for his musical inclination, all the more noteworthy as classical music was an unknown quantity to her. “My mother grew up on a farm in a very poor part of Texas. She raised horses, married at the age of 15, and had dreams for her children; she wanted her children to have more than she did growing up,” he says. The road to “more” was to bestow something creative upon them, “to let them discover a spiritual path,” he adds.

Kenner was born in California, and along the way a piano made its way into the home. Kenner’s early recollections are richly colored with the joys of discovering his way around the instrument. In a letter written in those early years, his mother noted, “my boy seems to have good rhythm; he probably could join a band someday.”

Kenner elucidates, “Although she may have not known any more than that about the world of music, she lit the spark.” As a result, he is passionate about the need to develop programs for children who have restricted access to music, and shows special enthusiasm for the validity of music as an instrument of positive social change as exemplified by the Frost School’s Shalala MusicReach Program (see page 6).

With humility that is a rare commodity among top-prize winners, Kenner credits his early teachers as the unsung heroes of his inspiration. One of his first piano teachers, Eugene Prather, “saw the big picture, the overarching interplay of the musical arts. He realized that you couldn’t separate theory from praxis,

knowledge of harmony from knowledge of scale fingerings. Improvisation played a definitive role in his pedagogy as well.” Kenner adds, “Just think this through—if you practice piano all day and do not embrace history and theory, you will never gain the skills that help you enter the domain of the creative interpreter.”

Poland, with its rich musical history, has also played an indelible role in Kenner’s artistic voyage. He recalls the pleasures of working with the Polish-born pianist Krzysztof Brzuzza while living near San Diego at the age of 13. “I brought him Beethoven’s *Pathétique* [Piano Sonata Op. 8, No. 13] for my first lesson. Three hours later, we had only covered the first page! You cannot imagine how much depth and detail went into his explanations; my musical mind was expanded to the point of no return.”

Thanks to Brzuzza’s mentorship, Kenner traveled to Poland at age 17 to study with the legendary Ludwik Stefański. He won a special prize at the Chopin International Piano Competition in Warsaw in 1980, but that quickly took a back seat to world events when the Solidarity revolution and an imminent backlash took hold of the country. Chaos, strikes, and food shortages ensued. Within six months, Kenner was forced to leave Poland when martial law was imposed. Transformed from young talent to perceptive artist, the pianist vowed to return someday. Ten years later, Kenner triumphed with top honors at the Chopin International Competition in a new Poland, invigorated by the spirit of democracy.

Musical peregrinations then led him to Baltimore when he joined Leon Fleisher’s select class of master’s students at the Peabody

Conservatory. Kenner describes the impact of lessons with the great American master, who had gone through the tragedy of losing the use of his right hand for several decades. “Fleisher’s mantra was ‘to make a mistake is not a sin.’ It was based on his conviction that it is impossible to discover limits without pushing at

a score like you analyze a poem. If a composer notates a tempo marking or a dynamic indication, this should be read as a clue that opens the door to another phrase.”

As a collaborative musician, Kenner underscores the importance of flexibility and risk taking. He cites his wealth of experience as a collab-



boundaries,” explains Kenner.

Moving with lightning speed through citations of Joseph Campbell, Jung and Nietzsche, Kenner emphasizes the fact that there is no rational authority in art. Yet, it is his belief that in order to gain the freedom to express a score, strict discipline, rigorous training and a total sublimation of ego to the score—and whatever resources are available with regard to the composer’s intentions—are crucial. “I carry this paradoxical image of the Zen master who closes his eyes and hits the mark every time with a bow and arrow,” he shares. “Look at

orative artist with the great violinist and musical adventurer, Kyung-wha Chung. “Her constant experimentation leads her musical partners to internalize another Fleisher principle—spontaneity means you have worked through all the possibilities in order to arrive at your ultimate choice,” he observes.

Turning his powerful analysis to coaching, Kenner relishes the experiences he garnered while working with the young pianist Seong-Jin Cho in Paris recently. “It was my impression that the boy had no technical limits, yet somehow, his playing left me cold. We worked intensively to



Kevin Kenner listens intently as D.M.A. candidate Takako Tokuda prepares for a recital in the L. Austin Weeks Center for Recording and Performance.

unmask the magic within, and one day, 40 minutes into the Chopin *Fantasy Impromptu*, he actually made a mistake. I was ecstatic as I realized that he had broken a barrier: he was making music. A month later, he forwarded a recording of a live recital. His heart had opened up, the extraordinary pianist had become a true musician." With an open heart and admirable skill, Seong-Jin Cho won the most recent edition of the International Chopin Competition in 2015.

Students at the Frost School of Music are receiving the same inspired mentoring, such as doctoral candidate Dan Santo who says, "He challenges me with limitless patience and endless heights in mind, that I often feel as though our weekly meetings are not mere piano lessons but journeys into transcendental experiences. Despite all his accolades

and immeasurably superior musicianship, he is humorously humble."

Kenner laments the youth cult that is inimical to the competition world these days. "Popular culture places an elevated value on youth, now more brutally and often more destructively than the adoration of young musical talent in Mozart's time. At 27, I was the oldest competitor at the Chopin Competition in 1990. I guarantee you that the talk of the town at that time held that if I were indeed a great artist, I would have long ago won the competition. This belittles the crux of the matter: A person who has had 27 years of experience struggling to understand the nature of a composer's works and who has attempted to identify the person within the artist's work is light years ahead of a performer who has not had the time to mature."

To combat the pressures of an

artistic world beleaguered by career stress, Kenner turns his prodigious energies to disseminating the language of music. "This language reads like a novel in narrative form. And when music students know how to delve into a score and discover the narrative which lies beyond the notes—which is the narrative of the human being's life—they are equipping themselves with the knowledge they need to embark on their own transformative life journeys."

The emphasis for Kenner reaches toward a holistic totality—the whole person, not merely the career merit consideration. "The choices I have made have not always been career motivated. Reaching for competition success is only part of the picture."

He reflects, "I found it important to marry and have three children. I chose to devote myself intensively

"What I hope to do during the course of their study is to help them realize their personal dream. This is how I prepare my students for the real world of music. They need to know their unique gifts and leave school with a sense of self-worth and a clear vision as to how they can achieve their destiny."

to teaching while at the Royal Academy of Music in London. I then moved to Poland with those three young children to concertize, teach, and expand *their* horizons, to embrace another culture in a land that had nourished my soul at a young age. The only success that means anything to me is when a person knows who they are, what makes them tick. That is what actually gives them the freedom to interpret."

Creating a variation on the intertwined themes of knowledge, success, and the power of education, Kenner elucidates his aspirations for his students. "When students enter the world of higher education, they carry with them dreams, frequently the dreams passed on through the media or instilled by their parents. One of the processes of education may be to slowly chisel away at imposed dreams so that the student can imagine another dream that originates not from the outside but from the depths of his/her being. What I hope to do during the course of their study is to help them realize their personal dream. This is how I prepare my students for the real world of music. They need to know their unique gifts and leave school with a sense of self-worth and a clear vision as to how they can achieve their destiny."

Kenner has found a stimulating new environment at Frost. After 26 years of European-based career experiences, Kenner feels like he has come home. "I adore my students,

am in awe of the magnificent facilities, and happily leave for the practice studio bright and early each morning. This school offers such a wide range of musical directions: pop, jazz, and classical all under one creative roof. Speaking from my classical artistic approach, I realize that even our definition of creativity differs from the definition given by jazz improvisers. After all, we memorize by rote what was composed in the past. What excites me at Frost is that the musicians are open to communicate and experiment beyond the confines of one particular genre."

Delving further into the nature of his special blend of teaching and philosophy, Kenner expounds on the give and take between students and pedagogues. "Along with my performance majors at Frost, I teach students who are called principals. [They] major in another field, and although they play piano on an appreciable level, they do not intend to become performers. One of my principals, Gabriella Argimon, is a music ed major and came to her lessons with a calendar full of stickers and colors. I had never seen this approach and was puzzled. She carefully explained how the stickers and colors related to a learning process and methods that applied to her teaching and creative process."

Kenner explained that as a newcomer to Frost, he had not been aware of the fact that principals were not required to perform at end-of-term juries. He prepared them duti-

fully, and all his principals performed to great success. A new certificate program is being put into place to grant principals the recognition they deserve. "Teaching these principals counts as one of the most important things I have done in my life, for they are the torchbearers who carry the future of music forward. The substantial values in our musical lives are not the brownie points one receives after playing 1,000 times in famous halls. Substantial value is inherent in our sharing."

Explore one of Kevin Kenner's amazing recordings or catch a live performance to understand the depth and meaning of his powerful words. To paraphrase Shakespeare: His music is the food of love, play on.



On any given day, Stephanie Epstein can be found with a ukulele, keyboard, or sound system crowding her desk. All are necessary tools that come with the territory of music therapy.

As a board-certified music therapist, Epstein, M.M. '14, was hired to develop the inpatient music therapy program for Jackson Health System's Holtz Children's Hospital. She also established and manages the music therapy options at Jackson Pediatric Center—Prescribed Pediatric Extended Care (PPEC), a facility for children with chronic illnesses who require daily ongoing nursing care.

Music therapy involves the therapeutic application of music and music-based experiences to help regain or develop important life skills, including communication, movement, attention and memory, emotional growth, and socialization. Think of it as physical therapy for the whole person. But unlike repetitive actions with weights, dips, and lunges, the instruments of music therapy massage different muscles and allow for the processing and healing of emotions and cognitive skills. The melody of each chord progression is a

tips of your toes at all times. You have to really be able to do anything at a moment's notice."

Epstein's work is about putting clinical, non-musical needs first and offering procedural support for her patients. Very rarely do her patients request music lessons.

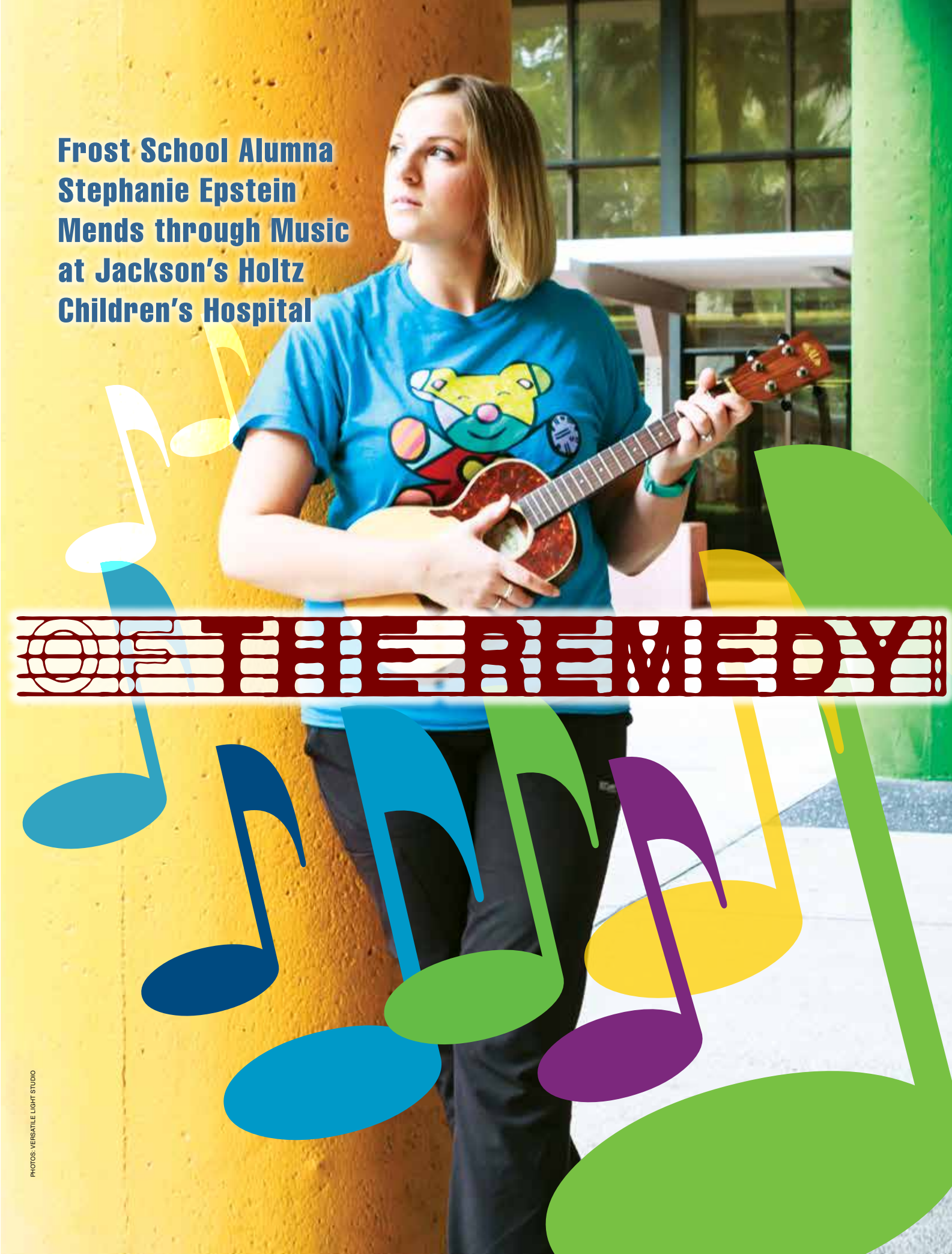
"That's where music therapy and music education differ. Therapy helps them relax, not learn the skill," Epstein says.

When the administrative tasks of tending to paperwork, the umpteen to-dos of program building, and the layers of grant writing begin to weigh her down, Epstein opts for the hands-on work of playing instruments with patients on the floors. With its petite size and four strings instead of the six on a guitar, the ukulele is a good, kid-friendly instrument.

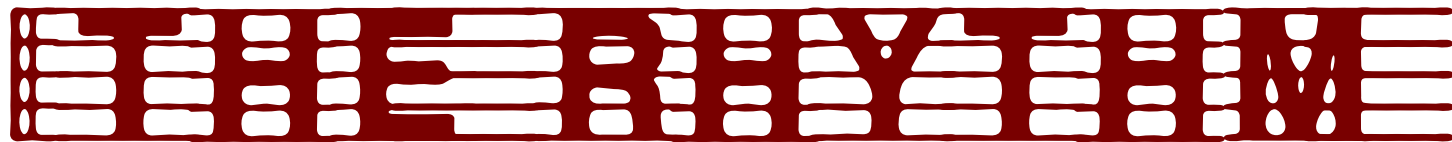
By reaching out to the nonprofit Ukulele Kids Club, Inc. (UKC), an organization that donates ukuleles to children's hospitals nationwide for their music therapy programs, Epstein was able to obtain some 30 ukuleles for her patients. She now also serves as the music therapy advisor for UKC.

While most days in the pediatric wards are happy and uplifting, with Epstein greeted by toothy patients grinning

Frost School Alumna Stephanie Epstein Mends through Music at Jackson's Holtz Children's Hospital



PHOTOS: VERSATILE LIGHT STUDIO



reawakening of the senses, the patient a musician composing the notes of his or her own recovery.

Upon graduating with her Bachelor of Music in music therapy and music education from Nazareth College in Rochester, New York, Epstein completed a six-month internship at Golisano Children's Hospital, part of Strong Memorial

Hospital at the University of Rochester Medical Center. Then she received her acceptance to the Frost School of Music as a graduate teaching assistant.

"I've always really loved medicine—and neuroscience. I always wanted to work with kids and teenagers," says Epstein, whose patients at Holtz range in age from newborn to 21 years old. "The pediatric setting means being on the

at her from the hospital bed, there are days when a patient is near death or taken off life support. That's when patient families request that Epstein be in the room to play. "In that sense, music therapy can also serve as a beautiful memorial," Epstein says, her voice breaking.

In November, Epstein presented her thesis, "The Relationship Between Music Therapy Graduates' Perceptions of Undergraduate Curricula and Graduation Outcomes," during a research poster session at the 2015 American Music Therapy Association (AMTA) National Conference in Kansas City, Missouri. She credits her postgraduate success to her professors and courses at Frost.

"It pushed me to analyze my knowledge of the field deeper than I ever had," she said. "The level of research that we explored was extremely in-depth and gave me a much more comprehensive understanding of how and why music affects the body and mind the way that it does."

As the demand for music therapy at Holtz increases, Epstein plans to pay it forward and bring in Frost Music practicum students for clinical training.

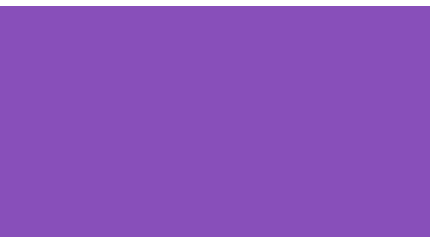
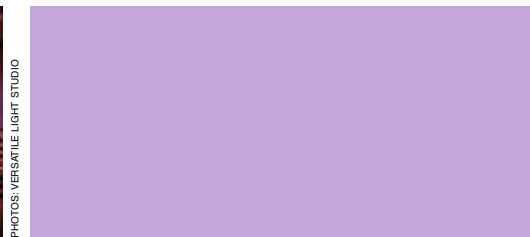




Beautiful *Harmony* Through Community *Collaboration*



Adrienne Arsht Center and Frost School of Music collaborate on a new concert series that brings movie music to the community in vibrant new ways.



PHOTOS: VERSATILE LIGHT STUDIO

“As a performing arts center, it is our mission to present innovate programming that is unique to attract new audiences and to keep our loyal arts patrons interested, entertained and excited. . . . This concert was an opportunity for film buffs, symphony lovers and fans of all ages to reconnect with their favorite movies and listen to stirring scores of music in a natural setting such as the acoustically superb Knight Concert Hall.”

THE ADRIENNE ARSHT CENTER for the Performing Arts of Miami-Dade County and the University of Miami Frost School of Music have forged a new community collaboration to showcase exciting music from iconic motion pictures in a “live-to-picture format” performed by the Frost School’s Henry Mancini Institute Orchestra (HMI).

The inaugural concert, *From The Dark Knight to The Hunger Games—The Movie Music of James Newton Howard*, was presented on Friday, February 19, 2016 in the John S. and James L. Knight Concert Hall at the Arsht Center to more than 1,100 patrons.

James Newton Howard, who began his term as the new artistic director of the Henry Mancini Institute (HMI) in January, conducted the concert. It was his first appearance with the orchestra since he took over the reins as artistic director in January.

In addition, filmmaker M. Night Shyamalan made a guest appearance at the concert, in conjunction with music to *The Sixth Sense*, composed by Howard.

Howard is a Grammy-winning and eight-time Oscar-nominated composer whose music resonates with young moviegoers.

The new movie music concert series aimed to introduce younger audience members to orchestral music in an exciting new format with scene excerpts from iconic movies such as *The Hunger Games*, *The Dark Knight*, *Snow White and the Huntsman*, *King Kong*, *Water for Elephants*, and *Pretty Woman*, shown on a large screen while the music was performed live by a vibrant, youthful orchestra.

After the concert, Howard said, “The pairing of music with motion pictures is powerful, emotional, and memorable. I enjoyed sharing a retrospective of some of my most popular film scores with the audience. I hope this community collaboration with the Arsht Center and the Henry Mancini Institute will inspire a new generation of concert goers to discover live orchestral music. My goal was to impart the same excitement I feel when I hear and see my music synced with the film footage for the very first time.”

The average age of students performing in the Henry Mancini Institute is 24. Dean Shelly Berg commented, “Most of our orchestra members grew up with these movies and love the music. They were eager to perform it, especially with the composer on the podium. The opportunity to learn firsthand from a film composer about the recording process and the protocol in the studio was invaluable. For this concert, James also debuted several medleys of themes presented in new suites, which was also an amazing experience for the performers and the community.”

Jess Hawthorne, a master’s candidate in trombone performance, reflected after the concert, “I feel fortunate I was given the opportunity to work with the source of artistic vision to some of my favorite films. James Newton Howard provided professional expectations and musical perspectives that led to a unanimously satisfying experience for everyone involved! This concert is without a doubt a highlight of my time with HMI.”

The Arsht Center presents nearly 500 events each year across eight flexible, state-of-the-art performance spaces and is currently celebrating its tenth anniversary season. The Henry Mancini Institute Orchestra is the resident orchestra of the highly popular *Jazz Roots* series at the Arsht Center, founded by producer Larry Rosen (see page 59.)

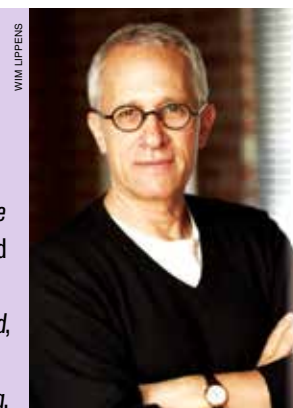
Liz Wallace, vice president of programming at the Arsht Center, said, “As a performing arts center, it is our mission to present innovate programming that is unique to attract new audiences and to keep our loyal arts

patrons interested, entertained, and excited. Concerts such as *The Movie Music of James Newton Howard* allow audiences to experience something they already love in a brand new way. This concert was an opportunity for film buffs, symphony lovers, and fans of all ages to reconnect with their favorite movies and listen to stirring scores of music in a natural setting such as the acoustically superb Knight Concert Hall.”

The Henry Mancini Institute Orchestra also appeared on March 4 at the Boca Festival of the Arts at the Mizner Park Amphitheater, performing all of John Williams’s music from *Indiana Jones and the Raiders of the Lost Ark*, conducted live to the picture by Constantine Kitsopoulos.

M. Night Shyamalan, right, and James Newton Howard, left, share stories about collaborating on films during a Henry Mancini Institute Orchestra concert.

JAMES NEWTON HOWARD, artistic director of the Henry Mancini Institute, is one of the most versatile and respected composers currently working in films. He has received eight Oscar® nominations for his work on *Defiance*, *Michael Clayton*, *The Village*, *The Fugitive*, *The Prince of Tides*, and *My Best Friend’s Wedding*, and a Grammy Award with Hans Zimmer for the score to *The Dark Knight*. He also received Grammy nominations for music from *Blood Diamond*, *Dinosaur*, *Signs*, and the song from *One Fine Day*, as well as an Emmy Award for the theme to the series *Gideon’s Crossing*. He is the recipient of ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement and now has more than 120 films to his credit.



WIM LIPPENS

Welcoming New Frost School Faculty

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



David Ake, B.M. '83, professor and chair of the Department of Musicology, is an award-winning scholar and educator in the fields of jazz and popular music. His publications include the books *Jazz Cultures*; *Jazz Matters: Sound, Place, and Time since Bebop*; and the collection *Jazz/Not Jazz: The Music and Its Boundaries* (co-edited with Charles Hiroshi Garrett and Daniel Goldmark), all for the University of California Press. He has published chapters or articles in the *Cambridge Companion to Jazz*, *American Music*, *Jazz Perspectives*, and *Improvisation and Music Education: Beyond the Classroom* from Duke University Press, along with other publications. Also active as a jazz pianist and composer, his most recent recordings as a leader

are *Bridges* and *Lake Effect*. The latter was named one of the best jazz releases of 2015 by the website CultureJazz. Prior to joining the Frost School, Ake chaired the Department of Music at Case Western Reserve University, and was a longtime faculty member at the University of Nevada, Reno, where he served as director of the School of the Arts, among other leadership positions. Ake's honors include the Nevada Regents' Teaching Award, the F. Donald Tibbitts Teaching Award, and the Society for American Music's Wiley Housewright Dissertation Award. He holds a Ph.D. in musicology and M.A. in ethnomusicology from UCLA, along with degrees in jazz performance from the California Institute of the Arts and the University of Miami.



NATHAN RUSSELL

Robert Carnochan is director of wind ensemble activities, conductor of the Frost Wind Ensemble, and professor of music at the Frost School of Music. Carnochan holds degrees from Towson University (B.S. Music Education), the University of Colorado at Boulder (M.M. Conducting) and The University of Texas at Austin (D.M.A. Conducting). A Maryland native, Carnochan began his career as director of bands at Dundalk High School and has since held appointments at Stephen F. Austin State University, Northeastern Oklahoma State University, the University of Colorado at Boulder, and The University of Texas at Austin. Throughout his career, Carnochan has collaborated with and received praise from a number of leading

composers, including Steven Bryant, John Corigliano, Michael Daugherty, Donald Grantham, Daniel Kellogg, David T. Little, John Mackey, David Maslanka, James Mobberley, Carter Pann, Joel Puckett, Kevin Puts, Gunther Schuller, Frank Ticheli, and Dan Welcher. He also invests much time commissioning and performing works of the next generation of talented composers. Carnochan is active as a guest conductor, clinician, and adjudicator throughout the United States, and has conducted concerts in London, Spain, Austria, Luxembourg, Switzerland, and Singapore. His recording of Donald Grantham's *Tuba Concerto*, with soloist Charles Villarrubia, was recently released and is available for download from iTunes.

Kevin Kenner, assistant professor of piano, is winner of the 1990 Chopin Piano Competition and bronze medalist at the 1990 Pyotr Tchaikovsky International Piano Competition in Moscow. Kenner is now recognized as "one of the finest American pianists to come along in years" (*Chicago Tribune*), as a "player of grace, subtle variety and strength, with a mature grasp of dramatic structure and proportion" (*The Financial Times*), and as "an artist whose intellect, imagination and pianism speak powerfully and eloquently" (*The Washington Post*). He has established himself as a world-class soloist, chamber musician (e.g. Kyung-Wha Chung, Matt Haimovitz), recording artist, teacher, and juror. His recordings have been singled out by *Gramophone* magazine in

the UK, *International Classical Music Awards* in France, and the Polish Society of the Phonographic Industry, which awarded him twice for the best recording of the year. Having trained as a teenager under the guidance of Polish pianist Krzysztof Brzóza in California, Kenner furthered his studies in Poland with Ludwik Stefański, who in turn prepared him for the 1980 Chopin Competition in Warsaw, where as a 17-year-old he received the jury discretionary award. He then spent the next five years with Leon Fleisher at the Peabody Conservatory and concluded his studies in Hannover with Karl-Heinz Kämmerling. He later made his home for two decades in London, where he taught at the Royal College of Music.



Aaron Tindall is assistant professor of tuba and euphonium. His solo playing is described as "remarkable for both its solid power and its delicacy," his orchestral playing praised as "a rock-solid foundation." He is a prizewinner of many international solo and chamber music competitions and was a two-time finalist in the Concert Artist Guild Competition. He also appears as a solo artist with prestigious orchestras worldwide. Tindall studied under Velvet Brown, Mel Culbertson, Warren Deck, Mike Dunn, Steven Mead, and Daniel Perantoni. He holds a D.M.A. degree in tuba performance and pedagogy from the University of Colorado at Boulder, an M.M. in euphonium performance with distinction from the Royal Northern College of

Music in Manchester (England), and a B.M. from Pennsylvania State University. His two solo albums, *Songs of Ascent* and *This Is My House*, were released to critical acclaim. He can be heard on other recordings such as *Simply Velvet* and the Eufonix quartet albums *End Game*, *Brink*, and *Nuclear Breakfast*. Tindall served previously on the faculty of Ithaca College School of Music and Eastern Michigan University, and was also a visiting professor at Penn State University and a visiting tutor for tuba and euphonium at the Conservatoire National de Région in Perpignan, France. He is a Denis Wick-London artist and design specialist, and a Buffet Group tuba/euphonium artist and clinician.



Trudy Kane Honored with Phillip Frost Teaching Award

Trudy Kane, associate professor of Flute in the Department of Instrumental Performance at Frost, was awarded the Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting on August 18, 2015. She joined the music faculty in 2008 after 32 seasons as principal flutist of the Metropolitan Opera. Kane is active in the commercial recording field and can be heard on the soundtracks of many film scores and Met videos including *Il Trittico*, *Manon Lescaut*, *Peter Grimes* and three different versions of *La Boheme*.



She has been privileged to work with many great conductors, including Carlos Kleiber, Karl Böhm, Erich Leinsdorf, James Levine, Pierre Boulez, and Valery Gergiev and great singers Leontyne Price, Plácido Domingo, Luciano Pavarotti, Renée Fleming, and Joan Sutherland. Kane presents numerous solo recitals annually, conducts master classes and participates on panels and conference presentations, and enjoys performing with her students and colleagues in orchestral, chamber music and flute ensemble settings.

New Lecturers



Ana Miranda, lecturer in the Dance Program, trained internationally in dance technique and movement studies. Her extensive background includes training in ballet, jazz, modern/contemporary, improvisation, Laban/Bartenieff Movement Analysis, Authentic Movement, yoga, and flamenco. She has performed with professional flamenco companies Bailes Ferrer and Siempre Flamenco in addition to forming her own troupes. She produced two full-length shows of her work, *Soulé* (2012) and *Revolution/Evolution* (2013), which also feature live music and spoken word. She has presented her work at major venues and festivals throughout the state of Florida and

beyond. She has an M.A. in dance/movement therapy from Goucher College and an M.F.A. in choreography from Jacksonville University. While in residency at Jacksonville University/White Oak Plantation, she worked with contemporary artists such as Alonzo King, Michael Klien, Heather Hansen, Juri Nael, and Mario Zambrano in dance/movement and choreographic studies. She has been a presenter at local and national dance conferences, and an advocate for arts accessibility. The recipient of numerous grants, she founded the nonprofit organization Art Works for Us, Inc. to fund creative projects and outreach programs.



Jorge Morejón, M.A.L.S. '06, lecturer in the Dance Program, has experimented with artistic genres as diverse as theatre, opera, dance, and performance. He has participated in over 40 productions with Prometeo Theatre, Telemundo, Creation Ballet, Ballet Theatre of Miami, The Greater Miami Opera, Brazarte, and his own company, Thelos Theatre. He choreographed *Carnival Miami*, *Lulabi*, *Footprint*, *Farenheight 411*, and *My Hands / Tus Brazos*. Morejón earned a bachelor's degree in special education from Florida International University in 1998 and a master's degree in liberal studies with an emphasis in theatre from the University of Miami in 2006. He taught

dance and expressive movement at Miami Dade College and New World School of the Arts from 1993 to 2006. After a Ph.D. in performance studies from the University of California, Davis in 2011, Morejón joined the faculty of the Department of Creative and Festival Arts (DCFA) at the The University of the West Indies, St. Augustine, Trinidad and Tobago. In Trinidad, he co-directed the production *Reawakening the Caribbean Spirit* and directed the play *Maria Antonia*. In Barbados he performed in *Carpentier in Barbados*. He recently danced in *Interloop*, in Miami, and created the performance piece *The Power of Expression*, performed in Florida and New York.



Alexandra Naumenko, vocal coach in the Department of Vocal Performance, is a 2013 graduate of The Metropolitan Opera's Lindemann Young Artist Development program, where she worked under the baton of Maestro James Levine and also accompanied for master classes and workshops led by artists such as Maestro Fabio Luisi, Sir Thomas Allen, Ramón Vargas, Gerald Finley, Carol Vaness, Renata Scotto, Dame Kiri Te Kanawa, Eric Owens, Luca Pisaroni, Dwayne Croft, Matthew Polenzani, John Fisher, and Stephen Wadsworth. She served previously as an assistant conductor and staff coach for the Young Artist Program at Florida Grand Opera during its 2013-2014 season. In 2012-2013, Naumenko served as an assistant conductor for the Interna-

tional Vocal Arts Institute in Tel Aviv, Israel, and for the Met+Juilliard co-production of Mozart's *Così fan Tutte*, conducted by Maestro Alan Gilbert. Naumenko graduated from Moscow Tchaikovsky Conservatory, where she studied piano with Lev Naumov and opera coaching with Irina Kirillova. She worked for six seasons as an assistant conductor/vocal coach at the Bolshoi Theater of Russia, Moscow, where she worked with Mstislav Rostropovich, Yuri Temirkanov, Francesca Zambello, Graham Vick, David Pountney, Dmitri Tcherniakov, Mariusz Kwiecień, Ekaterina Scherbachenko, Marina Poplavskaya, and many others. In 2008 Naumenko was the head coach for the Bolshoi's production of *Eugene Onegin* that opened the season at the Opera Garnier de Paris.

Dafnis Prieto, is a drumset lecturer in the Department of Studio Music and Jazz. Originally from Cuba, Prieto's revolutionary drumming techniques and compositions have had a powerful impact on the Latin and jazz music scenes nationally and internationally. Prieto was awarded a MacArthur Fellowship Award in 2011. He received a Latin Grammy nomination for Best New Artist in 2007 and was named Up & Coming Musician of the Year in 2006 by the Jazz Journalists Association. His album *Absolute Quintet* earned a Grammy nomination in 2006 for Best Latin Jazz Album. He has worked in bands led by Henry Threadgill, Steve Coleman, Eddie Palmieri, Chico and Arturo O'Farrill, Dave Samuels & The Caribbean Jazz Project, Jane Bunnett, D.D. Jackson, Edward Simon, Michel Ca-

milo, Chucho Valdés, Bebo Valdés, Roy Hargrove, Don Byron, and Andrew Hill, among others. Prieto has conducted master classes, clinics, and workshops throughout the world and previously served on NYU's jazz faculty from 2005 to 2014. As a composer, Prieto has created music for dance, film, chamber ensembles, and most notably for his own bands, including six acclaimed recordings as a leader: *About The Monks*, *Absolute Quintet*, *Taking The Soul For a Walk*, *Si o Si Quartet-Live at Jazz Standard*, *Dafnis Prieto Proverb Trio*, and *Triangles and Circles*. He has received commissions, grants, and fellowships from Chamber Music America, Jazz at Lincoln Center, East Carolina University, and Meet the Composer. He is the founder of Dafnison Music.



Errol Rackipov, M.M. '96, is a lecturer in the Department of Studio Music and Jazz. He is a vibraphonist, marimbist, and composer. Originally from Bulgaria, his music displays a unique blend of jazz and chamber classical music elements with Eastern European folk rhythms and motifs. He holds a bachelor's degree from Berklee College of Music in Boston, where he studied with vibraphonist Gary Burton, and a master's degree from the Frost School. Along with his bands Dream Hunter, Groove Culture, and the Errol Rackipov Group, he has performed throughout Europe and the United States with such greats as Terence Blanchard, Bob Moses, Mark

Egan, B.M. '73, Kenny Werner, Ratzo Harris, and Paquito D'Rivera. He also held the principal percussionist chair with the Miami Symphony Orchestra and has performed as a percussionist with The Symphony of the Americas, New World Symphony, and many others. His last album as a leader, *Pictures from a Train Window*, was critically acclaimed and was featured in the April 2015 issue of *Jazziz* magazine. King Rak Music publishes Rackipov's compositions, arrangements, and transcriptions. Rackipov also teaches at Florida International University, Florida Memorial University, and Broward College.



Newly Tenured Faculty of Frost



Gabriel Beavers



Karen Henson



William Pirkle



Jay C. Rees



Svetoslav Stoyanov

The Frost School of Music is pleased to announce that Gabriel Beavers (associate professor, bassoon); Karen Henson (associate professor, musicology); William Pirkle, B.M. '89, M.S.E.E. '91, (associate professor, music engineering technology); Jay C. Rees, B.M. '84 (professor of music and

director of athletic bands); and Svetoslav Stoyanov (associate professor, percussion) were awarded tenure by the University of Miami Frost School of Music. They join a prominent group of faculty who are considered international leaders in their respective fields.

Carlos Abril, B.M. '93, associate professor and director of undergraduate music education, co-edited and wrote three chapters in the book, *Teaching General*



Music: Approaches, Issues and Viewpoints, (Oxford University Press) and co-authored a chapter in the *Oxford Handbook of Social Justice in Music*, gave a keynote presentation at the Society for Music Teacher Education National Conference, as well as other presentations at the International Symposium for Research in Music Behavior, the American Orff-Schulwerk Conference, and the Modern Band Symposium.

Gabriel Beavers, associate professor, bassoon, released his CD *Quirky Dreams* for solo bassoon and various ensembles, which also featured violinist Scott Flavin, the Frost School's Henry Mancini Institute Orchestra, and the Bergonzi String Quartet. Beavers presented the world premiere of Charles Norman Mason's "Swagger" for Amplified Bassoon and Digital Audio at the 2015 International Double Reed Society Conference in Tokyo, Japan.

Martin Bejerano, M.M. '98, assistant professor, jazz piano, performed at The Blue Note Jazz Club in New York with Pat Metheny, Christian McBride, and Roy Haynes and at Lincoln Center with Ignacio Berroa.



He also performed and presented master classes at Jacksonville University, Georgia State University, Barquisimeto Festival, and El Hatillo Jazz Festival in Venezuela.

Chris Boardman, program director for the Media Writing and Production Program and assistant professor of professional practice, co-hosted and participated in a one-day film music seminar in February with the Sundance Institute, featuring com-

posers James Newton Howard and Anton Sanko and music editor Sharon Smith. He also completed an update of courseware for the undergraduate Media Writing Program.

Tony Boutté, assistant professor in the Department of Vocal Performance, participated in the release of five disc sets, including Michael Dellaira's *Death of Webern*, Thomas Sleeper's *Einstein's Inconsistency*, and two albums of French baroque cantatas. His first solo album of Gabriel Fauré songs will be released later this year by Edition Peters Sounds of London. He also presented the second season of his New American Voices concert series.

Juan Chattah, assistant professor in the Department of Music Theory and Composition, presented at notable national conferences including the National Association of Schools of Music, Society for Music Theory, and College Music Society. His latest book, *David Shire's The Conversation: A Film Score Guide* (Rowman and Littlefield, 2015), examines film music from both traditional and alternative methodological lenses.

Don D. Coffman, professor and chair of the Department of Music Education and Music Therapy, gave presentations in November 2015 for the Community Music: In Theorie und Praxis conference in Munich, Germany, and in March 2016 at the Music Research and Teacher Education National Conference in Atlanta, Georgia. He also designed a new course for master's performance students titled *The Teaching Artist*.

Shannon de l'Etoile, professor of music therapy and associate dean for graduate studies, was invited by the University of Kansas School of Music to present a session on



"Infants and Music: Insights into the Origins of Music, Self-Regulation, and Rhythmic Entrainment" for undergraduate and graduate students as well as faculty in music therapy and related disciplines. She published her research, "Self-regulation and infant-directed singing in infants with

Down syndrome" in the peer-reviewed *Journal of Music Therapy*. Additionally, she has been invited by editors Daniel Levitin of McGill University and Peter Jason Rentfrow of Fitzwilliam College in Cambridge to contribute to *Foundations in Music Psychology: Theory and Research*; she will co-author a chapter on music therapy with Ed Roth of Western Michigan University.

Alberto De La Reguera, director of the Frost Salsa Orchestra, presented a concert in Gusman Concert Hall with jazz luminaries Brian Lynch and Pete Rodriguez. De La Reguera and the Frost Salsa Orchestra received their fourth DownBeat Collegiate Award in 2015 in the category Outstanding Graduate Performance, College Latin Group.

Serona Elton, M.M. '95, associate professor and chair of the Department of Music Media and Industry, was a keynote speaker at the Second Music Industry Forum 2015 in Beijing, China and was a panelist at events hosted by the Copyright Society of the U.S.A., Music Business Association, American Bar Association, and others. She continues to manage a large project for Warner Music Group related to publishing royalties.

Esther Jane Hardenbergh, associate professor and chair of the Department of Vocal Performance, presented a paper in October 2015 at the Pan-American Vocology Association (PAVA) meeting in Greensboro, North Carolina, that discusses the challenges and rewards that form between professional voice users and certified voice professionals. She performed as a featured soloist with the Frost Wind Ensemble at Festival Miami 2015, and on a recording of the opera *Death of Webern* (Albany Records).

Dorothy Hindman, B.M. '88, D.M.A. '94, composer and associate professor, received the Audience Favorite Award at the 2015 Iron Composer Contest. She utilized a UM 2015 Provost Research Award to record the final tracks for a double CD of her string music, *Tightly Wound*. Residencies and guest appearances include the 2015 AmiCa Credenze POP Festival in Sicily, the 2016 Summer Composition Intensive at St. Mary's College in Indiana, and at the 2016 Miami Summer Music

Festival. Two world premieres and six New York premieres of her music were included on a Chamber Music Retrospective concert at Weill Hall at Carnegie Hall on March 8, 2016.

Alan Johnson, B.M. '82, associate professor in the Department of Vocal Performance attended the Opera America National Conference (Washington D.C.) and College Music Society International Conference (Helsinki and Stockholm). He conducted the Frost Opera Theater's production of *Ainadamar* by Osvaldo Golijov, and *Mavra* by Stravinsky. Johnson is a 2016 resident artist at the Rockefeller Foundation Bellagio, Italy.

Juraj Kojs, assistant professor of professional practice, music theory and composition, assisted in the creation of site-specific sound installations at The Contemporary Arts Program (CAP), Miami Light Project's *Here and Now*, and with the Glass Farm Ensemble. Kojs's residencies included the Deering Estate Art Residency and Chamber Ensemble in Miami, Florida, and the New Music on the Point Festival in Leicester, Vermont. He also released a new music audio-visual DVD titled *Action Music* with Pink Pamphlet Records.

Teresa Lesiuk, music therapy associate professor and program director, published the effect of a mindfulness-based music therapy program that focuses on attention and mood in women receiving adjuvant chemotherapy for breast cancer in the journal *Oncology Nursing Forum*. Lesiuk received the 2016 Provost Award for research entitled "The Impact of Piano Training on Cognitive, Motor, and Psychosocial Outcomes of Patients with Parkinson's Disease." In addition, she led a workshop, at the annual American Music Therapy Association conference.

Raina Murnak, D.M.A. '06, lecturer, created a new branch of the music theory curriculum for the Frost School's Contemporary track. She launched the first Frost Online Music Fundamentals class to prepare all incoming freshmen for Music



Theory Level One. Murnak presented a paper at the 2015 conference for the Association for Popular Music Education conference (APME) and was appointed songwriting and music theory program director for the UM Young Musician's Camp.

Brian Powell, assistant professor in the departments of Instrumental Performance (double bass) and Music Education, was selected to give a double bass masterclass and teaching session at the national convention of the American String Teachers Association (ASTA). As president of ASTA's Florida Chapter, Powell organized statewide teacher training workshops in eight counties and hosted a Suzuki Association of South Florida violin workshop on the Frost campus. He also conducted two All-County Honors Orchestras in Broward and Miami-Dade. Powell has solo and chamber music performances scheduled throughout 2016.

Jay C. Rees, B.M. '84, professor of music and director of athletic bands, released a third CD, *Feedback Loop*, with his jazz-fusion group Sylvan Street. For the Frost Band of the Hour, he arranged new music, choreographed drill formations, and directed the band at UM Hurricanes football games and at major regional band competition exhibition performances. He also directed bands at the Disneyworld Parade in Orlando, the NCAA Sun Bowl in El Paso, Texas, and the pep band at the NIT basketball championship at Madison Square Garden in New York City. He established a new indoor marching drumline that performs at Hurricanes basketball home games, and teaches a new course titled *Leadership and Instructional Strategies*.

Steve Rucker, B.M. '79, M.M. '83, drum-set lecturer in the Department of Studio Music and Jazz, presented a workshop with Jonathan Joseph, '85, at the Bienes Center For the Arts in Fort Lauderdale, Florida, to promote their new book, *Exercises in African-American Funk*. Rucker published three articles in *Drumhead Magazine*: "Fatback" (February 2015), "Around the World: The Cumbia, Drum Set Adaptions of a Traditional Columbian/Panamanian Rhythm" (September 2015), and "Where's One" (October 2015).

Brian E. Russell, B.M. '97, M.M. '07, Ph.D. '10, lecturer, instructor of contemporary guitar, and director of assessment for the Frost School of Music, released an EP in February 2016, *Attitude Adjustment*, with his band, the Brian Russell Alliance. Russell also had research articles published in the *Journal of Research in Music Education*, *Contributions to Music Education*, and more.

Deborah Schwartz-Kates, associate professor of musicology, was the recipient of a fellowship from the National Endowment for the Humanities for her book, *Revealing Screens: The Film Music of Alberto Ginastera* (Oxford University Press, forthcoming). She continues to serve as a contributing editor for the *Handbook of Latin American Studies*. She is participating in a worldwide series of events throughout 2016 to commemorate the Centennial of the Argentine-born composer Alberto Ginastera.

Kimberly Sena Moore, instructor in the music therapy department, was published in a peer-reviewed, open-access journal called *Frontiers in Human Neuroscience*, and was included in a special research topic titled "Dialogues in music therapy and music neuroscience: Collaborative understanding driving clinical advances." She joined the first cohort of UM Online Learning Fellows to evaluate the effectiveness of narrative techniques as a core element in online courses.



Thomas Sleeper, professor and director of orchestral activities, premiered numerous new works this season including *Seven Deadly Sins* for saxophone and piano, *Awakening* for chamber ensemble, and *Symphony No. 4* performed by the Meadows Symphony Orchestra in Dallas, Texas. His newest



Mentoring the Musical Voices of Tomorrow

FORTY YEARS AGO, rising star arranger and saxophonist Gary Lindsay, M.M. '78, and new bride Paula Lindsay, M.M. '78, moved from Rhode Island to the University of Miami to pursue graduate music degrees: he in jazz performance and she in music education. They celebrated their honeymoon in an old hotel in sleepy North Miami Beach before settling into a one-room efficiency near the airport. They eventually bought a home near the University.

Fast-forward, a lot has changed. Tape-recorded music made way for digital technology, handwritten scores evolved into computer notation software, Gary celebrated 35 years as a tenured professor on the Frost School faculty, Paula retired after 34 years of teaching music, their son Joshua found a career in technology, and Miami became a thriving cosmopolitan center.

Yet the craft of composing, arranging, and orchestrating remains solidly rooted in its fundamentals, with Gary Lindsay as a leading authority. Collegiate institutions worldwide use his book *Jazz Arranging Techniques*. Former student and multi-Grammy-winning composer and arranger Maria Schneider, '83, praises his approach, "Gary has a knack for making seemingly mysterious things very accessible."

As the director of the Frost School's Studio Jazz Writing program, Lindsay's primary focus is mentoring graduate level students in the art of composition, recorded production, and beyond. In addition to teaching classes, "I see my students weekly," he says, "and I interact with them one-on-one a great deal." The field is highly competitive, so his student expectations are high. He jokes with them, "If you want a friend, get a dog!"

Graduates of his program are universally recognized as having the most comprehensive skill set, working in virtually all fields of music, from symphony orchestration, film scoring, performing, and education to lesser-known areas like composing music for casino slot machines.

Master's candidate Andy Stermer came to Frost specifically to study with Lindsay. "Gary is very open-minded and relatable, yet also concrete and clear. His long lineage of notable alumni is a culture that every student wants to be part of."

Lindsay feels that "musicians need to be able to control their career and do everything possible to forward it." To that aim he maintains a multi-track 24-channel Pro Tools HD2 recording studio where students record their compositions with Frost School musicians. Along with *Pro Tools Digital* recording software and MIDI-sequencing, mixing and mastering technology, students may also video record and edit projects with *Final Cut Pro* software.

D.M.A. candidate Rafael Piccolotto de Lima, M.M. '13, reveals, "Gary is the closest thing to a true mentor I've ever had, someone who sees what is best in you and fosters that. I received a government grant in Brazil to record my compositions based on the work I completed in his studio. There's no other program like it."

Lindsay stays in touch with alumni through social media and enjoys reconnecting in person at the annual National Association of Music Merchants (NAMM) convention in Anaheim, California. "Many of my students end up in L.A., and they help one another land work there," he explains. For example, new grad Lorenzo Carrano, M.M. '15, is working as a film scoring assistant; Randy Gist, M.M. '12, is creating music for theatrical and video game advertising; and Jeremy Levy, M.M. '04, is an orchestrator with vast film and television credits.

A prolific composer, arranger and performer himself, Lindsay plays alto saxophone with the Miami Saxophone Quartet and the South Florida Jazz Orchestra. Past performance credits include work with Frank Sinatra, Tony Bennett, and Natalie Cole. He received a Grammy nomination in jazz arranging for "Cherokee" on Arturo Sandoval's album *I Remember Clifford*. Yet, for this distinguished and knowledgeable music industry vet, mentoring the musical voices of tomorrow fuels his passion, with no slowing down on the horizon.



VERSATILE LIGHT STUDIO

recorded work, *Einstein's Inconsistency*, is a set of eight short operas described by *Opera News* as "intriguing and innovative." He continues to conduct the Frost Symphony Orchestra to critical acclaim.

Svet Stoyanov, associate professor of percussion performed as soloist in the world premiere of *Sideman* by Mason Bates, with the Frost Wind Ensemble. He also performed in the world premiere of a percussion quartet by Andy Akiho and in the world premiere of *Concerto for Two Percussionists and Orchestra* by Paola Prestini.

Dale Underwood, saxophone lecturer performed at the World Saxophone Congress in Strasbourg, France, in July 2015. Recent performances include Thomas Sleeper's *Seven Deadly Sins* for the Region 6 North American Saxophone Alliance Conference, and again at the University of Central Florida's Saxophone Day.

Tian Ying, associate professor of piano, was invited as a guest artist at the Hangzhou Conservatory in China to present an all-day master class and lecture in June 2015. At the event Ying



discussed his early musical training and education with the local piano teachers and answered questions regarding the future of classical music.

Stephen Zdzinski, professor of music education, presented "Preparing Doctoral Students to Teach Research" at the Society for Music Teacher Education conference. He also attended the National Association for Music Education meeting in Atlanta and was nominated for the editorial board of the *Journal of Research in Music Education*. His most recent article, "Musical Home Environment, Family Background, and

Parenting Style on Success in School Music and in School," was published in the journal *Contributions to Music Education*. Zdzinski is also serving as a consultant to Miami Lighthouse for the Blind.

Ana Flavia Zuim, lecturer, vocal performance, was nominated for Best Music Director for the production of *Billy Elliot: The Musical* by the Independent Reviewer of New



England and at the Carbonell Awards. She also worked on Broadway and concert tour: *Disney in Concert*, *The Sound of Music*, *Kinky Boots*, *Matilda*, *Beautiful*, and more. She presented at the 2015 Podium Presentation PAVA Conference and for an online seminar at RACC Virtual.

Six Provost Research Grants Awarded to Music Faculty



Juan Chattah



Charles Mason



Lansing McLoskey



Alan Johnson



Teresa Lesiuk



Deborah Schwartz-Kates

Six UM Frost faculty members received 2016 Provost's Research Grant Awards designed to foster excellence in research and creative scholarship at the University of Miami. The awards provide support for direct research costs.

Three professors from the Music Theory & Composition department were among the recipients: Assistant Professor Juan Chattah for research on a book titled *A Theory in Film Music*; Professor Charles Mason for his composition *American Prisoner*, a set of five vignettes to be performed as telematics works; and Professor Lansing McLoskey was awarded for a project titled *Zealot Canticles: A Concert-Length Oratorio*.

Associate Professor of Vocal Performance Alan Johnson, B.M. '82, received an award for *Music With Words – A Philip Glass Concert and Recording Project*.

Program Director and Associate Professor of Music Therapy Teresa Lesiuk was awarded for a research project titled "The Impact of Piano Training on Cognitive, Motor, and Psychosocial Outcomes in Patients with Parkinson's Disease."

Professor of Musicology Deborah Schwartz-Kates, was awarded for a research project titled "The Film Music of Alberto Ginastera During the Perón Years."

Two Retiring Faculty Look Forward to New Musical Adventures

PROFESSOR AND VIOLIST **Pamela McConnell** retires this May from the University of Miami Frost School of Music after 28 years as a full time faculty member. She heads into the next chapter of her life with characteristic enthusiasm, stating, "It seems I never have trouble finding things to do. They find me!"

McConnell has enjoyed an illustrious career as an active soloist and chamber musician at prestigious venues and notable festivals worldwide. She is the founding violist in the Bergonzi String Quartet, and has recorded 10 CDs with the ensemble including her string quartet adaptations of Prokofiev's *Peter and the Wolf* and Saint-Saëns's *Carnival of the Animals*. She also coordinated the activities of the Frost Chamber Players and the UM String Academy for decades.

Prior to moving to Miami in 1988 she taught at the University of North Carolina at Charlotte, and the State University of New York at Buffalo where she was violist in the Rowe String Quartet. McConnell received a B.M. from Northwestern University and an M.M. from the University of Texas at Austin.



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Professor and choral conductor **Donald Oglesby** concludes 38 years on the University of Miami Frost School of Music full time faculty in grand fashion by conducting two performances of J. S. Bach's *St. John Passion* with the UM Collegium Musicum and the Miami Bach Society Chamber Orchestra. It was one of the first works he conducted the year he joined the faculty in 1977, after completing doctoral studies at Indiana University in Bloomington.

Oglesby says his musical passion has been to encourage students, choirs and colleagues to "discover the enormous possibilities of personal musical expression within the collaborative work of an ensemble. The subtlety and intensity of emotional connection and expression is fundamental to the arts and the vital role they play in human existence. We celebrate that every time we are together; it is ever more wonderful with every passing year!"

As for the future he says he'll keep conducting professionally, and "for a total change, I hope to begin some studies in the sciences. I have become very interested in neuroscience and its exploration of music and the brain. I have no idea where this will lead, but it should be a fascinating experience."

VERSATILE LIGHT STUDIO



ClassNotes

1950s

Lucas Drew, B.M. '57, bassist, UM Frost professor and chair emeritus, was honored with the 2015 International Society of Bassists' Distinguished Achievement Award, its highest honor.

1960s

Joseph Leniada-Chira, B.M. '61, has composed over 41 works for solo, chamber, and orchestral groups. He has received numerous awards and fellowships, including an RCA-Rockefeller conducting fellowship grant from the American Symphony Orchestra League.

Sam Daley-Harris, B.M. '69, M.M. '75, was invited by UM to present a Distinguished Alumni Lecture at the Robert and Judi Prokop Newman Alumni Center last year where he shared his journey from musician to global activist. He is the author of *Reclaiming Our Democracy: Healing the Break Between People and Government*.

Robert Jason, B.M. '69, songwriter, received a first prize award in the inspirational/gospel category for his song "The Road Less Traveled" in the 2015 USA Songwriting Competition. His hit song "She Ain't Your Ordinary Girl" has received over 2 million airplays to date.

1970s

Dan Bonsanti, B.M. '72, M.M. '73, is an investment advisor with Primerica Financial Services. An active director of The 14 Jazz Orchestra, their debut album, *Nothing Hard is Ever Easy*, tracked at #10 on *Jazz Week*. The album featured Will Lee, '71, Mark Egan, B.M. '73, Marko Marcinko, B.M. '93 and Ed Calle, M.M. '84, M.M. '01.

Leslie Allen Thomas, B.M. '73, is a community arts director for the City of Los Angeles Department of Cultural Affairs supervising 32 facilities that offer high-quality instruction and training in the arts. He was one of six honored with a 2015 Milestone Award by the National Guild for Community Arts Education.

Willie Waters, B.M. '73, opera conductor, is an assistant professor of music at Binghamton University, New York. Waters will conduct five operatic concerts in



Russia in June 2016. He will also conduct Puccini's *La bohème* for the Arroyo Foundation in July. The National Association of Negro Musicians recently presented Waters an award for musical accomplishments and contributions to the classical music field.

Andrea Green, B.M. '76, was composer for the 2015 Independence Media Project in Philadelphia, Pennsylvania, and the musical *The Same Sky* produced throughout



Estonia. Green is the music therapist and musical theater director of the *Something Magical Project*, created to foster acceptance and empathy between diverse groups of children. She received the Silver Humanitarian Award from the United Nations Department of Public Information.

Sally Albrecht, M.A. '77, M.M. '79, conducted premieres of new original compositions with all-state and district honor choirs in Nebraska, Kentucky, and



Virginia in 2015 and will conduct the WorldStrides Middle School Honor Choir in Carnegie Hall on June 25, 2016. She was also commissioned to write a piece to be premiered by the Texas ACDA Elementary Honor Choir in July 2016. New publications include a 30-minute musical *Cinderella*, and a choral movement DVD *With a Song*. **Larry E. Kantor**, B.A. '77, is the president of Larry Kantor Photography, an architectural and commercial advertising photography firm in Prescott, Arizona. He also performs with local musicians around the state.

George Quinlan Jr., B.M. '77, president of Quinlan & Fabish Music Company in Burr Ridge, Illinois, was named Retailer of the Year by *Music Inc.* and honored with the Don Johnson Music Service Award by *MMR Magazine*. He is treasurer of the board of directors for the Midwest Clinic, is a board member of the Music Achievement Council and ArtSPEAKS 204. He is the immediate past president of the National Association of School Music Dealers and the VanderCook College Board of Trustees.

Mayra C. Castineira, B.M. '79, M.M. '90, was an instrumental music director for 32 years and is now an adjunct music faculty member at Miami Dade College, Kendall Campus.

Kenneth Fuchs, B.M. '79, is professor of music composition at the University of Connecticut. Jeffrey Biegel with the Springfield Symphony Orchestra premiered his piano concerto *Spiritualist*, which was also performed by the Wheeling Symphony Orchestra conducted by André Raphael B.M. '84. Fuchs's operatic monodrama *Falling Man* was premiered by the Center for Contemporary Opera in New York City.

John Luebke, M.M. '79, D.M.A. '82, is completing his 12th and final season as the founder and music director of the Sioux City Rockestra. He is an active arranger and



composer with pieces commissioned by Joseph Alessi of the New York Philharmonic, the Mike Vax Big Band, and the American Celebration Duo. He was inducted into the Iowa Rock 'n Roll Hall of Fame in 2012.

Steven Rivera, B.M. '79, is the satellite branch manager of the Janney Montgomery Scott financial services office in Hauppauge, New York. He also performs



as a percussionist with the North Shore Community Band and other ensembles.

1980s

Lindsey Blair, B.M. '80, M.M. '93, released a new album *A New Dawn* by the Lindsey Blair Quartet, and *Relentless* by 7 Crossing. She has performed with Gloria Estefan, A.B. '78, Phil Collins, Wyclef Jean, Diego Torres, Laura Pausini and others, and recorded with Grammy-winning producers Charles Calello and Clay Ostwald, B.M. '83.

Daniel Adams, M.M. '81, a professor of music at Texas Southern University, presented a paper at the Royal College of Music in Stockholm, Sweden, as part of the College Music Society's 2015 international conference. New premieres of his compositions included *Congruent Verses for English Horn* and a clarinet/bass clarinet duet, *Reflecting Pool*.

John Holt, B.M. '81, M.M. '83, released his eighth solo album *Facets 4*, featuring compositions by Choi, Castèrède, Wintle, Pilss and Ewazen. He is an associate professor of trumpet and chair of the division of instrumental studies at the University of North Texas. He has been the principal trumpet of the Dallas Opera Orchestra since 1989.

Kristian Truelsen, M.M. '81, performed as Peter John Friar in *The Apprenticeship of Duddy Kravitz* at the Segal Centre for Performing Arts in Montreal, Quebec, as Scrooge in *A Christmas Carol* at the Sudbury Theatre Centre in Sudbury, Ontario, and as Tyrone in *Long Day's Journey into Night* at the Mad Cow Theatre Company in Orlando, Florida.

Orlando Jacinto Garcia, M.M. '82, D.M.A. '85, is a composer-in-residence and professor of music at Florida International University. The Seattle Modern Orchestra, Miami Symphony Orchestra, Cuarteto Latinoamericano, and others premiered several of his latest works. He was awarded a Knight Foundation Arts Challenge grant to create an interdisciplinary work *Una Marea Creciente* ("A Rising Tide"), and received his fourth Latin Grammy nomination for his work *Auschwitz: Nunca se olvidaran* ("Auschwitz: They Will Never Be Forgotten").

Steve Hobbs, M.M. '82, a clinician for Yamaha Vibraphones, and a recording artist for Challenge Records, enjoyed a seven-week run at #1 on Jazz Week with his album *Vibes, Straight Up*. He will soon record with pianist Kenny Barron, bassist Peter Washington and drummer John Riley.

Dawn J. Lewis, B.M. '82, singer-actor, has a recurring role in the TNT series *Major Crimes*. She is the creator of animated voices for Disney Pixar Films' *Monster University* and



Inside Out! and produced *A New Day: Concert for a Cause* featuring 38 celebrities who donated their performances to help raise money for three non-profit organizations. She received the 2015 Caribbean Heritage Award for Achievement in the Arts, the 2015 Empower Institute's Pathfinder Award, and the 2016 Dreamers, Visionaries and Leaders Tribute Award.

Chuck Webb, B.M. '82, is coordinator of bass studies and an ensemble director at Columbia College Chicago. He continues to tour in support of his recent album *No Smoke No Mirrors*.

Anthony D. J. Branker, M.M. '83, is the director of the Program in Jazz Studies and associate director of the Program in Musical Performance at Princeton University. He was listed in *DownBeat's* 63rd Annual International Critics Poll as a Rising Star Composer. His latest album, *The Forward (Towards Equality) Suite*, was nominated for Best Concept Album at the 14th Annual Independent Music Awards. He presented a paper at the International Society for Improvised Music International Conference, in Switzerland.

Joseph Koykkar, D.M.A. '83, composer, is on the faculty of the University of Wisconsin-Madison where he coordinates the Interarts and Technology Program, and is the music director for the dance program. His latest CD, *Double Takes and Triple Plays*, was released in February 2016.

Chris Tedesco, B.M. '83, is a professional freelance trumpeter, producer, and musician contractor in Los Angeles. Over the years his work has been in



countless movies, television shows, records, and national commercials.

(Martha) Lynne Gackle, M.M. '84, Ph.D. '87, is the interim director of choral activities and director of ensemble division at Baylor University in Waco, Texas. She is a member of the Texas Music Educators Association, Texas Choral Directors Association, and is national president-elect designate of the American Choral Directors Association.

Nancy Pettersen Strelau, M.M. '85, is an associate professor in Professional Studies at Nazareth College in Rochester, New York. She composed multiple original compositions in 2015 including *The Hunt* for multi-level string orchestra, and *Sam's Magical Music Adventure*, for a celebration of the 50th Anniversary of the *Suzuki String Method*. She is the founder and conductor of the Greater Rochester Women's Philharmonic now in its 25th year.

Paul W. Thompson, M.M. '85, teaches Chicago-style sketch comedy and improvisation at the Second City Training Center. He is vice-president and treasurer of the



Chicago chapter of the National Association of Teachers of Singing, and teaches piano and musical theater voice in the region. He sang for more than 20 years with the Grammy-winning Chicago Symphony Chorus, and is a musical director for the ensemble *The Improvised Sondheim Project*.

Franklin Browne, B.M. '86, is a music instructor for Vibe Performing Arts Studios, Little School of Music, and the Huckleberry Learning Center in Santa Clarita, California. He is the guitarist with the jazz-fusion group *Sylvan Street*.

José Dueñas-Arbide, B.M. '86, in music education, will soon attend the Goethe-Institut in Berlin for Advanced German Studies.

Peter McGuinness, B.M. '86, is a tenured assistant professor of jazz studies at William Paterson University in Wayne, New Jersey. A Grammy-nominated arranger he performed with The Pete McGuinness Jazz Orchestra at The Blue Note in New York City, and in the show *Rosie and Mel—The Music of Rosemary Clooney and Mel Tormé*, with vocalist Roseanna Vitro.

David Champouillon, B.M. '87, is director of jazz studies and professor of trumpet at East Tennessee State University. He is the jazz brass columnist for *The Brass Herald* and has written over



35 international articles. He is the winner of two *DownBeat* awards for best college big band. Champouillon is an artist-clinician for Bach Trumpets. **Christopher H. Scherer**, B.M. '87, is communications director for the Society of Broadcast Engineers. He has been a member since 1988, and served in elected board positions including vice president and president. Scherer is also active in the American Legion Band of Greater Kansas City where he arranges, plays saxophone and is vice president and event manager. He also plays in a German band, the Happy Wanderers.

Lari White, B.M. '88, is a recording artist for Skinny White Girl Records, and a songwriter for SWG Songs. She produced Shawn Mullins album, *My Stupid Heart* on Rounder Records. She performed recently at the Dosey Doe, the Big Barn Dance Festival, and on the Sandy Beaches Cruise.

Tina Behlman Gill, B.M. '89, is associate choral director at Cypress Bay High School, Weston, Florida, and director of the Residence Choir of the Florida Singing Sons. She is also a member of Florida Music Educators Association, American Choral Directors Association, and more.

Gary Kuo, M.M. '89, is a Los Angeles-based composer for *The Young and the Restless* television show. His work for horn and concert band, *Wingspan*, commissioned by the International Horn Society, received its world



premiere in 2015. Kuo has won six Emmy Awards for outstanding achievement in music direction and composition for a drama series, and five BMI film and TV awards. He is also a violin performance instructor at La Sierra University in Riverside, California, and a studio artist at Biola University.

1990s

Francine M. Andersen, B.M. '90, is chief of arts education at the Miami-Dade County Department of Cultural Affairs. She won the Parent-to-Parent IMPACT Award in 2012 honoring individuals in the Miami-Dade community who are dedicated to improving and promoting initiatives that benefit children and adults with disabilities and their families.

Roberta Rust, D.M.A. '91, is head of the piano department and artist faculty-piano/ professor at Lynn University Conservatory of Music in Boca Raton, Florida. She performed numer-



ous recitals in 2015 and as a soloist with the Redlands Symphony in California. She was also on the faculties of the University of Florida International Piano Festival and the Rebecca Penneys Piano Festival.

David Goudy, B.M. '92, is the associate director for education and operations for the Oregon Bach Festival. Goudy recently launched the Berwick Academy for Historical Performance, an orchestral training program for early music performers.

John Gunther, M.M. '92, is the director of the Thompson Jazz Studies Program at the University of Colorado at Boulder where he conducts the Concert Jazz Ensemble, teaches saxophone, and graduate jazz theory, and leads the Boulder Laptop Orchestra. He performed last year as a soloist with the Sinfonietta Chamber Orchestra in Paris, France, and with the Banda Nacional de Cartago in Costa Rica.

Lindsey Alvarez, B.M. '05, is a re-recording mixer for film and television. She was the re-recording mixer for *10 Cloverfield Lane* and the sound editor for *Star Wars: The Force Awakens*.

Mark Nickelsburg, B.M. '92, wrote and directed the short film *Harry Grows Up*, which was featured in *Variety* and *The New York Times*. In addition he directed, *Tide to Go*, a commercial with a same-sex marriage story that rocketed to over a million views in 24 hours, and was featured in *Time*, *Adweek*, *Fortune*, *Slate*, and *The Huffington Post*.

John Easterlin Distinguished Alumnus

Grammy- and Emmy-winning character tenor John Easterlin, B.M. '86, was awarded the 2015 Frost Distinguished Alumnus Award by Dean Shelly Berg during his Festival Miami debut recital on October 24. Easterlin makes regular appearances at leading opera houses, including The Metropolitan Opera, Covent Garden, Houston Opera, Los Angeles Opera, San Francisco Opera, and performs at top festivals, including Ravinia, Tanglewood, Spoleto USA, and more. He made his Broadway debut on April 4, 2016 in *Phantom of the Opera* in the role of opera tenor Ubaldo Piangi.



Corbin Abernathy, B.M. '93, has an extensive portfolio of theatrical credits and performed this season with Storybook Musical Theatre as Henri in *The Frog Prince* and Geppetto in

Pinocchio. He was in the Papermill Playhouse production of *The Hunchback of Notre Dame* and in the musical *Lucky Guy* at Temple University as a chorus member. Appearances in industrial films include *Negotiation for CorpU* and *Visual Preceptorships*.

Abernathy presents workshops for the singing actor and maintains an active voice, acting, and accent reduction studio in Philadelphia, Pennsylvania.

Jennifer Ladkani, B.M. '93, is dean of arts and education at the Charles R. Dassance Fine Arts Center at the College of Central Florida in Ocala, Florida.

Brett Simons, B.M. '93, is a Los Angeles-based bassist and producer who tours and records with Country music artist Dwight Yoakam. Simons has also toured with Melissa

Etheridge and appeared on her album *4th Street Feeling*. He performed at the 54th Annual Grammy Awards with The Beach Boys and worked on their 50th anniversary album *That's Why God Made the Radio*. His band The Stripminers will be releasing their third album, *Broken Filters*, in 2016. Simons is also a faculty member at Musicians Institute.

Adam Chasse, B.M. '94, was named president of OnPoint CRO, a full service global clinical research organization that provides clinical study management services to pharma, biotech, and medical device companies.

Toma Rusk, B.M. '94, is the reservations manager at Resorts World Bimini.

Jorge Mejia, B.M. '95, was promoted to president of SONY/ATV Music Publishing Latin American and US Latin in April 2016. Still active as a performer, he released an album of solo piano works titled *Preludes*.



Sandra Lopez, B.M. '96, soprano, performed in a concert production of *Elektra* with the Boston Symphony Orchestra and in *Florenzia en El Amazonas* with the Arizona Opera. Upcoming roles in 2016-2016 include Matilde Neruda in *Il Postino* for Opera Saratoga, Tosca in *Tosca* for Opera North, and Cio-Cio San in *Madame Butterfly* with Arizona Opera.

Angel Marchese, B.M. '96, is a choral director at Robert Morgan Educational Center in Miami, and directs the Aventura Turnberry Jewish Center Choir. He



performed recently as a soloist with the South Florida Youth Symphony.

George Noriega, B.M. '96, is a composer/producer/singer who has worked with Maná, Dolly Parton, Raquel Sofia, B.M. '09, Pedro Capó, Ha*Ash, and Yuridia. Noriega received a 2015 Latin Grammy Award for *Cama Incendiada* by Maná in the Best Pop/Rock Album category.

Yvette Soler, B.M. '96, a music engineer, is a plant researcher at Music of the Plants where she records plant impulses and interactions through a device that reads



electrical variations, and converts those into music via a MIDI interface. Soler's work won a bronze medal at the Royal Horticultural Society's Chelsea Flower Show in 2014. She has been an invited speaker at numerous conferences including Plant Consciousness in London and Gateways of the Mind in Dublin.

David Brubeck, D.M.A. '97, performed at the 2015 conference of The International Trumpet Guild, and continues as chief educational officer for Tromba Plastic Instruments. He hosts a low brass blog featuring interviews with top tubists, bass trombonists, and brass quintets such as Boston Brass, Canadian Brass, and more.

Xueli Tan, B.M. '97, M.M. '04, is an assistant professor in music therapy at Lesley University in Cambridge, Mas-

sachusetts. Prior to his appointment he was the recipient of a Presidential Research Fellow Award from the University of Iowa from 2010 to 2015.

Kendra Preston Leonard, M.M. '98, is an active musicologist and the director of the Silent Film Sound & Music Archive. Her most recent publications include *Music for Silent Film: A Guide to North American Resources* and *The Complete Songs of Louise Talma*. She presented sessions for the Society for American Music, the Shakespeare Association of America, and The University of North Texas Music Library, and was featured on BBC Radio 3 in a discussion related to her book *Louise Talma: A Life in Composition*.

Jeremy Lindquist, B.M. '99, serves as director of bands at Coppell Middle School North in Texas. He conducted the School's honor winds performance at the Texas Music



Educators Association's convention in February 2016. The band won the State Championship in 2006, 2011, and 2015.

2000s

Francesca Arnone, D.M.A. '00, assistant professor of flute at Baylor University School of Music, recorded *React*, an electroacoustic flute/violin album with violinist Mikylah McTeer. It features commissioned works by Margaret Schedel, David Taddie, Russell Pinkston, and Ben Johansen. Arnone is a flutist in the Brazos Ensemble.

Brian Balmages, M.M. '00, is a composer and conductor who was recently commissioned by UM Frost to write a fanfare to celebrate the inauguration of President Julio Frenk. He



conducted the world premiere of another commissioned work at The Kennedy Center featuring the Baldwin Wallace University Symphonic Band and the Bishop Ireton Wind Ensemble. He also conducted all-state bands and

orchestras in Kansas, Connecticut, Georgia, New Hampshire, and Pennsylvania, and will conduct in Italy in June 2016.

Zelia Chueke, D.M.A. '00, associate professor and head of graduate music studies at Federal University of Parana, Brazil, will perform in *Shakespeare, Love and Spring* at Lincoln Center in New York, and at the Aaron Copland School of Music at Queens College.

Jason Noble, B.M. '00, is conductor of the Columbia University Wind Ensemble and director of bands (grades 9-12) for Scarsdale Public Schools in New York. Wind ensembles from



both performed at Carnegie Hall in 2016. Noble was recently a visiting assistant professor and director of bands at Hofstra University. He has conducted honor bands and wind ensembles in Australia, China, the Czech Republic, Austria, Finland, and Hungary.

Philip Schuessler, M.M. '01 is instructor of music theory and composition at Southeastern Louisiana University where he received the 2015 President's Award for Artistic Excellence. He is also co-founder and assistant director of Versipel New Music in New Orleans, and has received commissions from such ensembles as Iktus Duo and Pesedjet Trio, and solo artists. Schuessler recorded his *Embers: Works for Saxophone with Piano and Electronics* for the Centaur Label.

Brian Cappelli, B.M. '03, is the vice president of the Commercial Music Group at Sony/ATV Music Publishing in New York.

Andrew Synowicz, B.M. '02, M.M. '04, is a Grammy Award-winning session guitarist in Los Angeles, California. In 2015, he performed with the Hollywood Bowl Orchestra under the baton of Gustavo Dudamel, and performed on recent film soundtracks *The Good Dinosaur* and *Zootopia*. Recent album recordings include projects with Sia, Britney Spears, and Kylie Minogue produced by Giorgio Moroder, and the John Daversa Big Band's *Kaleidoscope Eyes: Music Of The Beatles*.

Nyles Scotson Maynard Wright, M.M. '02, is a lecturer in music appreciation at

the University of Notre Dame located in Fremantle, Western Australia. He recently recorded a jazz big band album titled *The LA EP*, in Los Angeles.

Ching-Ming Cheng, M.M. '03, D.M.A. '07, pianist, is an assistant professor of music at California State University San Marcos. Cheng performed for the Palomar



College Steinway Series, and at the Performing Arts Center in Escondido with Central Chorale. She will tour in China with the Poway Symphonette.

Samuel Howard, B.M. '03, is a performing and recording bassist and vocalist in Portland, Oregon. He has toured with singer-songwriter Ruth Moody, and appeared eight



nights at the Royal Albert Hall in London with singer-songwriter Mark Knopfler, and performed live on BBC, NPR, CBC, ABC, and more. He recently played on Aoife O'Donovan's album *In The Magic Hour*, and recorded alongside contemporary mandolinist Chris Thile, and guitarist Jerry Douglas.

John J. LeTeller, M.M. '03, spent three-and-a-half years as the arts education specialist at the Florida Department of Education; then accepted a position as assistant professor of music education at Valley City State University in North Dakota. He teaches music education and music technology courses, and is also a collaborative pianist.

Brian Shaw, B.A. '03, is performing woodwinds in the first national tour of *Bullets Over Broadway*.

Benjamin Smith, M.M. '03, is assistant professor of music business and director of the Montreat Chamber Orchestra at Montreat College in North Carolina. He



performs with the Andoin Piano Trio and Cello Times Two. He presented at the national conference of the

American String Teachers Association in March 2016.

Douglas Fonseca, M.M. '04, studio jazz writing, is a music teacher at Souza Lima/Berklee Music College located in São Paulo, Brazil. Fonseca is a music producer at Voicez, a major music production house for TV advertisements. He composed and produced music for over 3,000 television ads in the last three years. He received a best film-scoring award from the Curta Canoa Festival for the short film *5 Horas Rumo Norte*.

Tara Hanish, M.M. '04 is a cello faculty member at Brooklyn Conservatory of Music as well as the JCC Thurnauer School of Music in New Jersey. She is a cellist in



the rock band Seafair, which released an album titled *The Querencia* in 2015. She co-arranged solo string parts and backing string orchestra accompaniments for a House of Blues Cleveland show.

Jeremy Levy, M.M. '04, studio jazz writing, is a Los Angeles-based composer, arranger, and orchestrator. In 2015 he orchestrated the scores for *Minions*, *The*



Peanuts Movie, *Crimson Peak*, and *Ant-Man* as well as the TV shows *Empire* and *Revenge*. He also wrote music for the video games *Star Wars: Battlefront* and *Star Wars: Knights of the Fallen Empire*. Levy continues to lead and record with the 17-piece Budman/Levy Orchestra.

Omar Lopez-Cepero, B.M. '04, is currently appearing on Broadway in the hit new musical *On Your Feet: The Story of Emilio and Gloria Estefan*. Past credits include



American Idiot, *The Capeman*, *Foreverman*, *Evita*, and *The Unsinkable Molly Brown*.

Britt Daley, B.M. '05, M.M. '07, continues



her work as lead creative for Promo Only, Inc. and is currently working on several projects with DJs Morgan Page, Jayceeoh, Redondo, and

more.

Randall Foster, M.M. '05, is the senior director of creative licensing at ole Music Publishing. Foster's recording of "Can't Help Falling In Love" sung by Haley Reinhart and featured in a Wrigley Extra advertisement went viral with over 18 million YouTube hits. It won a Webby Award in December.

Adrian Gordon, B.M. '05, is the founder of Leap Year Music Publishing based in Miami, which publishes string music for elementary, middle, and high school ensembles. Gordon's compositions appear on the Florida and Georgia Orchestra Association's music performance assessment lists. He is the orchestra director at Gulliver Academy in Coral Gables.

Armen Shaomian, M.M. '05, D.M.A. '08, is an assistant professor at the University of South Carolina. He has developed courses and created partnerships for the Department



of Sport and Entertainment Management and was nominated for the university's undergraduate teaching award. He also performs recitals, most recently at Ithaca College and the University of Alabama.

Chad Bernstein, B.M. '06, M.M. '09, D.M.A. '12, is the CEO and co-founder of Guitars Over Guns Organization (GoGo) based in Miami. He was honored as a 2015 CNN Hero for his work



with GoGo, and was featured on the *Steve Harvey Show* as a "Harvey's Hero." Bernstein is a governor on the board of the Florida Chapter of the Recording Academy and serves as the

chair of its education committee. A trombonist, he performs with The Spam Allstars and Suévalo. He is music director for actor-singer Jencarlos Canela, and works with saxophonist Pee Wee Ellis.

Stephen Danyew, B.M. '06, composer, is an instructor in the Arts Leadership Program at the Eastman School of Music where he is also project coordinator for the Paul R. Judy Center for Applied Research. The University of North Texas Wind Ensemble recorded his work *Magnolia Star* and the Dardanelle High School Wind Ensemble commissioned and premiered his *River Town Jubilee* at the Arkansas All-State Music Conference in February 2016.

Sarah Pachter Freudenberger, B.M. '06, is a cantorial associate at Congregation B'nai Israel in Boca Raton, Florida, and a music teacher at Musikgarten by the Beach in



Boca Raton and Delray Beach. She won a grant to become a PJ Library song leader at Rick Recht's Song Leader Bootcamp, and presented a workshop for the Union for Reform Judaism Biennial in November 2015.

Marie-Elaine Gagnon, D.M.A. '06 is an associate professor of cello and chamber music at the University of South Dakota. She is also a member of the Rawlins Piano Trio and Zapateado Duo.

Natalie Gelman, B.M. '06, toured in Europe, the UK and Scandinavia for ten weeks. She was featured at the Madeira Film Festival where *The Huffington Post* praised her song "Some People," as a "classic in the making." It will be featured on her third album, forthcoming. She was also featured on the Fox 5 show *New York's Star of the Day* and appeared in the film *Meet Me in Montenegro*.

Cara Scherker Gross, B.A. '06, is a soprano section leader with Fort Washington Collegiate Church. She sang background vocals on Tim Kubart's Grammy nominated album *Home*.

Joshua Henry, B.M. '06, is a Tony-nominated actor and singer with both stage and screen credits. He is currently performing on Broadway in the

musical *Shuffle Along*, and previously appeared in *The Gershwins' Porgy and Bess*, *The Scottsboro Boys*, and *In the Heights*. He has worked with artists such as Jennifer Hudson, Corbin Bleu and Lin-Manuel Miranda.

Jason Hurwitz, B.M. '06, is a financial advisor with Morgan Stanley in Williamsport, Pennsylvania. Hurwitz previously worked as a lead violinist in the stage shows



Barrage and *Cirque Dreams Jungle Fantasy*, and as the programming and community engagement manager at Overture Center for the Arts in Madison, Wisconsin. He performed most recently with the Williamsport Symphony Orchestra, the Commonwealth Pops, and the Uptown Music Collective.

Bruce Kiesling, D.M.A. '06, is music director of the Tulare County Symphony in Northern California, and is assistant conductor and music director of the Pasadena Youth Symphony in Southern California. He is also an assistant professor at the University of California Santa Cruz. He performed with the rock band Journey at the Hollywood Bowl with YOLA-Youth Orchestra Los Angeles, and was a guest conductor for The Long Beach Symphony. In 2016, he will guest conduct the San Luis Obispo Symphony in California, and the Adrian Symphony Orchestra in Michigan.

Yuk "Emily" Lau, B.A. '07 composer, singer, director, teacher, is the artistic director of The Broken Consort and founder of the Orchestra of the Moon in Portland,



Oregon. An early and new music specialist, she has collaborated on several Grammy-winning projects. She is a board member of Early Music America.

Kelly Parkes, Ph.D. '06, recently began teaching as an associate professor at Teachers College, Columbia University in New York City.

Christopher David Ragsdale, D.M.A. '06, is



an associate professor and chair of the department of music at the University of Alabama in Huntsville, Alabama. He received the 2015 College of Arts, Humanities, and Social Sciences professor of the year award.

Jonathan Tuzman, B.M. '06, is a solo performer with his new business Your Piano Bar and performs regularly at the Georgetown Piano Bar in Washington D.C. He is also a life coach and recently completed a one-year leadership-training program with Accomplishment Coaching.



Adalberto Yanes, D.M.A. '06, music composition, is the performing arts chair at Doral Performing Arts and Entertainment Academy in Miami and founder of teachers2go.com. Yanes is founder of Firebird Singers, winner of the Coral Gables Caroling Competition. The ensemble also recorded a music video for the song "Cómo Duele el Silencio" ("As Silence Hurts") with Sony artist Leslie Grace.

Martin Camacho Zavaleta, D.M.A. '06, pianist, is dean of the Lamar College of Fine Arts at Midwestern State University in Texas. He is performing this season in



Croatia, Mexico, and the United States, and will appear in November 2016 as a soloist with the Santiago Symphony Orchestra in Cuba. His first album *Cuban Dances by Ruiz Armengol* will be release this year.

Constance Campbell, M.M. '07, is a high school choral director at Woodland Park High School in Colorado. She received the Best Communities in Music Education Award from NAMM in 2014, and was nominated for the Colorado Spring Choral Society Award for Excellence in Choral Education in 2015.

Living La Vida Sofía

Singer-songwriter Raquel Sofia, B.M. '09, was nominated last year for a Latin Grammy Award in the Best New Artist category after the release of her debut album *Te Quiero Los Domingos* ("I Love You on Sundays") on the Sony Latin label. Sofia also returned to her alma mater last fall to perform at Festival Miami.

Her musical journey began when she was 7 years old in Puerto Rico, singing and writing songs about boys she had crushes on.

Sofía grew up listening to an eclectic mix—James Taylor and the Beatles, Bob Marley and Juan Luis Guerra. Then, at 15, she says, "I fell in love with jazz. I don't know where or how or why, but all of a sudden I discovered it and I wanted to be Ella Fitzgerald."



VERBATILE LIGHT STUDIO

That led her to the Frost School, which she calls "one of the best things that happened to me." She graduated with a bachelor's degree in jazz vocal performance.

"When you're in high school and you want to be a music major, especially in a small town like Mayagüez, Puerto Rico, you're more than likely the only one," she says. "So I always felt like I was different."

At Frost, "you're surrounded for the

first time in your entire life by people like yourself. You're surrounded by other musicians who want to do this."

Sofía's break came about three years after graduation, when the Colombian rocker Juanes hired her as a backup singer for his "MTV Unplugged" tour.

She seized the opportunity and returned to her writing roots. "As soon as I switched from English to Spanish, things just started growing and just sounded more natural. I found my own voice. And it all started happening right then."

She launched a YouTube channel that got her noticed. By the following summer, she was opening for Juanes on tour.

That led to her first EP, *Te Odio Los Sábados* ("I Hate You on Saturdays"), including the single "Agridulce," which has grossed over 11 million streams and made her a Spotify "Artist To Watch." She became a breakout indie star with one of Sony's first digital recording deals, measured in streams and views instead of simply album sales.

"Raquel is one in a million," says Sony A&R Manager Isabel DeJesus. "Without a doubt, we are witnessing an icon in the making."

ClassNotes

Joanne Kampziones-Ying, D.M.A. '07,



pianist and associate professor of music at Broward College, maintains an active schedule with recent performances at the University of South Carolina and at Broward College with the Bergonzi String Quartet. She received a TIPS Award (Teaching with Innovative and Persistent Strategies) from Broward College and serves on the editorial board of the online *Piano Pedagogy Forum*.

Katrina "Kat" Berentsen Reinherdt, M.M. '07, is a singer and music entrepreneur pursuing a Ph.D. in music education at the University of Miami. Reinherdt released her third album, *Spark*, in 2015, and her fourth album, *Home Movie*, is scheduled for release this summer.

Nichole Yannetty, B.A. '07, actor and



improv artist, has a recurring role as Nicole in the *Marvel Series Jessica Jones* streaming on Netflix. She also has upcoming commercials

airing for Subway, Honda, and Walmart, and enjoys performing with her sketch comedy team, Strongman Douglas.

Brenda Alford, M.M. '08, is the owner and president of Brenda Alford, LLC. She performs as a jazz and blues vocalist with the Brenda Alford Quartet, South Florida Swing All-Stars, and the Sunshine Jazz Organization All-Stars. Alford released a single original composition, "Every Child," to benefit children's charities. She received the Kingdom Covenant Ministries Living Legacy Award in Miami, Florida in October 2015. She also received the Rosa Pryor Trustworthy Scholarship Fund Award for contributions to music and entertainment and support of children in Baltimore, Maryland.

Meredith Coen, B.M. '08, is a faculty member for University Recruiting at Grant Thornton LLP in St. Louis, Missouri. She is responsible for implementing strategies to identify, attract,

and hire high quality employees from top colleges and universities.

Michael Guzman, B.M. '08, is associate director of bands at Tuscaloosa County High School in Alabama. He also serves as co-founder and artistic director of the Black Warrior Winds, an adult community band in the region. He performs as a freelance musician and maintains a large private teaching studio where he works with low brass players from grades 6-12.

Jonathan C. Mitchell, B.M. '08, is a Ph.D. candidate in clinical psychology at the University of Central Florida, where he is a visiting assistant professor in the Department of Psychology.

William "Darrin" Stafford, M.M. '08, released his first full-length original studio album, *Sending Out A Light*, in October 2015. He is a freelance musician and teaches contemporary voice at Los Angeles City College in California.

Ryan Caparella, B.M. '09, is a music teacher at the Western Springs School of Talent Education, as well as the Naperville Suzuki School, in Illinois. He is also the co-director of violin for The Living Room Players, a chamber music collective.

Vicente Chavarria, B.A. '09, M.M. '11, is a visiting scholar in musicology at the University of Leuven, Belgium, as a recipient of a Belgian-American Educational Foundation Fellowship. His



research focuses on the music of 16th-century Antwerp and dissemination of music printing between Flanders, Spain, and Spanish America at the time. The *Journal of Early Music America* included a two-page spread on his work in their October 2015 issue. He recently performed with The Boston Camerata in their *Nueva España* program.

Sara Duncan, M.M. '09, assistant orchestra director at Walton High School in Marietta, Georgia, presented "Strategies to Build and Retain a Successful Orchestra Program" at the 2015 Midwest Band and Orchestra Clinic. She conducted the Walton High School Chamber Orchestra at the Georgia Music Educators Association Conference in January 2016.

Kacey Link, M.M. '09, co-authored



Tracing Tangueros: Argentine Tango Instrumental Music for Oxford University Press, published in February 2016. She served

as music director for the 2015 DANCEworks/Lobero Theatre Foundation's new dance theatre production of *Sweeney Todd: The Demon Barber of Fleet Street* by choreographer Adam Barruch. She also received a 2015 BroadwayWorld Santa Barbara Regional Award, and a 2015 Independent Theatre Award for music directing.

Danielle "Dani" Markham, B.M. '09,



performs as a drummer and percussionist in the Grammy-nominated indie rock band Tune Yards. Markham was featured recently

in the Percussive Art Society's magazine *Rhythm! Scene*, where she reflected on her start as a percussionist at age 8 and her current touring life. She was also featured in the drum magazine *Tom Tom*.

2010s

Gregory Campbell, B.M. '10, is assistant box office manager for the Kansas City Symphony. He is also a freelance performer with the Kansas City Symphony, Wichita Symphony, Symphony of Northwest Arkansas, and the Fountain City Brass Band. He received a first place award with the latter at the annual North American Brass Band Championships.

Jennifer Denk, B.M. '10, recently accepted a music therapist/bereavement coordinator position with Brookdale Hospice in Austin, Texas.



She is the 2015-2016 empowerment workshop coordinator for the Iowa Chapter of Music Therapy. In December she presented "Rhythm in Rehab: Applications of Music Therapy Interventions in Physical Rehabilitation" for grand rounds at the Madonna Rehabilitation Hospital in Lincoln, Nebraska.

Korre Foster, D.M.A. '10, is an associate professor of music and director of choral activities at Austin Peay State University in Clarksville, Tennessee. In July 2015 he conducted the Académie de Musique in Paris in two concerts of American choral music and presented "The Narrative Aspect of Oratorio: An Analysis of Charpentier's *Le Reniement de saint Pierre* and *Filius prodigus*" at the Tenth International Conference of the Association for Word and Music Studies in New York City.

Bethany Tallman, B.M. '10, is a speech-language pathologist for Charleston County School District in South Carolina.

Daniel Susnjar, M.M. '10, D.M.A. '13, premiered *Musica Criolla*, a suite of original Afro-Peruvian jazz big band music commissioned by the Western Australian Youth Jazz Orchestra. He is an adjunct faculty member at Western Australian Academy of Performing Arts, and served as a faculty member last year at the Brubeck Institute Summer Jazz Colony at the University of the Pacific in Stockton, California. He was a featured artist at the 2015 Wanganatta International Jazz and Blues Festival, and was invited to perform at the 2016 Jazz Education Network Conference in Louisville, Kentucky. Susnjar recently signed as an endorser

for Pearl drums, Zildjian cymbals, and Remo drumheads.

Colin Trusedell, B.M. '11, is a tour manager and musical director for Blue Steel, one of the commercial music ensembles from the United States Air Force Academy Band. Trusedell



is also an adjunct bass professor at Colorado State University in Pueblo, Colorado. He continues to operate MyShowsLive, a national music booking and publicity company. In addition, he recorded a solo electric bass EP called *All By Myself* and released an album *It's All About The Hustle* that was featured in *DownBeat* magazine.

Representing Lincoln Center

Arriving at the office is always a unique experience for Dana Vouglitois, J.D. M.M. '13.

When she gets in the elevator every morning, she is usually standing next to dancers from the New York City Ballet or adjacent Juilliard School. As acting counsel for Lincoln Center for the Performing Arts in New York City, Vouglitois is constantly surrounded by some of the world's best talent. "I have worked on projects involving so many talented artists, ranging from classical greats such as Itzhak Perlman to contemporary trailblazers like Jack White. It is an environment that motivates you to always be at your best."

Vouglitois, who in December 2013 received a joint J.D./M.M. degree in Law and Music Business and Entertainment Industries at the University of Miami, began working at Lincoln Center in October 2014. She assists the 11 resident arts organizations on Lincoln Cen-

ter's campus with a wide variety of legal and business matters, which include drafting agreements; negotiating licenses; advising on matters involving copyright, trademark, and labor laws; and much more.

"A joint degree is very valuable because it sets you apart. Your resume stands out to potential employers because you bring a unique skillset and a fresh perspective to the table," says Vouglitois.

She encourages current students to focus on what they know and who they know. "Take every opportunity to intern or work in the areas that interest you most. Try to develop skills that are valuable to those employers."

And never stop learning. Vouglitois hopes to come back to campus one day to share her experiences. She says her goal is to continue to grow professionally. Wherever her career takes her, she hopes to continue to be a passionate advocate for the arts.



Benjamin Goldsmith, B.M. '12, moved to Nashville after graduation with the intent to be a songwriter and worked during the day for the music publisher BMG. Now signed to Big Deal Music, his first single "Blue Bandana" will be released on his new CD in July 2016.

Jorge L. Modolell, B.M. '12, M.M. '14, keyboard performance, musicology, is a recipient of the Eileen Southern Travel Grant awarded by the American



Musicological Society. His most recent study on the U.S. reception of Franz Liszt's symphonic and choral works has been published in the latest issue of the *Journal of the American Liszt Society*. He has also presented his research at the 2015 Brandeis University Musicology Conference, and the 2014 Southern Chapter Meeting of the American Musicological Society. **Trent Saunders**, B.M. '12, is an actor, singer and dancer on the stage. He is the understudy for the original Broadway production *Aladdin*. In 2013 he played St. Jimmy in the touring production of *Green Day's American Idiot*.

Leonardo Dosoretz, J.D./M.M. '13, is an associate at Shumaker, Loop & Kendrick, LLP. He also volunteers with Gasparilla Music



Festival assisting festival management and operations. **Jason Mulligan**, B.M. '13, has just completed his M.M. in composition from the Peabody Conservatory and has accepted a teaching assistantship to pursue a D.M.A. in composition at the University of Texas. In 2015 Mulligan presented two recitals in Dallas and Baltimore in collaboration with Alissa Roca B.M. '14, where they premiered his concert drama *The Masque of the Red Death*. He also received a

commission from pianist Alex McDonald for a set of *12 Preludes for Piano* to be premiered in spring 2017.

Rafael Piccolotto de Lima, M.M. '13, is a doctoral candidate, HMI fellow composer and graduate teaching assistant at the Frost School of Music. He received a ProAC grant to record his first big band CD in Brazil with Orquestra Urbana and received an honorable mention in the ASMAC Pete Rugolo Big Band Arranging and Composing Competition. He was recently a guest composer and conductor with Orquestra Sinfônica da UNICAMP (Brazil) and premiered a movement of his doctoral composition with the Symphonic Jazz Orchestra in Los Angeles.

Liza Seigido, D.M.A. '13 is a music technology instructor at Miami International University of Art and Design, a theory and ear-training instructor at Miami-Dade College Wolfson Campus, and a composition and music technology instructor at the Superior Academy of Music. She founded a new business, Psyche Electro-Acoustic Opera Company, LLC and is a co-founder of the *Kendall Sound Art* music concert series. She received an award last year from the Miami Light Project through the Jennylin Duany Light Bulb Fund.

Amira Baigina, B.M. '14, is working part-time as assistant manager and teacher at Hands On!, a specialized music pre-school in New York City that offers group lessons for



children ages 4 months to 5 years. **David J. Cruz**, B.M. '14, is teaching orchestra and chorus at South Miami Senior High School of the Arts.

Carl Franklin DuPont Jr., D.M.A. '14, is assistant professor of voice at the University of North Carolina at Charlotte. He assisted in the recording and development of a



new album titled *Day!* featuring composers across the diaspora for bass and baritone voice (Albany Records).

Cecilia Huerta, D.M.A. '14, serves as a faculty member of the community music program at the University of Louisville in Kentucky, and is a co-founding director of the NouLou



Chamber Players. She serves on the executive committee of the Chamber Music Society of Louisville, is assistant principal cellist of the Paducah Symphony Orchestra, and a substitute in the Louisville Orchestra and the Louisville Ballet. She has performed as a local musician for Stevie Wonder's *Songs in the Key of Life* tour, *Phantom of the Opera*, and *Lion King*.

Marlen Rodriguez-Wolfe, M.M. '14, created the first music therapy program at the Sylvester Comprehensive Cancer Center at the University of Miami Miller School of Medicine. She



works with children and adults diagnosed with cancer, utilizing music to help cope with hospitalization and treatment procedures involved in their oncology care.

Alyssa Wilkins, B.M. '14, is a board-certified music therapist, music educator, and yoga instructor. In 2015, Wilkins launched her private practice, Dynamic Lynks, providing



comprehensive therapeutic sessions and classes to spark lasting change in the unique mind-body connection of autism.

Lorenzo Carrano, M.M. '15, is currently orchestrating for film and other media in Hollywood, California. He recently collaborated with composer Carlo Siliotto, and was



Inspiring Music Educator Brings Voice of Hope to Youth in Chicago

BY WENDY REES

"MY LIFELONG GOAL is to open urban community centers across the country as safe havens where underprivileged kids can interact and collaborate with high quality artists and positively express themselves," proclaims 25-year-old Najjah Thompson, B.M. '13, M.M. '15.

While at the Frost School Thompson was an undergraduate music education major and a master's tuba performance major. He then took his musical talents to Chicago's contentious south side to give voice to the youth of a struggling African-American community. He is now an impassioned pre-kindergarten-through-8th-grade general music teacher at Medgar Evers Fine and Performing Arts School. Originally from South Florida, Thompson attended Hialeah-Miami Lakes High School.

His stepfather, Marvin Dawkins, is a professor in UM's Department of Sociology, and his mother, Kim Dawkins, M.S.Ed. '02, is a special education teacher. Both inspired him to consider teaching as a profession.

He credits Frost's Associate Professor Carlos Abril and experiences as a mentor for the Shalala MusicReach Program and the Children's Defense Fund Freedom Schools' summer program for sparking his interest in teaching at elementary and junior high levels. That involvement helped him land two consecutive summer internships with ReachTeachPlay, the nonprofit education arm of Chicago's prestigious Ravinia Festival. He then focused on Chicago as an area in which he'd like to live and work.

With several teaching placement offers to choose from in the Windy City, including highly resourced schools in the suburbs, Thompson consciously chose to work in the African-American urban community. "There are shootings every two to three hours on the south and west sides of Chicago. These kids are in dire need of help, and I knew I needed to be part of the solution."

Thompson feels he is a role model. "I want to show my students that the African-American male can be more than what's portrayed on national television. They're getting an understanding of the delicacies of life, learning that there's so much more out there than what they see on a daily basis."



He teaches general music in an underfunded program, with very few musical instruments. His students write and create songs in response to current political and social issues and events and learn how music can emotionally support people through strong, positive messages. "Some of the things these kids write about bring me to tears," he says, "but for them to have an opportunity to articulate it through song is astounding."

Abril praises Thompson's dedication. "Najjah is a super-thoughtful educator, full of new ideas, yet a person who views teaching as an act of service and hospitality. He's leading the way as a 21st century type of educator, with a drive for using music to educate people."

Thompson is grateful to his college education for paving the way. "The quality of instruction I got at UM made my life so much easier going into job interviews," he says. Caroline Ellis, the principal of Evers Elementary supports his claim: "I've never seen a music candidate so well prepared."

"Music is my soul, my motivating force," Thompson says. "I've always had a drive to help others and especially those in need. I want my students to know they have a voice, that their voice matters, and that they can use their voice in a positive way to help others and to create change."

part of the composing team for the film *Miracles from Heaven* featuring Jennifer Garner and Queen Latifah. In 2015 he received an ASCAP Herb Alpert Young Jazz Composer Award and *Downbeat* Collegiate Award for Outstanding Studio Recording.

Robyn Davis, M.M. '15, is the assistant director of admission at the Frost School of Music.

Jamie Balter Levine, B.M. '15, teaches private voice and piano lessons in Miami, Florida. She recently performed selections from *Falstaff*, and *Le Nozze di Figaro* at Harrower



Summer Opera Workshop, and selections from *Die Zauberflöte* at the Hawaii Performing Arts Festival.

Upcoming engagements include singing Strauss's *Four Last Songs* in Owings Mills, Maryland.

Eric McConnell, B.M. '15, is pursuing a M.M. degree in vocal performance at Northwestern University. Upcoming performances at Northwestern include singing



the roles of Bartolo in Mozart's *Le Nozze di Figaro* and Olin Blitch in Carlisle Floyd's *Susannah*. Upcoming professional engagements as an apprentice artist with Central City Opera include the Jailer and Angelotti (cover) in Puccini's *Tosca*, and William Jennings Bryan (cover) in Douglas Moore's *Ballad of Baby Doe*.

Benjamin Morris, B.M. '15, music composition, is a graduate teaching Fellow at Rice University where he is pursuing a master's degree. He is

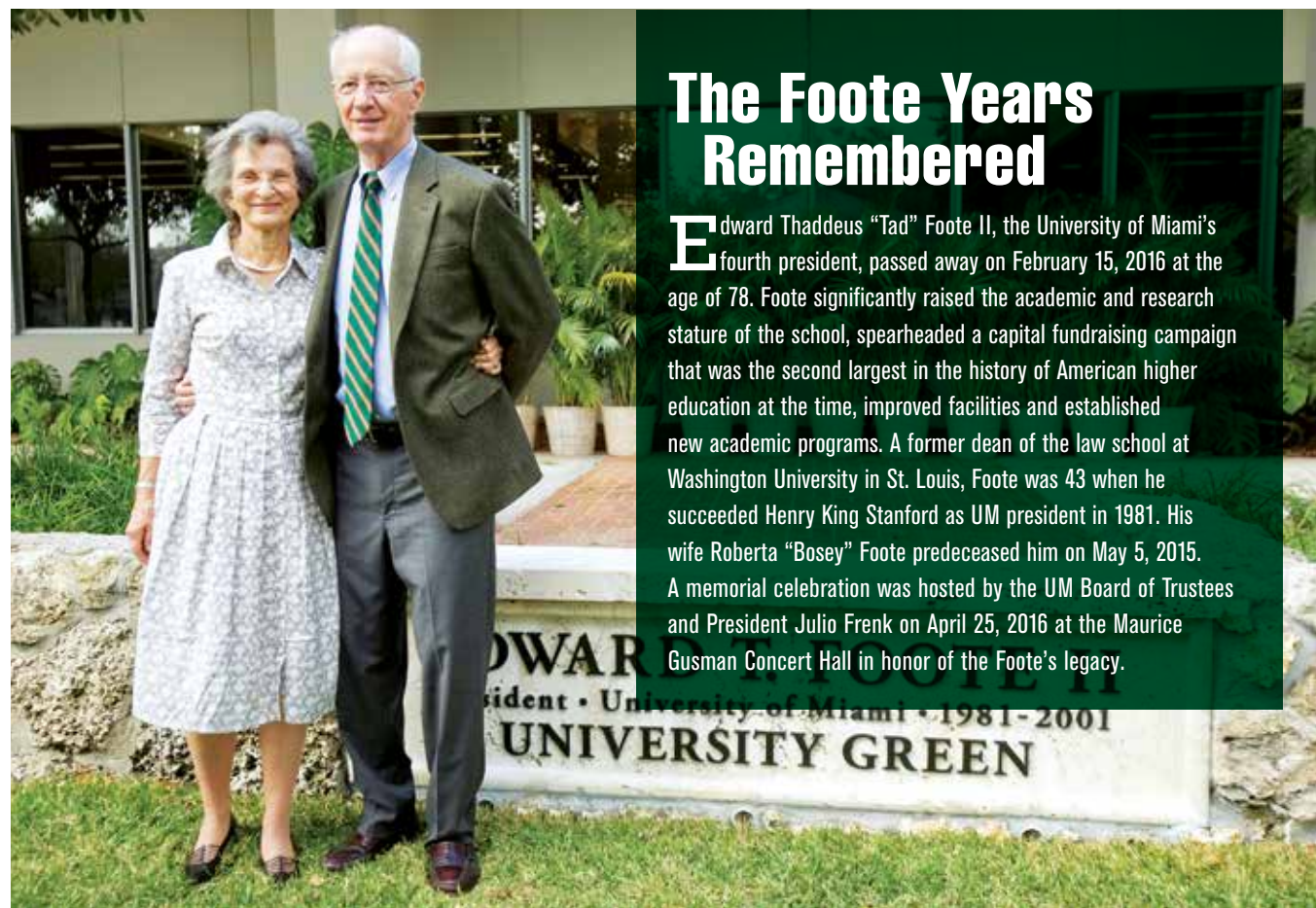


the recipient of an ASCAP Morton Gould Young Composers Award and a Klezmer Company Orchestra Prize. The American Composers Orchestra, Vice City Brass, Living Earth Show, and more performed recent readings and commissions of his works.

Bernarda Reyes, M.A. '15, is director of social media and events at The Workshop Collective in Miami, and served previously as senior event coordinator for membership at the Latin Recording Academy.

The Foote Years Remembered

Edward Thaddeus "Tad" Foote II, the University of Miami's fourth president, passed away on February 15, 2016 at the age of 78. Foote significantly raised the academic and research stature of the school, spearheaded a capital fundraising campaign that was the second largest in the history of American higher education at the time, improved facilities and established new academic programs. A former dean of the law school at Washington University in St. Louis, Foote was 43 when he succeeded Henry King Stanford as UM president in 1981. His wife Roberta "Bosey" Foote predeceased him on May 5, 2015. A memorial celebration was hosted by the UM Board of Trustees and President Julio Frenk on April 25, 2016 at the Maurice Gusman Concert Hall in honor of the Foote's legacy.



JENNY AEBREU

In Memoriam

Betty F. Bossert Dangerfield, B.M. '50, of Port St. Lucie, Florida, died January 22, 2016 at the age of 87. While a student she was a pianist, organist, and treasurer of the UM chapter of the music sorority Sigma Alpha Iota.

Robert S. Genualdi, '50, educator and professional bassist died March 14, 2015. He was 84. Genualdi was a respected member of the Connecticut musical community, where he served for more than 25 years as music director and conductor of the Greater Bridgeport Youth Orchestras before retiring in 2007. He regularly performed with the Greater Bridgeport Symphony.

Lynn Berman, B.M. '52, an accomplished trumpet artist and U.S. Army veteran, died November 25, 2015 in Miami, Florida. He was 86. After graduating with a bachelor's degree from the University of Miami School of Music, he earned a master's degree from the Paris Conservatory of Music. Berman performed with the Israeli Philharmonic, then with The Metropolitan Opera in New York for 37 years. His wife Janet Berman survives him.

Rono A. Prince, B.M. '54 in viola performance, died January 14, 2016 at the age of 82. Upon graduation from UM he joined the U.S. Air Force (1955-1961) and trained as a pilot. He settled in Huntsville, Alabama and worked at Redstone Arsenal with the U.S. Army Missile Command in International Logistics until 1991. He then played the viola with the Huntsville Symphony for 23 years. He is survived by his wife Jane Prince.

Philip H. Fink, B.M. '57, M.M. '58, Ph.D. '73, of Tampa, Florida passed away August 5, 2015. He was 80 years old. Fink was principal cellist with the Miami Philharmonic for 15 years and Miami Opera Orchestra for 10 years. A published arranger, he served on the faculties of Miami-Dade Community College (1966-72) and Florida International University (1972-94) where he was chairman of the Music and Fine Arts departments, respectively. He was a past president of the Florida Orchestra Association and Florida String Teachers Association, and served for 25 years as music director at Old Cutler Presbyterian Church in Miami. His wife Joyce McGrew Fink, B.M. '64, survives him.

Jacob "Jake" C. Muscanera, B.M. '60, M.M. '61, of Redland, Florida died August 18, 2015 at the age of 81. He was a clarinetist, saxophonist, and band director. He served in the U.S. Air Force Band from 1952 to 1956. After graduation he built a career as band director and music instructor at Miami Jackson Senior High School, Miami Coral Park High School, Miami Beach

High School, Citrus Grove Junior High School and Village Green Elementary School. His wife Rita Muscanera survives him.

Clark "Doug" Burris, M.M. '71, rock guitarist and recently retired Miami Beach Senior High School music educator, died January 28, 2016 due to complications from multiple sclerosis. He was 73. Over the span of his 40-year career Burris led the Miami Beach High Rock Ensemble to national standing. His students were featured on CBS, CNN, and MTV and were invited in 1999 to perform at the Rock and Roll Hall of Fame Museum.

Philip Tracy McCusker, Jr., B.M. '76, a guitarist and bandleader based in Silver Spring, Maryland, died February 17, 2016 from Amyotrophic Lateral Sclerosis (ALS). He was 67. McCusker was a member of the bands East Coast Offering and Barely White, and a society bandleader for over 25 years. He led bands at every U.S. Presidential Inauguration between 1977-2013.

Kathyanne Guy, dance program director and longtime dance faculty member at the University of Miami Frost School of Music, died September 17, 2015 in Miami, Florida. She was 65. A dance movement specialist for the Arts in Education program of the National Endowment for the Arts from 1976-1983, she also served as a dance instructor at Interlochen Arts Academy. In recent years Guy choreographed several Frost Opera Theater productions. She is survived by her daughter Bianca Londono, M.F.A. '10.

Harry I. Hawthorne, Jr., retired faculty of the University of Miami Frost School of Music, died April 19, 2015 in Miami. He was 84. Hawthorne was a percussionist with the Chicago-based NBC Staff Orchestra in the 1960s. He moved to Miami in 1968, taught percussion part time at UM in the 1970s, then full time from 1981 to 2001. He then served as the ensemble librarian at the Frost School of Music. His son, drummer-producer Graham Hawthorne, B.M. '84, survives him.

Larry Rosen, music entrepreneur, producer, and visiting committee member for the Frost School of Music, died October 9, 2015 at the age of 75. He was co-founder of GRP Records, executive director of PBS television specials, and founder of the live concert and education series *Jazz Roots*. He also established the annual Sarah Vaughan International Jazz Vocal Competition. Rosen was the recipient of the Ernst & Young's Entrepreneur of the Year Award in New Media and Entertainment, and was elected to the Grammy Governor Honor Roll. His wife Hazel Rosen survives him.

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