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

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

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

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

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

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

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

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

Employment Prospects Bright for New Frost School Grads

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

Recent stats indicate they have every reason to be enthusiastic.

“Our new alumni are optimistic about their futures in the music profession, because they know, as Frost School graduates, they are the best prepared for 21st century careers,” says Berg. “Our most recent data reveals that 88 percent of our undergraduates either already had good full-time jobs lined up six months after graduation, or were enrolled in a graduate program of their first choice, and that is the direct result of the changes that our faculty made to both the curriculum and the types of industry-relevant experiences in which they have participated in recent years,” he explains, quoting statistics from UM’s Toppen Career Center’s 2015 exit survey of new graduates. The percentage was 57 percent in 2007, the year Berg was appointed dean.

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

“OUR new music grads are embarking on satisfying and entrepreneurial careers in performance and production, as well as music therapy, music business, and entertainment law, with greater confidence and placement rates than ever before. Our master’s and doctoral students are also landing significant positions,” Berg says.

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

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

Frost a Top-12 Elite Music Business School

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

Billboard noted that among the resources offered to the 80 undergraduates majoring in music business at Frost are student-run record label ‘Cane Records, publishing company Car 5 Music, and radio station WVUM, in a highly relevant curriculum directed by entertainment attorney, professor, and department chair Serona Elton, M.M.’95.

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


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

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

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

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

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

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

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

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

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

FORMER MUSIC FACULTY HARRY GLANTZ was one of the most renowned classical trumpeters of the 20th century. He emigrated from the Ukraine to the United States as a young child, eventually studying trumpet with such greats as Max Schlossberg and Gustav Heim. His career spanned five decades. Most notably, he was principal trumpet of the New York Philharmonic Orchestra from 1928 to 1942, during which time instrument manufacturer Conn produced the first Harry Glantz signature mouthpiece. Glantz also performed with Arturo Toscanini’s NBC Orchestra from 1942 to 1954, as well as the Philadelphia Orchestra and the San Francisco Symphony.

Glantz was recruited to join the applied music faculty at the University of Miami in 1968 as a full-time trumpet instructor, where he mentored graduate trumpet students until his passing in 1982. To honor the master musician’s legacy, Glantz’s granddaughter, Felicia Rosenfeld, executive director of Dance Resource Center in Los Angeles, and her husband, David Linde, chief executive officer of Participant Media, pledged $100,000 to establish the Harry Glantz Classical Trumpet Endowed Scholarship at the Frost School of Music.

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

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

Rare Guarneri Violin Honors Philanthropist Sue Miller

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

An avid music lover, Miller died on November 10, 2016, at the age of 81. The widow of the late Leonard M. Miller, former chair of UM’s Board of Trustees; Jeffrey Miller, A.B. ’84; and Leslie Miller Saiontz, former chair of UM’s Board of Trustees; Stuart Miller, M.D. ’82, who also served as the chair of UM’s Board of Trustees; Jeffrey Miller, A.B. ’84; and Lady Miller Saisonara, J.D. ‘82, were all very close to Miller, who was a strong supporter of the arts.

The violin is from the maker’s most productive period, in which the instruments are the most excellent and most valuable. Giuseppe surpassed his famous father as a violinmaker; he ranks among the most important of the classical era. “Thanks to a magnificent gift from the Miller family, the Frost School of Music will be able to attract brilliant young violinists and launch their concert careers. They will be privileged to play a 300-year-old masterpiece violin from one of the greatest of the Italian makers, dedicated to the memory of one of Miami’s most significant philanthropists, Sue Miller,” says Dean Shelton Berg. “Nothing could make me more proud.”

UM Trustee Donates Noteworthy Music Scores

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

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

The Camner Family Music Collection features historically important works spanning three centuries and with origins in many parts of the world, including rare lithography-printed and leather-bound editions of Christopher Willibald Gluck’s Alceste (1767), Georges Bizet’s Carmen (1875), and Igor Stravinsky’s The Rite of Spring (1913).

The collection is housed at the Miami and Austin Wexler Music Library and Technology Center at the Frost School of Music, where it is available to University students, researchers, and the public. “The Camner Collection brings a new level of research prestige to the library,” says Wexler Music Librarian, Nancy Zavac, M.M. ’79.

Frank Cooper, research professor emeritus, says the timing is important. “In an age where electronic media have taken over, there are fewer research materials to compare to original scores, in this case, printed scores from the times of the composers themselves. How invaluable for researchers today and for many generations to come.”

Orchestra Library Finds a New Home at Frost School of Music

THE FROST SCHOOL is now home to a large music library of orchestral scores and parts owned previously by the Florida Philharmonic Orchestra (FPO). The Miami Foundation, along with the Miami Dade Public Library System (MDPLS), was designated the custodian of the FPO Music Library after the orchestra filed for bankruptcy in 2003. After an open bidding period, the Foundation ultimately purchased the Library, with the stipulation it be kept intact in South Florida, and the FPO could buy it back if it was able to reorganize.

After the orchestra was dissolved in 2012, neither the Miami-Dade Board of County Commissioners nor the MDPLS were willing to house the Library permanently. The Frost School of Music approached The Miami Foundation and suggested it donate the Library to the School, where it could be well-maintained, kept intact, and made readily available for lending, educational, performance, and research purposes in South Florida. The Foundation agreed, and the entire Florida Philharmonic Orchestra Library was gifted and transferred to the Frost School of Music in January 2016.
New Scholarships Add Prestige to Frost Salzburg Program

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

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

Emily Ennis, a junior vocal applied voice student can be guaranteed a scholarship to study classical singing, and it is my hope that every student desiring to learn in the summer. Without scholarships, we would likely cease to exist. I believe it elevates the reputation of the Frost School as a place to come and study classical singing, and it is my hope that every student who participates in music together get along better, they are more respectful of each other and their teachers, they gain self-esteem,' Berg said. "It’s an interesting thing. You have to develop as an individual, but you really have to do it with others."

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

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

FAMILY WEEKEND was in full swing in October as 65,000 people filled Miami Gardens’ Hard Rock Stadium to watch the University of Miami Hurricanes football team take on one of their biggest rivals, the Florida State Seminoles. An explosive 30-second video at halftime introduced the Frost School of Music’s Band of the Hour. As the band took the field, the crowd raised to their feet with thunderous applause for the surprise celebrity guest appearance of multi-Grammy-winning international superstar and UM Trustee Gloria Estefan, A.B. ’78, and producer Emilio Estefan, as they appeared on the sidelines. Both have honorary D.M.A. degrees from School of Music at the University of Miami who has worked with everyone from Gloria Estefan to ceremonies at the White House, states, ‘Nothing keeps kids in school better than music. Nothing. Music is essential to human development, essential to society. A lot of problems we have in society can be traced, in some part, to music being taken out of schools,’ he said. ‘We know that kids who participate in music together get along better, they are more respectful of each other and their teachers, they gain self-esteem,’ Berg said. ‘It’s an interesting thing. You have to develop as an individual, but you really have to do it with others.’

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FRESHMAN KATHERINE ATTONG-MENDES became the first-ever Donna E. Shalala MusicReach mentee to be accepted and enrolled at the University of Miami Frost School of Music. The mentoring program inspired her, so in turn, she is now serving as a MusicReach mentor through Frost. ‘I want to be able to impact someone in the way my mentors impacted me,’ she says. An avid, Attong-Mendes attended Miami’s Coral Reef Senior High School while participating as a four-year mentee in the much-admired MusicReach program.

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

“MusicReach promotes the healthy growth and development of youth in South Florida, using music as a motivating tool to encourage teens to graduate from high school and continue on to college,” explains Director of Outreach Melissa Leonard, Ph.D., P.A.-C.

The mentoring program was featured in The Miami Herald’s Giving Special Section. Written by Howard Cohen, the article states, “Shelly Berg, dean of the Frost School of Music, says the study abroad experience broadened her world view. “In Salzburg, opera and classical music is a lifestyle, whereas in the U.S. it is viewed more as an art form...something to be studied. There, music and art is valued tremendously. It feels like the lifestyle in music that I aspire to have.”

Cameron Slejdeks, also a junior, says his opportunity to sing with a professional Mozartean orchestra was “a really big deal, and a real privilege.” He praises the “great tickets that students receive to major concerts at the festival, the daily immersion in the Austrian culture, profound music lessons, diction coaching, master classes with major singers, lunch every day with all of the students and faculty, and glorious sightseeing and tours.”

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

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

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

The Weeks Recording Studio was named in honor of L. Austin Weeks, a music lover and generous donor to the Frost School of Music. The Weeks Recording Studio was dedicated to him in 2012, following a $1 million gift to the Frost School. The studio is considered one of the most advanced academic and professional recording studios in the world, and is home to the Music Engineering Technology (MuE) program at the Frost School of Music. It underwent a $1 million renovation in 2016 that included the installation of new recording equipment, software, and technology to meet the needs of students and faculty. The studio is used for student projects, coursework, and research projects, and is equipped with state-of-the-art technology and facilities to support the needs of music engineers and music technicians. The studio is also used for professional recording projects, and has hosted recording sessions for a variety of artists and organizations. The Weeks Recording Studio is a testament to L. Austin Weeks’ dedication to music and his support of the Frost School of Music.
THE DEATH OF WEBERN, a contemporary opera by composer Michael Dellaria and librettist J. D. McClatchy, was named by Opera News as one of the Five Best New Works of 2016. Alan Johnson, B.M. ’88, associate professor and director of the Frost Opera Theater, conducted the Florida premiere and recorded the riveting work with Frost faculty, alumni, and students in Clarke Recital Hall in the Weeks Center for Recording and Performance at the Frost School of Music.

A compact disc of the project, produced by Director of Orchestral Activities Thomas Sleeper and released to critical acclaim by Albany Records, features singers Esther Jane Hardenbergh, Maria Denison, D.M.A. ’12; Tony Boutté, Mario Almonte, M.M. ’16, Carl DuPont, D.M.A. ’14, Susan Williams, and Kevin Short. It also showcases a chamber orchestra comprised of faculty artists Scott Flavin (violin), Ross Harbaugh (cello), Trudy Kane (flute), Margaret Donaghue (clarinet), and Anastasia Naplekovka, D.M.A. ’16 (piano), plus alumni Peter White, M.M. ’16 (percussion). Opera News critic Joshua Rosenblum writes, “Conductor Alan Johnson leads an adept six-member chamber orchestra from UM’s Frost School of Music with stylistic assurance.” Fanfare Magazine described the work as “expressive, intelligent, and superbly performed and recorded.”

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

The evening featured milestones of Hindman’s 21st-century chamber music career, including “Tapping the Furnace,” and “Time Management,” plus The Stringy Preludes performed by Hindman’s 17-year-old son, pianist Jacob Mason. In addition, her work Heres Measures featured faculty colleagues Scott Flavin, Margaret Donaghue, and Nanko Takao. Concertgoers were also treated to two world premieres: Entranced, featuring Donaghue with faculty saxophonist Dale Underwood, and Rogue Ride, featuring cellist Craig Hultgren. The event concluded with two of Hindman’s vocal pieces. “It was a celebration for all of us to do what we love, for a night at one of the best venues in the world,” Hindman says. Her works are recorded on 11 CDs, including two solo albums.

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

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

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

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

BUILD yourself at Frost is a new marketing campaign for the Frost School of Music that is rolling out this year. Alumni, current students, and faculty are encouraged to share the information on their respective music majors, and encourage them to visit and apply. New digital and print advertisements, a bold and attractive prospectus, and coordinated posters with audition dates all reinforce aspects that are “uniquely Frost” such as its innovative curriculum, real-world experiences, collaborative opportunities, award-winning faculty, and the sizzling Miami arts scene. To view or download the new prospectus, go to music.miami.edu/admissions.

The Frost School of Music began partnering with The Miami Lighthouse on the program last year. Music Education Ph.D. candidates Rob Saunders, Vimari Colon Leons, and Johanna Abvit were first recruited to collect data for an evaluation of the agency. President and Chief Executive Officer Virginia Jacko then offered Saunders a position to manage it. Saunders helps visually impaired learners gain meaning from the musical sounds they hear, while he’s gaining valuable experience with cognition research and administrative roles. He oversees eight staff members and 67 intergenerational clients ranging in age from 4 to 75 years old.

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New Tools to Tell Our Story

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

Trombonist Tim Conner, associate professor of professional practice, joined the UMindfulness initiative and offers weekly mindfulness classes to interested music students. He has been studying and practicing mindfulness since 2010 when he went on his first silent meditation retreat with forest monks in Thailand. He has completed mindfulness-based stress-reduction training and other mindfulness training programs. “Being more fully present, in the moment, is a skill that all musicians value and cultivate in their performing lives,” says Conner. “Mindfulness practice delivers just that: the ability to pay attention more fully to what is actually happening. This is not some hippy-dippy, feel-good fluff. These are practical, evidence-based strategies.”

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

“I have always had trouble maintaining concentration in classes or rehearsals. Since starting a regular mindfulness practice, I notice that, not only can I achieve a clear focus quicker, I can also maintain it for longer periods of time,” says Gabriel Benitez, an undergraduate performance major.
“I PRIDE MYSELF on being able to speak multiple musical languages,” says Hyken, whose assembly of top professionals included a collective of Frost School faculty including Gabriel Benezri (bassoon), Craig Morris (trumpet), Karen Lord-Powell, M.M.’94, (violin), Brian Powell (Double bass), and Svet Stoyanov (percussion). They often perform at The Lightbox at Goldman Warehouse, a cooperative art space. “Sam and Jacomo were really determined to build a hip, contemporary chamber orchestra playing music that not only has broad appeal, but also opens the ears of the audience to other musical tastes,” says Beavers. “Sam’s arrangements draw people in, tapping into the aesthetic of Miami’s art scene.”

Hyken says when he enrolled as a master’s student in the Frost School’s Media Writing and Production Program, it was for its “buffet of skill offerings, from composing, arranging, producing, and more,” he says. “I'm grateful to Frost for sending us and for my friends and I wanted to play in this great band, to be a fellow in the New World Symphony, performed with the Singapore Symphony Orchestra, and earned a bachelor’s degree from Juilliard. "Being a complete artist in the 21st century means more than knowing your instrument. It’s also about how to do basic video editing, website development, composing, arranging, producing, and more,” he says.

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

Frost Wind Ensemble Chosen for CBNDA Performance

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

“The performing arts ensemble of appearing in September at the 59th Annual Monterey Jazz Festival, the groups were invited to perform after receiving top honors five months earlier at the 2016 Next Generation Jazz Festival, where they won the College Big Band and College Combo divisions, respectively. Three individual Frost School jazz students also received outstanding soloist awards: doctoral candidate and tenor saxophonist Phillip Doyle, master’s student and drummer Johnathan Hullet, B.M. ’15, and senior and drummer Marcello Perez, a Stamps Music Scholar. The Monterey Jazz Festival is the longest continuously running annual jazz event in the world, featuring over 500 students performing on eight stages. The Frost ensembles each performed twice: “That’s the best part of it,” says Daversa. “And our students got to spend 48 hours immersed in jazz music, going backstage and rubbing shoulders with some of the most relevant jazz artists today.” The headliners included Wayne Shorter, Quincy Jones, and Cécile McLorin Salvant, to name a few.

Two Frost Jazz Ensembles Perform at Monterey Jazz Festival

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

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

“Fusing the traditional art form with pop and electronic music, Hyken is creating a hybrid genre that is taking the modern classical world by storm.”

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

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

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

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

Also in November, jazz students added their positive energy to the opening of the Lennar Foundation Medical Center. It is a state-of-the-art health center located on the University of Miami’s Coral Gables campus. They also performed the Grammy Award-winning score and its famous saxophone theme music by Henry Mancini. The Mancini Orchestra conducted by Chris Walden also enjoyed a trip to Beverly Hills, California, to perform Mancini Delivered: A Musical Tribute to Ginny and Henry Mancini, at the Wallis Annenberg Center for the Performing Arts on April 1.

The American Music Ensemble (AME), comprised of students in the Bruce Hornsby Creative American Music Program at Frost, performed pop, rock, and R&B originally at the Grout Jr. Festival at the Miami Beach Bandshell in January and the Okeechobee Festival in March. The group has a melodic pop approach and great stage presence. Members are songwriters Will Newman, Anh Le, Carter Vail, and Mel Bryant, guitarists Aaron Hicks and Conor McCarthy, bassist Sara Keden, drummer Garrett Frazol, keyboardist Sam Bierman, sound engineer Amanda Abate, and faculty director Daniel Strange, M.M. ’09. The ensemble, plus other members of the Contemporary program at Frost, also sang backup vocals in a show behind Michael McDonald, Snarky Puppy, GaryZ, Vulfpeck, and Gallant.

The Henry Mancini Institute Orchestra conducted by Constantine Kitsopoulos presented the world premiere of the Blake Edwards’ 1964 hit comedy, The Pink Panther with live orchestra at the Festival of the Arts in Boca Raton, Florida, on March 11. They performed the Grammy Award-winning score and its famous saxophone theme music by Henry Mancini. The Mancini Orchestra conducted by Chris Walden also enjoyed a trip to Beverly Hills, California, to perform Mancini Delivered: A Musical Tribute to Ginny and Henry Mancini, at the Wallis Annenberg Center for the Performing Arts on April 1.

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**New Executives Bring Extensive Expertise and Experience**

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

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

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

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

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

Other recent professional staff hires at Frost include senior academic advisor Katherin Bessemer, director of programs Rachel Hamau, B.M. ’10, M.M. ’14, production services manager Gonzalo Mejia, programs manager Aiden Robertson, and office manager for studio music, jazz, and keyboard performance, Thierry Bien-Aime.
**Students Receive Royal Treatment from Fabulous Sir James Galway**

WITH AN IRISH TWINKLE IN HIS EYE and a bounce in his step, Belfast-born and world-revered flutist Sir James Galway conducted a master class on March 9 at the Frost School of Music, entertaining the audience with musical stories from his vast solo and orchestral career, sharing his practice routines, and coaxing student performers to the top of their artistry with a laser-sharp focus on intonation, intent, and interpretation.

As one of UM’s first Presidential Distinguished Scholars, the highly decorated Galway will return again in the fall to perform with orchestras in the Frost School of Music, entertaining the audience with musical stories from his vast solo and orchestral career, sharing his practice routines, and coaxing student performers to the top of their artistry with a laser-sharp focus on intonation, intent, and interpretation.

A household name with over 30 million recordings sold worldwide, and over five decades of touring and teaching, Sir James, who was knighted by Queen Elizabeth in 2001, coached four flutists from the studio of Associate Professor Trudy Kane: Mackenzie Miller, Maria Valleys, Tasy Bradshaw, and doctoral candidate Emilio Rutllant, M.M.’14. They performed repertoire for solo flute and piano by Philippe Gaubert, Jules Emilio Rutllant, M.M. ’14. They performed repertoire for solo flute and piano by Philippe Gaubert, Jules

“Don’t be afraid to play soft; it is really impressive to the audience. Show off your dynamics, show what you can really do!” At the end of a pastoral passage: “Look for the color. What does this ending mean? Serenity. You have to bring it into the music,” he says.

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

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

**Composer-in-Residence Inspires Students**

AN INFLUENTIAL TEACHER of composition, Martin Brennack has written music ranging from opera, chamber and symphonic music to film scores and computer music that is performed throughout the world. His music brings together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. He is the recipient of many prizes and commissions including the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others. He was in residence twice at Frost, during the Spring 2016 and Fall 2016 semesters, when he worked one-on-one and in classes with music composition students, critiquing their work and offering insightful suggestions on music and their career aspirations.

**Gender and Sexuality in Music of the Baroque Era Lecture**

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

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

“In her lecture “Salome in the Court of Queen Christina,” McClary compares the female characters in Richard Strauss’s 1905 opera with those of other composers of the era, examining how they reflect and challenge gender roles of the time. She also explores the ways in which women are represented in music, and how they have shaped the music we hear today.”

**Music Historian from Cuba Visits Frost School of Music**

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

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

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

For Croce, the concert brought him back to where he first worked with Hornsby. “While I was a student, opportunities like working with Bruce Hornsby, taking part in songwriting competitions, and opening for other artists shaped me into an all-around musician. Each of these occasions is unique to the Festival and I know many other students who have had similar interactions and now have similar stories to tell,” says Croce.

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

The Frost Flute Ensemble performed works by Frost faculty, and the Frost Extensions jazz vocal ensemble performed with the highly popular jazz/pop singer, songwriter, and guitarist Becca Stevens.

Hornsby knows all too well the impact that visiting performers, especially alumni, can have on students. “One of the first concerts I attended as a student was The Dixie Dregs, a band comprised of former UM music students. The performance inspired and amazed me,” says Hornsby.

It’s connections like Croce and Hornsby that communicate the value of merging the past and the present on center stage. “While I was a student, opportunities like working with Bruce Hornsby, taking part in songwriting competitions, and opening for other artists shaped me into an all-around musician. Each of these occasions is unique to the Festival and I know many other students who have had similar interactions and now have similar stories to tell,” says Croce.

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

Other featured artists included clarinetist Ricardo Morales, faculty piano artist Kevin Kenner, Quarteto Samba, singer Alicia Hall Moran, La Santa Cecilia, Mau y Ricky, Timpo Libre, the Pop-Ups, DJ Mark Farina, Etienne Charles and Creole Soul, The O’Connor Band featuring violinst Mark O’Connor, and blues guitarist Roy Rogers with violinist Carlos Reyes.

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

Master Classes Make Musical Impact

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

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

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

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

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

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

Kevin Short, former faculty who currently sings lead roles with The Metropolitan Opera, was artist-in-residence in the Department of Vocal Performance this year. He taught master classes and did private coaching with students in September and again in February.
Music Engineering Student Learns from MP3 Inventor

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

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

Having spent two years in Germany as a child, Abate was excited to return to Europe to further her career. Working side by side with senior-level scientists and engineers on leading-edge technologies and equipment, she deepened her knowledge and put it to practice in the fast-paced setting of internationally sought-after scientific research.

At Fraunhofer IIS, Abate worked on two projects: recording Digital Radio Test Streams in English and the development of a Windows application to demonstrate the efficiency of the institute’s latest audio codec, Extended High Efficiency AAC (xHE-AAC).

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

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

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

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

Breaking Through on The Voice

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

“Being on The Voice has already been such an amazing opportunity. Not only have I met so many talented musicians and artists on the show, but I’ve also learned so much just by being on set, around production, and professional industry folk,” said Ashley. “In addition to all that, The Voice has given me the opportunity to reach millions of viewers with my voice, music, and story. Building a fan base, and social media following can be so hard as a new artist, and the show helps jump-start all of that. By no means does it guarantee you a career, but it can definitely launch one if followed by the right hard work and dedication.”

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

Ramirez has served as AP Live’s first-ever teaching assistant for two years; this is just one accomplishment on a long list that includes three Grammy nominations. Prior to attending Frost, Ramirez was an undergraduate at Pontifical Xavierian University in Bogotá, Colombia, where she majored in sound engineering. While there she interned at Eareye Media Group, a U.S. company that specializes in developing audio-technological projects for movies and television. In that role, one of her projects included studio coordinating the recordings of Ricky Martin’s Grammy Award-winning album A Queen Esquire Escucha.

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

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

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

Herrera has sage advice for young professionals in the music industry. First, network all you can; socialize every time you have the opportunity. “Consider yourself with being the best at what you do, and expand your brand. Then, get it right the first time; this gives you a good reputation. Finally, he says, “Make people trust you. Play fair and people will call you back every time. Nowadays, trust is like gold in this industry, as if people trust you, you will get tons of opportunities.”
Shelton G. Berg began his first year as dean of the Frost School of Music at the University of Miami a decade ago amidst a crescendo of change in the music profession. Live-streaming services were upending the compact disc royalty apple cart for record companies, songwriters, and copyright owners. Traditional performance opportunities were changing. Home digital recording applications were impacting the studio business, and music publishers were revamping for on-demand sheet music downloads.

Berg viewed the shifting rhythms in the industry as an opportunity to create a bold new score. “Musicians have always found ways to adapt to new technologies,” he says, recounting how the invention of the piano, record player, radio, and VCR, also once seemed to toll the death of the music world. “New technologies present surprises, but then expand opportunities by exponents,” he says. “It is our job as educators to help our students both satisfy their core and prepare them for relevant careers with up-to-date skills in today’s musical landscape.” Berg encourages young musicians who might be wary of the prestissimo changes in the music field to focus on their “creative core” and to embrace the new technologies that can advance their music in the world. For Berg, that creative core is playing the piano—his source of discovery and joy. Yet he appreciates using technologies such as electronic keyboards and samplers, sequencing and music notation software for musical collaboration.

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

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

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

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

Some immediate outcomes were to make the music audition process more selective while raising the academic bar. Average mean SAT scores for incoming music freshmen rose more than 100 points between 2007 and 2012.

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

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

Shannon de l’Etoile, associate dean for Graduate Studies and professor of music therapy, says that one of Berg’s most impactful achievements has been the revision of the Master of Music degrees in performance. “Dean Berg has a unique awareness of the zeitgeist of today’s performing artist, and he has been able to bring that wisdom and experience to the table in a way that few deans are able to do.”

“Dean Berg has molded the Frost School in his own image—innovative and bold with an eye on the future,” says Karen Kennedy, director of Choral Studies and an associate professor. “Over the past 10 years, the Frost School has hired over 70 percent of the current full-time, tenure-track music faculty. To fill the vacancies of the long-serving and beloved colleagues that retired, Berg consistently sought ‘top-of-the-charts’ award-winning faculty that many thought were entrenched elsewhere.

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

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

The 2007 Framework of Success:
- Dean and faculty have a new undergraduate Frost Experimental Music Curriculum and pilot new degrees within three years.
- Community Outreach: MuseumFest provides mentorship training to 20 Frost students, who provide free semi-private music lessons to 43 middle school youth. The program now serves 250.

2008

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

2009

- Arsch Center Debut: The Frost Wind Ensemble and Frost Symphony Orchestra perform and aden Advise Art Center debut with John Conigliaro’s Circus Muses and Wes Wilson Concerts.

2010

- Law and Music Business: UN School of Law and Frost School of Music launch the first J.D./M.M. in Pop Music Business program.
- Rock and Roll Celebration: Songwriter Lanzodi Deser performs new renditions of his Motown hits with students at Festival Miami including Sugar Pie, Honey Bunch, and Chief of the Nameless.

2011

- Inside Out Award: Dean Berg receives the University of Miami Alumni Association’s Inside Out Award for helping to bring alumni closer to the university.
- Stamps Visiter Series: Gunther Schuller, composer and pianist, performs with the HMI Orchestra.

2012

- Impressive SAT Scores: Mean SAT scores for incoming freshman of the Frost School of Music rose from 1335 in Fall 2007 to 1318 in Fall 2012.
- Thought-Leader Meetings: Music business executives meet with Dean Berg in New York, Nashville, Los Angeles, and San Francisco to discuss industry trends and career opportunities for new grads.
- Iron Arrow: Dean Berg is tapped into Iron Arrow, the highest honor at the University of Miami.
who joined the Frost faculty a year after Berg began. “Students are granted the opportunity to interact with world-class musicians across all genres, radially challenging and expanding their views of what it means to be a performing artist,” adds Kennedy.

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

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

Berg is pleased by the school’s advances that include the implementation of the Frost Experimental Music Curriculum; creation and expansion of the Donna E. Shalala MusicReach mentoring program; the launch of Frost Online with master’s degrees in music business and arts presenting; and national acclaim for the Frost Opera Theater, Frost Symphony Orchestra, and the multi-genre Henry Mancini Institute Orchestra. As he looks forward to his next five-year term, he is excited by ‘new inroads the faculty are making to integrate deeper ‘through lines’ across the entire school in such areas as marketing, stage presence, repertoire development, and more.’ (See feature story, page 28).

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

President Julio Frenk notes Berg’s international reputation as an innovator in higher education and a groundbreaking leader in arts and culture. “Since my arrival at the University of Miami, I have been impressed with his inspiring teaching, brilliant performances in a wide range of genres, and deep commitment to the mission of the University,” says Frenk. “The Frost School of Music is a true magnet for talented students and faculty, and also attracts the generous support of philanthropic champions, all of whom have helped Shelly transform the school into a national flagship in music education.”

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

He hopes that other university music programs copy the Frost School’s lead. “Because when that happens,” he says, “we will know that we have truly affected music’s future.”
FROST SCHOOL OF MUSIC GRADUATES now emerge into a professional music world so transformed by technology—from streaming to social media to sophisticated yet affordable recording software—that long-held traditional goals, such as selling millions of records or snagging a seat in a symphony orchestra, no longer necessarily spell success.

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

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

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

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

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

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

EMBED IT OR FORGET IT

Inspired by that ambitious vision, the dean held a series of retreats with department chairs and faculty members to ask key questions: How do you integrate these broad skills into the curriculum as a unified whole, not just items in the music degree shopping cart? And since students’ schedules are already overflowing with classes, practice, and performances, how do we accomplish all of this without adding classes?
“Faculty from completely different parts of the school broke into small groups to identify the skills we wanted students to build,” recalls cellist Ross Harbaugh, professor and chair of Instrumental Performance at Frost. “The ones that kept coming up, such as technology, engagement, and improvisation, coalesced into the CREATE initiative’s key themes, which we call through lines.”

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

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

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

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

From their perfect posture to their prodigious skills, Frost students will clearly be well poised to take turns practicing their keyboard and improvisation skills.

EMBED IT OR FORGET IT

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

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

COAXED OUT OF THE COMFORT ZONE

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

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

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

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

**Create** | Music Literacy: Compose, Improvise, Arrange and Keyboard

**Relate** | Context: Historical, Theoretical, and Cultural

**Engage** | Communication: Stage Presence, Speaking and Writing

**Analyze** | Critical Thinking: Understand, Evaluate, and Apply

**Teach** | Pedagogy: Deeper Understanding for Self, Facilitate Understanding in Others

**Employ** | Career Development: Technology, Entrepreneurship, and Business Skills

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

**EMBED IT**

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

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

**DEEPENING UNDERSTANDING THROUGH TEACHING**

Frost master’s student, jazz drummer Marcus Grant, is dedicated to mentoring young musicians who are just beginning to explore their own budding talents. In addition to providing private lessons and putting in several hours each week with the jazz bands at two local schools, Grant is responsible for guiding the rhythm section of the Greater Miami Youth Symphony’s jazz band to new levels of syncopated perfection.

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

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

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

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

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

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

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

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

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

Trumpet and media writing major Christian Duranara, left, joins Gaby Spampiano and Ellen Spahna in taking photos for social media to promote their senior recital.
“TEACHING TOUCHES A LOT of our spiritual aspects and requires a lot of compassion, discipline, and respect, which, to me, is something that relates to the spiritual world,” says Dafnis Prieto, a 2011 MacArthur Fellow, and a Grammy and Latin Grammy nominee who joined the jazz faculty of the Frost School of Music two years ago. Originally from Cuba, his progressive approach to drumming and composition quickly revolutionized the New York jazz scene when he arrived there in 1999.

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

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

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

“Think of Mozambique-meets-Babalú Ayé,” he suggests, invoking both an Afro-Cuban rhythm and the music for a Yoruba deity. He then taps a few sample beats on his music stand—and somehow, it works. The rhythm section clicks into place. With the percussionists, the bass, and the piano now locked-in, bit by bit, and in fits and starts, the contours of the piece begin to emerge. As the rest of the players find their way through their parts, Prieto lets things run, stopping...
"We’ll deal with that later," he says as a particular subject matter, "says Prieto. "What we teach is what we learned on our own. Gonzalo and I are making a living out of what we did outside the school in Cuba. But at the same time, there’s the discipline and the idea that music, it’s not just a job. It’s a passion, a way of life. That is something that I got from some of my teachers in Cuba."

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

Prieto and Rubalcaba joined a faculty at Frost that are highly regarded in Latin jazz circles, such as trumpeter Brian Lynch, pianist Martin Bejerano, M.M. ’98, and arranger Alberto de la Reguera, the director of the Frost Salza Orchestra. And seemingly just like that, the University of Miami Frost School of Music served notice that it was not only a top jazz school but the place to learn about Latin Jazz and Afro-Cuban music directly into my own music.” Then again, as it turns out, a Rubalcaba arrangement on a DaVersa composition contributed to the success of the Frost Concert Jazz Band, directed by DaVersa, winning its category at the 2016 Monterey Next Generation Jazz Festival. “He turned it into an Afro-Cuban piece and it was awesome,” he says. Bejerano, a Cuban-American who considers himself a Latin musician who plays jazz, rather than a Latin jazz musician, says that “while there have been some really good people who have been adjuncts, it was long overdue for a music school in Miami to have people on the faculty who are really experts on this music.”

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

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

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

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

But there’s another aspect to it. “I would say that spirituality in music is the most important thing for me, the joy it brings,” he says. “I was just talking with Gonzalo yesterday, and he said how for him there’s no happiness as intense or fulfilling as the feeling when performing music—and that’s how it is for me. When you tune into music, everything else falls away and you find yourself in this place that’s magical.”
“Musicology is the history of what happened, music history,” says Department Chair David Ake, “but also an exploration into what music has meant for different people in different places and times. I think most important for me, and ultimately for everyone, is the notion of identity, that music helps to give us a sense of who we are as individuals and as groups.”

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

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

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

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

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

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

It’s reflected in the multi-cultural backgrounds of the students, Schwartz-Kates says, and in the international focus of their research.

One of her students, pianist Cary Peirato, M.M.’15, helped to uncover the history of Cuban-born composer Maro Rizo, an orchestrator on the 1950s television series I Love Lucy featuring Lucille Ball and Desi Arnaz. Another, Clifford Satter, D.M.A.’13, earned a Fulbright scholarship to study Uruguayan candombe drumming in Montevideo.

International Perspective
Other esteemed faculty members also bring international interests and perspectives to the Frost School’s cultural blend. Associate Professor Karen Henson fell in love with opera as a child in Yorkshire, England, when she went to see Carmen, about a fiery Spanish gypsy girl.

“The thing I remember about it was being told that there was going to be a stabbing at the end,” she says. It sparked a lifelong passion that has yielded multiple fellowships, awards, and articles in a variety of scholarly journals and edited volumes—as well as two books, Opera Acts: Singers and Performance in the Late Nineteenth Century and Technology and the Diva: Supranova, Opera, and Media from Romanticism to the Digital Age (Cambridge University Press).

“A lot of musicology now involves cultural, historical, and contextual discussion—the significance of music in the past or present,” she says. “But I think it’s really important to say why that matters for a particular moment in a piece of music. Or even a particular note. And I think it’s important because it makes people feel less intimidated by classical music.”

She praises other graduates already making their own lasting marks.

Michael Palmese, M.M.’14, has delved extensively into the work of contemporary American composer John Adams, unearthed pieces that Adams himself thought were lost. “You kind of feel like Indiana Jones looking around at these archival radio broadcasts or digging around in someone’s storage unit,” Palmese says.

Kendra Preston Leonard, M.M.’98, is focusing her work on music and Shakespeare.
Welcoming New Frost School Faculty

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

Jodi Levitz, professor of viola in the Department of Instrumental Performance, will begin teaching full time at Frost beginning fall 2017; she was a visiting professor in 2016-2017. Levitz possesses an international reputation as both consummate artist and teacher. Former principal violist and soloist with the critically acclaimed Italian chamber group Solisti Veneti, a position she attained while a student at the Juilliard School of Music, she performed in the great halls of the world, including the Salzburg Mozarteum, the Musikverein in Vienna, the Tonhalle in Zurich, and La Scala in Milan. She has performed throughout Europe, North and South America, and Asia, and recorded for such distinguished record labels as Concerta, Dynamic, Naxos, Arie, Klees Classics, and Erato. A highly regarded educator and pedagogue, she was professor of viola and chamber music for 15 years at the San Francisco Conservatory of Music, where she served as both chair of strings and chair of chamber music. A recipient of the Sarlo Family Foundation Award for Excellence in Teaching, Levitz’s students have achieved notable accomplishments, including first prize awards from the Walter W. Naumburg and Fischoff chamber music competitions, positions in major orchestras, and critical career launches in over two decades. She is featured with the ensemble on several albums, including Brian Blade Fellowship, Perceptual, Season of Changes, and the Grammy-nominated Luminaria. He has also worked with Betty Carter, Joey DeFrancesco, Jimmy McGriff, the Haitian band Tabou Combo, and many others. Butler has served as secretary of the International Association for the Study of Popular Music-U.S. (2008-2010) and was elected to the board of directors of the Haitian Studies Association (2010-2013). Prior to joining the Frost School of Music faculty, he taught at the University of Chicago and the University of Virginia.

Melvin L. Butler, associate professor of musicology, earned his Ph.D. in ethnomusicology from New York University, where he also received an M.A. in jazz studies. He also holds a bachelor’s degree in performance from Berklee College of Music. His research focuses on music, religion, and cultural identity in Haiti, Jamaica, and the United States. At the heart of his scholarship lies a critical reconsideration of how music shapes power dynamics, ritual experiences, and cultural performances throughout the African diaspora. An acclaimed saxophonist, Butler has performed with Brian Blade and the Fellowship Band for over two decades. He is featured with the ensemble on several albums, including Brian Blade Fellowship, Perceptual, Season of Changes, and the Grammy-nominated Luminaria. He has also worked with Betty Carter, Joey DeFrancesco, Jimmy McGriff, the Haitian band Tabou Combo, and many others. Butler has served as secretary of the International Association for the Study of Popular Music-U.S. (2008-2010) and was elected to the board of directors of the Haitian Studies Association (2010-2013). Prior to joining the Frost School of Music faculty, he taught at the University of Chicago and the University of Virginia.

Santiago Rodriguez, professor and chair of the Department of Keyboard Performance, was awarded the Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting in August 2016. His piano students are competition winners and finalists, and his performance virtuosity is an inspiration to all in the Frost School of Music. Rodriguez made his Carnegie Hall debut under the baton of Dennis Russell Davies. His international career was launched in 1981 when he won the Silver Medal at the Van Cliburn International Piano Competition. One of today’s foremost interpreters of the music of Sergei Rachmaninov, he has performed all of the composer’s major piano works in concert. His Rachmaninov recordings received the Rosette award in The Penguin Guide to Recorded Classical Music. Rodriguez has recorded numerous world premieres, including Piano Concerto No. 1 by Mario Castelnuovo-Tedesco; the Concerto for piano, strings, and cymbals of Carlos Suriñach; and the Piano Sonata No. 2 of Alberto Ginastera, which was premiered by Rodriguez at Alice Tully Hall in New York.

Shawn Crouch, D.M.A. ’16, is assistant professor of professional practice of music theory and composition, and artistic director of the White Ibis Ensemble. Gramophone Magazine calls Shawn Crouch a “gifted composer” and Anthony Tommasini of the New York Times describes his work as music of “gnarling atonal energy.” Crouch has received awards from the American Academy of Arts and Letters, The American Prize, ASCAP, Yale University, MusicaFuta, and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American Composers Forum. He serves on the board of directors of Chorus America. Crouch’s works have been performed by the Cleveland Orchestra, the American Modern Ensemble, Cantor New York, California E.A.R. Unit, Chanticleer, Del Sol String Quartet, the Eastmani, Eighth Blackbird, Last Dog New Music Ensemble, newEar Contemporary Ensemble, Phoenix Chorale, Prism Quartet, Santa Fe Chorale, Seraphic Fire, the Yeouin’ duo, and Volti. He received a D.M.A. at the University of Miami Frost School of Music, an M.M. from the Yale School of Music, and a B.M. from the New England Conservatory.

Frank Wayne Ragland, D.M.A. ’04, visiting professor of vocal performance, teaches a variety of vocal styles including classical, music theatre, pop, rock, and country, and has success with them all. He also serves on the faculty of the Frost Salzburg Music Program. He has performed in opera, oratorio, musical theatre, and recitals throughout the United States, Canada, Australia, Europe, South Africa, the Middle East, and Central America where he was invited by the U.S. Embassies of Costa Rica and Honduras to give recital tours and master classes. He has performed in such notable venues as Carnegie Hall, Avery Fisher Hall, Cairo Opera House, and Notre Dame. In 2014, while teaching at Oklahoma City University, he was awarded the university’s Faculty Excellence in Teaching Award. Ragland’s students have sung with Houston Grand Opera, Trio-Cities Opera, and Glimmerglass, to name a few, and have gone on to top graduate programs and young artist programs. They have also won competitions, been signed by agents and hired by some of the top theaters on Broadway including Lincoln Center, and Longacre Theater. He earned degrees from Atlantic Union College, The Longy School of Music, and the University of Miami Frost School of Music.
Faculty Updates

Jason Ferrante, visiting assistant professor of vocal performance, is praised by Opera News for "singing up a stylish storm" and for getting "the gold star for trills." He has appeared in over 70 opera productions and in concert on five continents including performances at New York City Opera, Wolf Trap, Teatro Comunale di Bologna, Teatro Comunale Luciano Pavarotti, Wexford Festival Opera, Tongwynl, Kennedy Center, Juilliard, Guangzhou Opera House, Bard Music Festival, Florida Grand Opera, and with major opera companies. Ferrante's students are singing with such opera companies as The Met, Covent Garden, English National Opera, Santa Fe, San Francisco, Glimmerglass and more. They have been winners in competitions including Operakids, Met National Council, Zachary Society, Sulkun Foundation Awards, the George London Foundation, and accepted to young artists programs, conservatories, and universities. Ferrante earned M.M. a B.M. degrees from Juilliard School where he studied with Beverly Peck Johnson and was the recipient of the Alice Tully Voice Scholarship.

Judy O. Marchman, D.M.A., ’13, soprano, is a lecturer in the Department of Vocal Performance. She completed her doctorate in vocal pedagogy and performance at the Frost School of Music, and earned an M.M. at Florida State University and a B.M. at Palm Beach Atlantic University. She has presented at major conferences including the Symposium on Singing and Song in Newfoundland, Canada, the National Association for Music Education (NAfME), the College Music Society (CMS), and the Florida Music Educators Association (FMEA). She has performed at the Atlantic Music Festival, Operalîbres’ summer and winter workshops, and the national conferences of the National Association for Teachers of Singing (NATS), and the National Opera Association (NOA). She has performed the operatic roles of Miss Wordsworth in Albert Herring and Eurydice in Les Malheurs d’Orphée and as a soloist in Mozart’s Requiem, Faure’s Requiem, Bach’s Magnificat, Vivaldi’s Gloria, and Rutter’s Magnificat and Gloria. Performance awards include the MIT Cross Award and the Friedrich and Virginia Scher Award.

Brent Swanson is a lecturer in the Department of Musi- cology. He earned a Ph.D. in ethnomusicology from the University of Maryland and holds a M.M. in musicology and B.F.A. from the University of Florida. Swanson’s research interests include various African musics, Latin America, the United States, and the Caribbean. Swanson is currently preparing a chapter on Rwandan singer-songwriter Jean-Paul Sampaï’s music for the book, Arts, Music, and Social Healing: Experiences from the African Great Lakes Region and Beyond, edited by Helen Hirjins and Ruthil Ubaldo, forthcoming, 2017. Swanson is also a professional performer and songwriter and has performed with a wide variety of artists including Ba Diddie, Marco Pereira, Hamilton de Holanda, and Jean-Paul Sampaï. Additionally, he served as president of the non-profit Mizra Children of Rwanda, which raises awareness about how traditional music and dance can facilitate peace and reconciliation in Rwanda.

Carlos Abril, B.M., ’93, professor and director of undergraduate music education, presented on the topic of music classroom space and design at the International Society for Music Education’s 2016 world conference and was the featured pianist at the New- York Forum on Music Education in Xianen, China. Abril is on the editorial board of the Journal of Research in Music Education and is newly appointed to the editorial board of Berwick International de Educació Musical. He was awarded a USD 1,000 award to further his research on diversity in U.S. high school music ensembles.

Christopher Bennett, B.S.E.E., B.M., ’97, M.S.M.E.T., ’07, Ph.D., ’10, research assistant professor of music engineering technology at the Frost School of Music, is partnership with researchers in the Department of Anesthesiology at the Miller School of Medicine, has been awarded a grant to examine the auditory perception cognitive impact of medical alarm on hospital personnel. An international medical instrumentation group, as part of a larger effort to overhaul medical equipment alarms, is finding the research.

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

Newly Tenured Faculty of Frost

T he Frost School of Music is pleased to announce that David Abe (professor and chair, musicology); Robert Caroshio (professor, conductor); Joan Chattaint (associate professor, theory and composition); and Nukko Takas (associate professor, piano) were awarded tenure by the University of Miami Frost School of Music in 2016. They join a prominent group of faculty who are considered international leaders in their respective fields.
Passionate Percussionist Inspires Excellence

THERE ARE FEW ARTISTS as extraordinary they are known to all by the mention of one name only. In the world of modern percussion performance, one such name is Svetoslav “Svet” Stoyanov. He is an artistically engaged percussion superstar on the Frost School of Music faculty. As artists, we must bring magic to music, and then share that magic,” he asserts.

A seasoned performer and passionate advocate for contemporary and new music, Stoyanov is recognized internationally for captivating audiences, not only with his artistry but also with visual showmanship and creative staging. He has appeared worldwide in hundreds of concerts, but also with visual showmanship and creative staging. His students have performed with major orchestras, winning key competitions, and being major orchestras, winning key competitions, and being

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

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

Koenja Kouljic, a first-year master’s degree candidate from Serbia, was met by Stoyanov in a master class in Europe. She waited five years for the opportunity to study with him. “Svet far exceeds my expectations,” she says. “He beautifully balances his role as a mentor and a dear human being. His knowledge and sensitivity are far beyond his years.”

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

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

“If you choose to do something, do it at the highest level possible, or don’t do it at all,” he says, meeting of the Southeastern Region of the American Music Therapy Association.

Stephen Guerra, Jr., D.M.A. ’16, lecturer in studio music and jazz, managing director of the Henry Mancini Institute, was inducted into the Londonbased High School Hall of Fame in his hometown of Londonderry, New Hampshire. Guerra served as an arranger for a new jazz/fusion show by Steve Miller at Lincoln Center, and as an assistant orchestra director in Dean Shelly Berg on the Yoshiki Classical Special tour in Japan, Hong Kong, and New York City’s Carnegie Hall.

Ross Harbaugh, professor of cello, performed extensively with the Deering Estate Chamber Players, the Florida Grand Opera, and the Ragman String Quartet. Harbaugh is also touring in Florida this year, performing Chopin’s Cello Sonata, which he recorded in January. He is in chamber music editor of the American String Teacher’s Association’s String Teacher Magazine, where he published an article in the August issue entitled “Effective Language Use in Chamber Ensembles.” Harbaugh presented a workshop at the national convention of the American String Teachers Association (ASTA) in Tampa entitled “Building a Musical Interpretation: The Tools You’ll Need.”

John Hart, B.M. ’83, lecturer of studio music and jazz, released Exit from Brooklyn on Zoho Records. He was featured in the November issue of Vintage Guitar Magazine and toured China for two weeks last April with violinist Janacek Martin and recently in Japan with vocalist Hilary Kole and her quartet. He is working on a follow-up release for Zoho.

Four Frost Faculty Receive Provost Research Grants

Each year the provost of the University of Miami awards research grants to foster excellence in research and creative scholarship that provide support for direct costs. Four professors from the Frost School of Music were among the recipients this year: Professor of Music Education Carlos Abril for his research on Diversity in U.S. High School Music Ensembles; Associate Professor of Composition Dorothy Hindman for her project: Trademarking Trayvon: Nine Works for Chamber Orchestra; Assistant Professor Brian Powell for his research Into New Compositions for Violin and Outside Bass; and Assistant Professor Aaron Tindall for his project: Reimagining the Solo Tubist through Jazz.
Faculty Updates

Rachel Lebon, Ph.D. ’86, has a shared history with the University of Miami since 1980, when she began teaching. She taught at the Frost School of Music, where she was a professor of instrumental performance, served as Composer in Residence at University of Central Florida in February. He has had numerous performances of new music in the U.S. and Europe, including a world premiere of his “Four Trios” for Trio Clave, as conductor. Sheperd will join Christian Maciù as a teacher for the Conducting program at the Cabrello Music Festival in California.

Lindsay’s arrangements and compositions have been published in various journals and books, including her first book Perspectives in Music Education. Her research of special learners. Zdzinski serves on the Society for Music Education, in Glasgow, Scotland, focusing on teaching research, music education, and more. He appears regularly on the Golden Coast Jazz society’s annual subscription series and he plans to publish his methodology for ear training and bass instruction.

The University of Miami has been a significant part of my life story,” he says, “and seeing the growth of the school under four deans is at the core of that story.” He thanks the late Dean Bill Lee and Jerry Coker for continued support, and Dean Shelly Berg for what Coffman calls “the amazing transformation of the Frost School of Music.” He also commends the “extraordinary efforts of Whit Sidener” who chaired the department, as well as the “incredible faculty, and dedicated colleagues at Frost, and though I will no longer be teaching, I plan to pursue a vibrant research career in retirement,” Schwartz-Kates says.

Throughout her 38 years in collegiate education, Schwartz-Kates’ research has focused on contemporary Latin American music, ethnomusicology, national identity, and film music. Schwartz-Kates has devoted her life work to the study of Argentinean composer Alberto Ginastera, spending the past year celebrating the centennial of his birth by lecturing at conferences and music festivals worldwide. She has authored over 60 publications including her first book Alberto Ginastera: A Guide to Research (Routledge Press), and was awarded two prestigious grants from the National Endowment for the Humanities to complete her forthcoming Revealing Screens: The Film Music of Alberto Ginastera (Oxford University Press).

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

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

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

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

Rachel Lebon served as a professor of Jazz Vocal Performance for the past 25 years. She is a clinician and member of the Voice Institute, and authored two books, The Professional Vocalist: A Handbook for Commercial Singers and Teachers, and The Versatile Vocalist: Singing Authentically in Contrastive Styles and Idioms. She taught master classes in Europe, performed on jingles and television shows, and adjudicated alongside Lalo Schifrin, Quincy Jones, Elmer Bernstein and Mel Torme. She says, “the desire to make and/or hear music is fundamental to every human being, and is what unites us.”

She was previously on the faculty of the Frost College, and was an academic advisor in the U.S. Air Force. She toured worldwide with the show band Tops In Blue, which included a U.S. government sponsored tour to Portugal and the Soviet Union. Prior to earning her Ph.D. at the University of Miami, Lebon earned B.M. and M.M.E. degrees from North Texas State University.

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

Faculty Focus

Brian Russell, composer, has been active in the Miami music community for over 50 years. His compositions have been performed by various ensembles, including the Miami Symphony Orchestra, the Miami Philharmonic, and the Miami Youth Symphony. Russell is a practicing lawyer and has served as an advisor to the Miami City Commission. He is a member of the American Composers Alliance and the Florida Federation of Music Clubs. Russell has won numerous awards for his compositions, including the 2017 Florida Music Educators Association Composition Award. He is currently working on a new composition for the Miami Symphony Orchestra.

Stephen Zdzinski, professor of music education, has been a member of the University of Miami faculty since 1978. He has received numerous awards for his research and teaching, including the 2014 University of Miami Excellence in Teaching Award. Zdzinski is a frequent presenter at national and international conferences, and his work has been published in numerous journals and books. He is the author of several books on music education, including “Music Education: A Comprehensive Approach.” Zdzinski has served as editor of the Journal of Research in Music Education, and was a recipient of the 2010 American Music Education Association’s Distinguished Service Award.

Donald Coffman, a trombonist and educator, has been a member of the University of Miami faculty since 1982. He has received numerous awards for his teaching and research, including the 1996 American Music Education Association’s Distinguished Service Award. Coffman is a frequent presenter at national and international conferences, and his work has been published in numerous journals and books. He is the author of several books on music education, including “Music Education: A Comprehensive Approach.” Coffman has served as editor of the Journal of Research in Music Education, and was a recipient of the 2010 American Music Education Association’s Distinguished Service Award.

Rachel Lebon, Ph.D. ’86, an educator and musicologist, has been a member of the University of Miami faculty since 1980. She has received numerous awards for her teaching and research, including the 1996 American Music Education Association’s Distinguished Service Award. Lebon is a frequent presenter at national and international conferences, and her work has been published in numerous journals and books. She is the author of several books on music education, including “Music Education: A Comprehensive Approach.” Lebon has served as editor of the Journal of Research in Music Education, and was a recipient of the 2010 American Music Education Association’s Distinguished Service Award.

Deborah Schwartz-Kates, an educator and musicologist, has been a member of the University of Miami faculty since 1982. She has received numerous awards for her teaching and research, including the 1996 American Music Education Association’s Distinguished Service Award. Schwartz-Kates is a frequent presenter at national and international conferences, and her work has been published in numerous journals and books. She is the author of several books on music education, including “Music Education: A Comprehensive Approach.” Schwartz-Kates has served as editor of the Journal of Research in Music Education, and was a recipient of the 2010 American Music Education Association’s Distinguished Service Award.
The UM Black Alumni Society’s First Black Graduates Project chronicles an important part of our history and acknowledges those who blazed the trail of diversity and inclusion at the University of Miami. Thirty-five years after it opened for classes in 1982, the University admitted its first black students. Created in 2012, the First Black Graduates Project aims to identify black graduates from 1961 to 1979, document their personal histories, and raise funds for scholarships.

To honor these pioneers and celebrate their courage, successes, and contributions, the 2017 Coral Gables campus February 24-25. The event included a special presentation of the First Black Graduates Endowed Scholarship Fund.

The Frost School of Music congratulates its first black graduates in the 3rd annual Music Industry Forum at Berklee College of Music and offers composing, freelance bassist, and solo bass artist. Producer, engineer, bandleader, percussionist, and sideman, is a Yamaha Performing Artist. He is a past president of Nor’East. He also appeared with the Vosbein-Magee Big Band at the 2016 Salzim Jazz Festival, and the Jazz in the Park Festival in Richmond, Virginia.

* Deceased

1930s

John Samuel McIntyre, M.M. ’80, is the professor of music at Saint Mary’s-of-the-Woods College in Indiana. McIntyre co-produced the album Tracy Richardson Live at the Cajun and is a 2016 Indiana Arts Commission Individual Artist Grant Recipient. Ken Ngko, M.M. ’80, is currently teaching saxophone, clarinet, and ensemble at Southern Connecticut State University in New Haven, Connecticut, and is a Yamaha Performing Artist. He currently plays alto and soprano saxophones, flute, and EWI with the Ken Ngko Band and 1st tenor sax with the Jena-Wendelburg Big Band.

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

Bruce Zimmerman, B.M. ’81, is an independent film composer. His production music through ZimMusic received an ASCAP Special Recognition at the Viva la Strings! Festival, performing it on tour in the U.S. and Brazil. Fuchs will record his fifth disc for Naxos with the London Symphony Orchestra at Abbey Road Studios in August 2017.

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

Steve Holte, M.M. ’82, is a recording artist for the Challenge Record label based in Netherlands. His composition “Pedro Bronta” is featured on pianist Kenyon Barmore’s album Flight Path on Candid Records, and he appears on vtraphone and as an arranger on the North American Jazz Alliance’s release The Montreal Sessions on Challenge Records.

Mark Hamon, B.M. ’94, M.M. ’97, is the in-house composer and arranger for Flagler Church in Centerline, Ohio, where he serves a 36-piece orchestra and 36-piece string ensemble. Recent commissions include Viva la Strings! for quartet string, and Great is Our God at the 12-minute original work for solo voices, SATB choir, concert orchestra, and multimedia.

Beth Welker, M.M. ’94, adjunct faculty at Palm Beach Atlantic University and percussion coach at South Plantation High School and few other middle schools in Broward County. Welker has performed with the Naples Philharmonic, and with other musicians from Miami Dade to Palm Beach counties.
Cristian Măcelaru, Named Frost Distinguished Alumnus

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

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

Măcelaru, who started his career as a violinist, won the Solti Conducting Award in 2014 and has since established himself as one of the fastest-rising stars of the conducting world. He first led the Chicago Symphony Orchestra in 2012, continuing for three critically acclaimed seasons as their music director.

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

Last summer, Măcelaru made season debuts at Ravinia Festival with the Chicago Symphony, Hollywood Bowl with Los Angeles Philharmonic, Wolf Trap Festival with the National Symphony, Aspen Music Festival, and the Chautauqua Music Festival with Wynton Marsalis.
video games Star Wars: Battlefront, and Star Wars: The Old Republic; Jeremy’s arrangements can be heard on the upcoming projects with Morgan Page and producer Jayceeoh.

Jessica Parks, B.M. ’05, music engineering technology. is currently working on several projects with Morgan Page and producer Jayceeoh.
new solo project called It’s Over, consisting of original compositions performed in hybrid acoustic/electronic setting.

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

Jason Harvell
B.M. ’06, is a financial advisor with Morgan Stanley in Williamsport, Pennsylvania. He serves on a board member for the Upturn Music Collectors, and on advisory boards for the Williamsport Symphony Orchestra and the Community Arts Program and Theatre.

Andrew Kam
B.M. ’06, is the orchestra director for Bellefonte School District and conductor for Bellows Youth Symphony Kam is a violinist with Tacoma Symphony and Yalta Symphony and was honored in Lake Washington as orchestra guest director for the Uptown Music Collective, and on advisory boards for the Williamsport Symphony Orchestra and the Community Arts Program and Theatre.

Diosan Borrego
B.M. ’10, is a video designer and composer for Samhain, a food decoration band in Nashville, Tennessee. Poiesz participated in recording sessions in Nashville, Tennessee.

Nick D’Angiolillo
B.M. ’08, is the director of orchestras and string music education and interim conductor of the wind ensembles at the University of Central Florida. Chuvy is active as a guest conductor, leading the Orlando Philharmonic in several concerts and conducting honor orchestras in Tennessee, North Dakota, North Carolina, Kentucky, Washington state, and Florida.

Morgan Stanley’s Diversity and Inclusion (D&I) team, which is now available on iTunes and all streaming services.

Steve Brickman
B.M. ’10, is a chief executive officer of Brickman Studios, an audio/video company dealing with music-related events, and is the creator of music groups Hello Kitchen and Plasma Face. "It can be a place where performers can test out their new compositions under the alias Plasma Face, performing around New York City and scoring songs for film.

Diana Crowne
M.M. ’09, is an assistant director at Walnut High School in Marion, Ohio. Crowne conducted the Walnut High School Chamber Music Ensemble at the 2016 Midwest Clinic in Chicago, Illinois.

Kelly Harmon
M.M. ’09, is the chief executive officer and co-founder of Rabbile LLC, a startup that builds digital local music collections with public libraries.

Stana Le
B.M. ’09, is a board-certified music therapist and soprano for the Cleveland POPSS Orchestra.

Kenny Link

Jennifer Deek
B.M. ’10, is the music therapist/immunization coordinator at Brandonville Hospital in Austin, Texas. She is a member of the Austin Civic Wind Ensemble and was recently selected as president-elect of the Central Texas Music Therapy Association.
ClassNotes

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

Matthew Evan Taylor, M.M. ’11, D.M.A. ’15, is a part-time lecturer in music theory at the Frost School of Music. The Manhattan College Chorus commissioned him to write arrangements of Aaronson’s “Dream On” and “Livin’ on the Edge” for their performances at the United Nations Concert for the Rainforest Fund.

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

Michelle Gregg, J.D./M.M. ’12, is the director of U.S. Business Affairs at Kohalt Music in New York City.

Keesey Butler, M.M. ’13, is an elementary general music teacher at Braddock Elementary School in Fairfax County, Virginia. He holds a position as baritone saxophone in the Fairfax County Syndicate, and is a sideman in New York City area. Levy is a member of Women in Music, Women in Cable Television, and Advertising Women of New York.

Adrienne Stout, B.M. ’13, is a featured session recording artist on Kim Burrell’s new album, as well as on the debut album of Saint Orbin Bennett’s EP Soul of a JAmerican. Stout wrote and recorded strings and vocals on Eddy Bayas EP Diana Qusan, which was featured in the Huffington Post, and was a guest performer for Arcti & Sono. She was recently featured on the board of trustees of ArtServe, Inc., a Fort Lauderdale-based non-profit organization.

Michelle Ozog, B.M. ’13, M.M. ’15, is currently touring the world as violinist with the string quartet Orpheus. In the 2016-2017 season, the group is touring throughout the United States, China, and parts of Europe, and recently became guest faculty at Florida Gulf Coast University for the 2016-2017 school year.

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

Adam Tol, B.M. ’13, independently released his first album, Past the Hypothetical, and artist Flor Stevenson picked up his Fiction EP for release on the UK-based Cloudhead Records. Other releases include singles and collaborations with respected international artists including Chimes and Rhodes. He has performed his music via Tour EDM, River Ruving, EDM Source, and NoCopyrightSounds.

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

Joshua Henry shines in National Tour of Hamilton

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

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

A double Tony Award nominee whose career has quickly unfolded since his graduation 11 years ago as a musical theatre vocal major from the University of Miami Frost School of Music, Joshua Henry received his first Tony nomination as the featured voice in the first North American tour of Hamilton. “Standing on that stage at the Shubert Theatre in New York City is a dream come true. To be able to immerse myself in the material that I get to perform is the ultimate goal for an actor,” he says.

“My journey with Hamilton began in 2014 when I was cast as Aaron Burr in the national tour,” Henry says. “Since then, I’ve had the opportunity to perform in several other productions of Hamilton, including the Broadway, Los Angeles, and National Tour productions. Each time I’ve had the chance to revisit and refine my interpretation of Aaron Burr, I’ve been able to bring something new to the role. I’m grateful to have been a part of such an iconic production and to have had the opportunity to continue telling the story of Alexander Hamilton on stage.”

Henry’s dedication to his artistry and well-deserved success remains a source of pride and inspiration to alumni, faculty, and students at the University of Miami.
Taylor Rambo, B.M. ’14, serves as the executive and operations associate for the Association of Performing Arts Presenters. Rambo also works as the assistant manager of music and opera for La Ti Do, a musical theatre cabaret and spoken word series in Washington, D.C.

Andrea Felippa Julian Yeboah, D.M.A. ’14, is the music director at Orquesta Filarmónica de Antioquia in Medellín, an orchestral academy for young musicians, and has been invited to guest conduct the Bogota Philharmonic, Cali Philharmonic, EAFIT Symphony, UNAB Symphony, and the Youth Philharmonic of Colombia.

Alyssa Wilkins, B.M. ’14, is the founder and owner of Dynamic Lynks, a therapeutic body connection mind-body connection of Autumn through music and movement.

Malvina Kalikan, B.M. ’15, is pursuing a Master of Music Education at the Frost School of Music.

Eric J. McConnell, B.M. ’15, vocal performance, is currently finishing up his master’s at Northwestern University. He performed as Elaha Fahrizadeh in the orchestral premiere of Evan Mac’s M Deze with the Albany Symphony Orchestra, singing alongside Deborah Voigt. McConnell will be a young artist at Opera Earlsdon this summer.

Benjamin Morris, B.M. ’15, composition, is a graduate student at Rice University and is the recipient of the Composers’ Institute Commission, a Downbeat Award, ASCAP Morton Gould Award, and an International Symposium Award for the 2016 International Violists Congress in Chersones. David Leon, B.M. ’16, saxophone, released an album with his band Sound Underground titled Quiet Spaces. This summer the band will be touring multiple days on the West Coast and Midwest over the summer and will also be performing locally in Miami. In addition, Leon continues to curate a jazz series at The Fish House near UM’s campus.

Dominique-René de Lerma, B.M. ’32, oboist, musician, former University of Miami Frost School of Music faculty member and 1905 Distinguished Alumni, passed away on October 15, 2015. He was 88. De Lerma was considered a foremost authority on black classical composers. At UM he taught music history, humanities and symphonic literature. He then served on the faculties of Indiana University, Morgan State University, and Lawrence Conservatory. His pioneering work includes founding the former Black Music Center at Indiana University, and serving as director of the Center for Black Music Research in Chicago, where he subsequently taught at Columbia College and Northwestern University. He was chief consultant to Columbia Records for their award-winning Black Composers Series.

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

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

In Memoriam

Rosalina G. Sackstein: Legendary Pianist

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

Sackstein was the first recipient of the Philip Frost Award for Excellence in Teaching and Scholarship, and was the oldest and longest-serving professor on faculty when she retired in 1982. Her 50-year career included chairing the Department of Keyboard Performance, and concertizing. Born in Matanzas, Cuba, she received B.S. and B.A. degrees and a performer’s certificate in piano, violin, theory, and solfege from the Conservatory of Music, Camagüey, Cuba. In addition to earning a Master of Education degree from UM, she received a doctorate in pedagogy from the University of Havana. She began teaching at UM in 1963, and served as president of the Miami Civic Music Association from 1980-1982.

Sackstein was predeceased by her husband of 56 years, Harold, in 2010. She is survived by three children Louis J. Aguirre, Rosy Sackstein, B.M. ’77, and Robert Sackstein, nine grandchildren, and eight great-grandchildren.
“Outstanding performances across the board...superb playing...and brilliant staging were far above the student level and would have graced the stages of many a regional opera company,” said *South Florida Classical Review*, who ranked the Frost Opera Theater's and Frost Symphony Orchestra's performance of Igor Stravinsky's neoclassical opera *Mavra* No. 3 on its “Top 10 Performances of 2016.” Alan Johnson, music director/conductor/program director, Jeffrey Buchman, guest stage director.
“The knowledgeable instructors and comprehensive classes in Music Business at the University of Miami Frost School of Music helped me find my passion and gave me the tools to pursue it.”

Genevieve Burgess, Frost School of Music, SoundExchange, Inc.

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