Remarkable Frost musicians build extraordinary careers.
Message from the Dean

My colleagues at the Frost School of Music constantly impress me with their ability to face new challenges and effect positive outcomes. Like the University of Miami’s mascot, the Bisc, our faculty, staff, and students were among the first to return after Hurricane Irma closed the campus for three weeks at the start of the fall semester. Students were eager to play music together when they returned and jumped into their studies with renewed energy.

Faculty spent months preparing reports for accreditation reviewers from the National Association of Schools of Music, which included the deans of three other music higher education institutions. The reviewers’ summary: “The Frost School of Music is a gold standard” exemplar for the entire country.

This endorsement doesn’t come as a surprise to me, or anyone associated with the Frost School, but nonetheless it is great for our University Board of Trustees, president, provost, donors, alumni, students, and parents to hear!

All on the music faculty have worked extremely hard to put into practice the curricular and programmatic changes described throughout this issue of Score, which will make a substantive and positive difference for our new graduates entering the music profession today and in the future. My colleagues know innately the skillsets that are needed because they are working full tilt in the music profession. From Grammy, Emmy, Van Cliburn, Chopin, Tchaikovsky, and America’s first winners to a MacArthur genius fellowship recipient, our esteemed faculty members are outstanding!

Our efforts are paving the way for Frost music students to build themselves through distinctive performance and research and to curate unique careers in leadership positions. Our new graduates are entering the workplace with well-grounded confidence and poise.

The Frost School of Music has a rich history enhanced by iconic faculty. We lost a dear one this year, pianist Ivan Davis. I will personally miss him but have a renewed commitment to carry forth the excellence he represented. I’m sure the students and alumni will carry on.

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Frost School of Music’s Financial Future Gets a Fabulous Lift

Endowment fund gifts enable major institutions such as the University of Miami (UM) to plan for the long term. They are held in perpetuity, with the invested spending distribution allocated for a purpose specified by the donor. The Investments Committee of UM’s Board of Trustees has financial oversight of the institution’s growth pool, which had a 13.52 percent investment return in FY17.

Collaborative Opportunities Expand
Composer Thomas Hormel contributed two landmark gifts at year-end to UM Frost totaling $3.4 million: $2.5 million to name the Thomas D. Hormel Music Innovation Stage in the new Knight Recital Hall and $900,000 to establish a Thomas D. Hormel Henry Mancini Institute Endowed Graduate Fellowship Fund.

“I’ve long admired the Hormel family’s dedication to supporting the performing and visual arts nationwide,” Berg says. “It will be great to experience the artistic output of those who create in Tom’s marvelous new rehearsal and performance space—a flexible black box that will be conducive to far-reaching collaborations.”

A $2.3 million estate gift from elementary school teacher Rita Wallach, M.Ed. ’60, inaugurated the Rita A. Wallach Distinguished Presidential Scholar Endowed Chair for the Henry Mancini Institute Artistic Director and added funds to the Rita Wallach Endowed Vocal Scholarship, which she established in 2001.

Stanley Sterbenza, J.D. ’56, a South Miami attorney and avid jazz fan, designated $2 million through a trust to support three new endowments in the Frost School: $1.25 million for a Stanley Sterbenza Endowed Faculty Chair, $300,000 for a Stanley Sterbenza Endowed Graduate Fellowship Fund, and $450,000 to support a Stanley Sterbenza Endowed Sweeter Band Program to encourage the study and performance of music by such ‘sweet’ bandleaders as Harry James and Glenn Miller.

The Shelly Berg Music Dean Endowment Fund was started this year with nearly $3 million in pledges and gifts from a group of inaugural donors. Its annual growth pool allocation will be used to fund special projects at the dean’s discretion starting next year and for future music deans in perpetuity. The dean welcomes inquiries from interested future donors at sbberg@miami.edu.

Allan Herbert, B.B.A. ’57, M.B.A. ’58 and Patti Herbert, B.B.A. ’55, contributed $1 million to establish an endowment fund to support scholarships and the operation of the highly respected summer Frost School of Music Program at Salsburg, under the direction of Associate Professor Robynne Redmon and Assistant Professor Frank Ragdale, D.M.A. ’04. The Herberts are major supporters of the Donna E. Shallah MusicReach Program at the Frost School of Music and all across the University, and are the naming donors of the Herbert Wellness Center.

Endowed Scholarships on the Rise

Generous Foundation Gifts Expanded
In another exciting development, the Stamps Family Charitable Foundation renewed its impactful commitment to scholarship four more undergraduate Stamps Music Scholars at the Frost School of Music for four years each, with tuition, room and board, plus special enrichment opportunities.

The new students will perform together as the Stamps String Quartet, Class of 2022. The celebrated Stamps Distinguished Ensembles initiative is now in its 10th year (see page 24).
Frost News

Grammy News and Nominations for Frost Grads and Dean

FROST SCHOOL OF MUSIC stars alone brightly at the 60th GRAMMY Awards held on January 28 at Madison Square Garden in New York City. This year, members of The Recording Academy recognized seven Frost musicians with one win and six nominations in multiple categories.

Winning a Grammy Award for Best Contemporary Instrumental Album was saxophonist Andy Snitzer, B.M. ’84, for Prototype with The Jeff Lorber Fusion. Snitzer is an acclaimed contemporary solo performer, composer and producer, who traveled for over a decade as soloist and horn anchor with Paul Simon.

Australian-born jazz saxophonist Troy Roberts, M.M. ’07, member of Joey DeFrancesco + The People, received a Best Jazz Instrumental Album nomination for Freedom. Roberts has seven self-released albums with Nu-Jive, and played on Sammy Figueroa’s The Magician, which earned a 2011 Grammy nomination.

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Collaborative Faculty Help Music Students Build Themselves

“THE CULTURE HERE is amazing,” exclaimed award-winning bassist Dave Holland after a weeklong guest artist residency at the Frost School of Music in January. “I expected the students to be talented, and they have demonstrated that exceedingly...but I am incredibly impressed with how encouraging and respectful the students are to each other, and that is a trickle down from how the faculty treat them and each other.”

He also marveled at the cross-pollination of musical genres in the school, and the entrepreneurial skills that Frost students develop both as undergrads and grad students.

“No walls, no silos, that’s what we’re all after,” says Dean Shelly Berg, who prizes the faculty for their collegiality and for fostering a community of musicians who support each other. “As I consider our seniors, I see the results of the broad and deep training fostered by our groundbreaking Experiential Music Curriculum and Curricular Through Lines. Ironically, by taking down the barriers we are building themselves into diverse and self-assured music professionals.”

Students not only play the notes written on a page but also create melodies and harmonies that interact with each other as a musical language and conversation,” says Assistant Professor of Professional Practice Shawn Crouch, D.M.A. ’16, a multi-American Prize-winning composer who now oversees the curriculum. “Students become inspired innovators while building themselves into diverse and self-assured music professionals.”

With a streamlined approach and tightly connected analytical sequence, freshmen and sophomore are assessed daily on foundational skills that include sight singing, melodic and harmonic dictation, keyboard skills, and classical improvisation. Composition projects are performed and recorded by small class ensembles, based on the new skills learned in the classroom.

“The focus on ear training through improvisation has developed my ear incredibly, in a way that no other training has been able to do,” says Natalie Miller, a French horn performance major and Stamps music scholar. “It has opened my eyes and ears to an entirely new way of making music that is so much more interactive and fun.”

Institutional performance majors continue the experiential learning process with two semesters of Frost Launches Dynamic New Website

FROST.Miami.edu is the new mobile-friendly official website of the Frost School of Music. Its revamped design is packed with videos, photography, and easy-to-find content for prospective and current students, parents, alumni, donors, and concert patrons. Visitors to the site may also watch performances streamed live via the school’s YouTube channel. It works seamlessly on desktops, laptops, tablets, and smartphones.

“We are thrilled with the new format,” says Karen Kerr, director of admissions and recruitment. “Prospective students have more information at their fingertips, including audition requirements and scholarship opportunities. Everything is outlined in clear steps, bullet points, and accessible links. It’s a great new tool for making things as easy as possible, from being visually attractive to quick, concise, and navigation friendly.”
Frost News

Analytics Training for Music Business Students

BUZZANGLE, the leading music consumption analytics platform that tracks and integrates data regarding all the ways that music is consumed, partnered with the Music and Entertainment Industry Educators’ Association two years ago to enhance classroom experiences at an exclusive subscription rate for member schools. Frost music business students utilize the platform in pioneering ways.

“The service provides students an opportunity to get hands-on experience with a leading industry analytics tool, which makes them more attractive to potential employers,” says Associate Professor Serena Elton, M.M. ’85, an accomplished attorney, music industry executive, director of the Frost School’s music business and entertainment industries (MBEI) program, and chair of the department of Music Media and Industry. Frost MBEI majors enrolled in a Recorded Music Operations class are offered a limited subscription to BuzzAngle at a special student rate. With their personal account and login, students have 24-hour access to the service for class projects on marketing and distribution.

“During the semester, my students are asked to complete several assignments using BuzzAngle,” Elton says. “For example, they are asked to assess the connection between an event involving an artist, such as one performing on the Tonight Show Starring Jimmy Fallon, and its impact on consumption of that artist’s music in the following 24 to 48 hours.” Using BuzzAngle, students receive timely reporting that offers data-informed intelligence as they write research papers, marketing plans, and other reports.

In today’s music business, everyone from publishers to major labels and retailers need insight into the true response to a musical act and their releases. Distributors and record labels, as well as data providers such as retailers and music streaming services, depend on timely analytics. Focused on physical and digital sales, streaming, and airplay, BuzzAngle Music teams with data providers—both the companies providing music as well as analytics companies—to put together 100% of data about music consumption in one place. The data is then offered to people at all levels of the industry along with the analytic tools to interpret it.

Chris Muratore, co-founder and chief business development officer at BuzzAngle Music, says, “Students who use BuzzAngle will be much more prepared than others when looking for employment and on understanding how to use data to measure impact and/or successes and how important data is in the music industry.”

“This is the technology they’ll be using to make strategic decisions that shape and drive the music industry forward,” adds Jim Lidestri, CEO of BuzzAngle Music.

Blending Technology and Talent

AS A COMPOSER, sound designer, programmer, and producer, Joe Abbati, B.M. ’92, M.F.A. ’01, knows first-hand that music and technology can create opportunities that extend far beyond a festival stage. As studio director of the Contemporary Media Performance Studio and lecturer at the Frost School of Music, Abbati also leads the Laptop Ensemble—a student performance group that uses laptops and various MIDI controllers as its primary tools to create harmonious sounds and synergies with virtual instruments.

The students are not to be confused with club DJs. According to Abbati, students in the Laptop Ensemble perform and produce electronic music in innovative ways—which means real-time improvisation and solos, and emotive expression with sound via contemporary musical interfaces. They have also mastered traditional performance instruments and are required to play them as part of their music degree.

For example, Connor Golden, a junior in Frost’s music engineering technology program, spent his high school years focusing on piano and choir. While he credits his love of music to his beginnings, his focus has shifted slightly and his experiences in the world of music engineering and technology have broadened. He now makes music on a LineStrument that resembles a keytar (keyboard, guitar combination). “The possibilities of the LineStrument are endless, and I know I have only scratched the surface of what is possible,” Golden says.

“To me, the instrument is more than a musical tool but also a source of therapy through difficult times.”

The hard work of Golden and the Laptop Ensemble has paid off with several opportunities to showcase their talents on the road.

Dean Honored by Knight Foundation for Community Service

SHELLY BERG was named a 2017 Knight Arts Champion on December 4 at a ceremony hosted by the John S. and James L. Knight Foundation, and awarded a $10,000 contribution to the arts organization of her choice. The recipient was the Donna E. Shalala Music Reach Program at the Frost School of Music.

Berg was part of an elite group of 25 arts and civic leaders similarly honored by Knight for their vision, courage, and tenacity in building Miami’s cultural community.

The Knight Arts Champion award was created in recognition of the 10th anniversary of the Knight Arts Challenge, which each year funds “the best ideas for bringing South Florida together through the arts.” The Frost School’s Henry Mannucci Institute was awarded a Knight Arts Challenge grant in 2010 for its HMI Outbound program.

Ronald McDonald House Charities of Miami, and Citizens Interested in the Arts also honored Berg in 2017 for his positive influence in the region.

Frost School Tops Industry Rankings

Billboard magazine named the Frost School of Music one of 15 Best Music Business Schools in 2017. In addition, The Hollywood Reporter named the Frost School in its Top 25 Music Schools for Film and TV. Frost was also included in College Magazine’s list of Top 10 Music Schools where aspiring songwriters can be ready for the music industry.
Frost Honors the Stoneman Douglas Community

IN A SHOW OF SOLIDARITY and support of the victims of the February 14 Marjory Stoneman Douglas High School shooting, a concert presented one week later by the Frost Symphonic Winds and the Frost Wind Ensemble was dedicated to the Parkland, Florida, community. It highlighted the way in which Frost musicians work together to bring art to life, and comfort to those in need.

The concert featured the monumental master-piece Music for Prague 1968 by Czech-born composer Karel Husa, followed by a consortium premiere of Love Among the Ruins for Viola and Winds by James Sylvie, M.M. ’88, inspired by Leonard Bernstein: “This is a community and a family that has a reach that stretches far beyond Parkland,” says Rebecca Tutunick, an MSDHS alumna and now a Frost student majoring in classical flute performance and music therapy. “To me, being # MSDStrong is a way to illustrate the many quotes that plaster the walls of Douglas High. One of my favorites that can be seen above our red entrance gates is, ‘Be the change you wish to see in the world.’ This call to action holds true now more than ever, as I see Douglas students and alumni courageously fighting to prevent other communities from experiencing the loss that we did. My heart warmed when I learned the concert would serve as a tribute to our community. I couldn’t be prouder to have collaborated with my colleagues to create a powerful and emotive response to such a terrible tragedy.”

In his dedication remarks, Director of Wind Band Activities and Professor Robert Carnochan quoted renowned American composer Leonard Bernstein: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”

Students at Marjory Stoneman Douglas High School (MSDHS) and their band director, Alexander Kaminsky, were invited to attend the Frost ensemble concert. Five currently enrolled Frost students who are MSDHS alumni performed. “Stoneman Douglas is more than just a school—it is a community and a family that has a reach that stretches far beyond Parkland,” says Rebecca Tutunick, an MSDHS alumna and now a Frost student majoring in classical flute performance and music therapy. “To me, being # MSDStrong is a way to illustrate the many quotes that plaster the walls of Douglas High. One of my favorites that can be seen above our red entrance gates is, ‘Be the change you wish to see in the world.’ This call to action holds true now more than ever, as I see Douglas students and alumni courageously fighting to prevent other communities from experiencing the loss that we did. My heart warmed when I learned the concert would serve as a tribute to our community. I couldn’t be prouder to have collaborated with my colleagues to create a powerful and emotive response to such a terrible tragedy.”

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Drake Makes a Big Impact

Hiphop artist Drake selected the University of Miami campus to record a new video for his chart-topping hit “God’s Plan” in February. The video shows him giving away nearly $1 million throughout the city of Miami. While surrounded by thousands of University students, he donated $10,000 to the Donna E. Shalala MusicReach Program at the Frost School of Music, as well as $50,000 toward a student scholarship at the University of Miami. On the video he also handed out cash to shoppers in Miami neighborhood grocery stores, donated toys and cash to families in homeless shelters, and gave away a car.

“It was the most important thing I have ever done in my career,” Drake said afterward on Instagram.
**Guest Artists**

**Festival Miami Is Now FROST MUSIC Live!**

AFTER 33 YEARS of presenting Festival Miami, a month-long series of concerts, the Frost School of Music has refreshed and rebranded it as Frost Music Live! with an expanded offering of special musical events from September through April.

Frost Music Live! reflects the unique culture and varied tastes of Miami, presented in four exciting themes: Frost Music Classics; Frost Jazz, Pop, and Beyond; Frost Faculty Recitals; and Frost Musicology Lectures.

Concertgoers now enjoy the world-class talents of award-winning Frost student ensembles, esteemed Frost faculty artists, world-renowned guest soloists, and venerated musicologists, all season long.

Visit frostmusiclive.com for more information.

**Frost Faculty Thrill Audiences**

Faculty recitalists were prominently featured in Frost Music Live! this year. Viola virtuoso Jodi Levitz performed Schumann’s Fantasie in C, Op. 73, with pianist and Frost dean Shelly Berg, bassist Dave Holland, and trumpeter Nick Smart performing the music of Kenny Wheeler, and pianist John Beasley and his project MONK’stra.

The Frost Studio Jazz Band presented the music of Count Basie with Hammond B3 organist Mike “the Drifter” Flanigin, plus a springtime concert with composer-saxophonist Christine Jensen.

The Henry Mancini Institute Orchestra performed a stunning Symphonic Ellington concert, with resident conductor Scott Flavin.

**Jazz Greats Give All**

Guest artists with the Frost Concert Jazz Band included bassist Dave Holland and trumpeter Nick Smart, performing the music of Kenny Wheeler, and pianist John Beasley and his project MONK’stra.

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**Miami Design District Concerts Draw Large Crowds**

Students in the Frost American Music Ensemble performed on October 13 with Italian pop tenor trio Il Volo at the outdoor Miami Design District Performance Series—a free Friday night series presented October through May by the Knight Foundation, produced by Emilio Estefan, honorary D.M.A. ’01.

Estimated attendance is 2,000 per event.

On November 3 the Frost Studio Jazz Band, directed by lecturer Stephen Guerra Jr., D.M.A. ’16, performed an exciting program with jazz trumpeter Arturo Sandoval. The band also presented an upbeat holiday concert on December 22 with pianist and Frost dean Shelly Berg, and student vocalist Ben Beal and Justice Garcia. Band members Carter Key and Kyle Gemberling also sang, and Nathan Hatton and Andrew Loose wrote several new arrangements for the event, as did Berg and Guerra.

The Henry Mancini Institute Orchestra with vocalist Monica Mancini performed at the series on April 6.

Frost alumni were also featured as part of the series, including Jon Secada, B.M. ’86, Raquel Sofia, B.M. ’09, and Chad Bernstein, B.M. ’06, M.M. ’09, D.M.A. ’12.

**A Star-Studded Night Remembers Ella Fitzgerald’s Artistry**

The Henry Mancini Institute Orchestra returned to the Knight Concert Hall on November 3 to perform an upbeat tribute concert celebrating the centennial of Ella Fitzgerald, the “first lady of song,” with guest artist vocalists David Alan Grier, Clint Holmes, Niki Haris, Wil McDonald, Brantina Thomas, Monica Mancini, and the Frost Vocal Sextet, along with producer Gregg Field, pianist and Frost dean Shelly Berg, bassist Chuck Bergeron, M.M. ’93, and percussionist Svet Stoyanov.

Prodigious pianist Santiago Rodriguez presented works by Rachmaninoff and popular Spanish composers, and acclaimed violinist Charles Castameleon offered a program of Brahms Sonatas for Violin and Piano with Tian Ying, Shelly Berg, and Santiago Rodriguez.

**Music Alumni Return as Guest Artists**

Frost alumna and award-winning pianist Asiya Korepanova, D.M.A. ’16, A.D. ’17, performed Brahms’s Piano Concerto No. 2 with the Frost Symphony Orchestra on December 2 in Gusman Concert Hall, conducted by Thomas Sleeper. South Florida Classical Review praised her "spacious, expansive playing and phrases that always put across the musical drama."

Sony Music Latin executive and Steinway piano artist Jorge Mejía, B.M. ’86, performed a concert of original music with the Frost School’s Henry Mancini Institute Orchestra last season, which inspired him to record a new album with the ensemble titled An Open Book: A Memoir in Music.

It is an ambitious genre-blending project alternating narrative vignettes with orchestral preludes. He will premiere it with the Mancini Orchestra on May 4 at the Adrienne Arsht Center in Miami; then embark on an international tour to include performances in Ecuador and Uruguay.

**Frost Oboist Aaron Tindall Reflects on First Year as Frost Amer Student**

Aaron Tindall, B.M. ’18, performed a concerto by Carter Key and Kyle Gemberling, including Jon Secada, B.M. ’86, Raquel Sofia, B.M. ’09, and Chad Bernstein, B.M. ’06, M.M. ’09, D.M.A. ’12.

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Jacob Collier Hosts Master Class

YOUTUBE SENSATION Jacob Collier made an appearance at the Frost School of Music on February 14 for an exclusive music-students-only master class. He came to town for a performance the following night with the Nu Deco Ensemble at the Adrienne Arsht Center. When Collier launched his YouTube video channel as a teenager in 2012, he quickly amassed millions of views, some of which feature several “Jacobs” singing or playing together on split-screen.

“In a sense, he’s one of this generation’s movie stars,” says Frost lecturer David Strange, M.M. ’99. “Our students are used to seeing him on screens, so seeing the real person was surreal. They were glued to him from the moment he walked on stage. It felt like a rock concert.”

Collier shared his theoretical approach to music, which is largely based in his own self-teaching. “A lot of my students said certain things ‘clicked’ when Jacob spoke about what his process,” Strange says.

The student audience was also impressed with Collier’s willingness to share and connect with them. “I got the chance to get on stage with Jacob in front of a full Gusman Hall,” says senior Rachel Onishman. “That was a great experience, but even better was witnessing him jumping around on stage, talking to us about music theory like we were his best friends.”

Collier’s multifaceted talents were on full display the next night with Nu Deco. He switched between piano, keyboard, acoustic guitar, and upright bass, impressing the audience with a mix of covers and originals.

“The talent was so strong it felt like it literally stunned you,” said music therapy student Calli Scafiddio. “He’s an incredible musician...the experience was one of the most unique events I’ve seen in Miami.”

Stravinsky Operas Strike a High Note

FROST OPERA THEATER and Frost Symphony Orchestra presented Stravinsky’s last opera, The Rake’s Progress, to acclaim at the end of last season, thanks to the creativity of guest stage director Dean Anthony, who is stage director at the Brevard Music Center in North Carolina. Music direction was by Associate Professor Alan Johnson, B.M. ’82, scenery design was by Samantha Miller, lighting by Bryan Kastem, and costumes by Carla Cid de Diego.

“Dean Anthony’s production made a virtue of minimalism,” said Larry Budmen of South Florida Classical Review. “Anthony moved the action at a frantic clip, keeping the comedic and tragic elements in rapid interplay.” The reviewer also praised Johnson’s “superbly idiomatizing” and gave special mention to student Cameron Sledjeksi’s “cunning theatrical instincts.”

Anthony’s stage direction reflects refined ‘character-motivated kinetic movement,” says Johnson. “Our students experienced first-hand the training rigor and discipline expected of professional singers in an opera world that increasingly values the skills of a total singer-actor,” Johnson says. Frost Opera Theater also staged Stravinsky’s first opera, Mavra earlier in the season.

Opera Workshop Yields Creative Feedback

COMPOSER Mary Ellen Child conducted a week-long opera-in-progress workshop in collaboration with Frost Opera Theater, Ensemble Libri, Opera America Discover Grant for Women Composers, and the John Dufy Institute for New Opera—Virginia Arts Festival. Graduate students Christine Jobson, Stephannie Moore, and Linsey Coppens, plus Associate Professor and Chair of Vocal Performance Esther Jane Hardenbergh, sang principal roles in the workshop. Guest artists providing creative feedback were composer and artistic director of the Dufy Institute Libby Larson, composer Anthony Davis, American Opera Projects (NYC) producer Charles Jarden, and New York stage director Bob McGrath.

Visiting Composers Impart Knowledge

AUGUSTA READ THOMAS, right, was the 2017 Frost Distinquished Composer-In-Residence. A professor at the University of Chicago and Grammy-winning composer, she premiered nine commissioned orchestral works as a composer-in-residence with the Chicago Symphony, culminating in Astral Canticle, one of two finalists for a Pulitzer Prize in Music.

Dana Kaufman, a composer, D.M.A., candidate, and semi-finalist in the student division of the American Prize, sings principal roles in the workshop. Guest artists providing creative feedback were composer and artistic director of the Dufy Institute Libby Larson, composer Anthony Davis, American Opera Projects (NYC) producer Charles Jarden, and New York stage director Bob McGrath.
Award-Winning Vocalist Advances African-American Art Songs

CHRISTINE JOBSON, a D.M.A. candidate in vocal performance and pedagogy, and a teaching assistant at the Frost School of Music, is this year’s Frost School recipient of the Presser Foundation’s $10,000 Graduate Music Award. The grant will further Jobson’s research in the preservation and dissemination of vocal music written by African-American composers, in particular the unpublished art songs of composer Florence Price.

Jobson was born in Arkansas in 1887, played the piano at an early age, and was her high school’s valedictorian. She attended New England Conservatory “by passing as a Mexican” according to biography.com. Price married a lawyer and they settled in Chicago. She became a music teacher, and composed hundreds of works ranging from vocal and orchestral music to radio commercials. She was the first black woman composer in the United States to garner an international reputation when the Chicago Symphony Orchestra performed her Symphony in E minor in 1933.

“I learned about Florence Price, along with other African-American composers, when I was an undergraduate student at Oakland University, an HBCU [Historically Black College/University], where black composers are regularly studied along with composers of other ethnicities,” Jobson says. “She is a masterful composer who knows how to set words to music so that the poetry and music are partners. The beautiful melodies are well written and suit my voice well,” she adds.

As a concert singer, Jobson has been featured as a soprano soloist in concert and operatic settings in Spain, Bermuda, Portugal, the Bahamas, Austria, Russia, and across the United States. Prior to pursuing a doctorate at the Frost School of Music, she served as a music teacher and choir director at Miami Umiami Academy, and was an adjunct professor at Barry University and Florida Memorial University.

Jobson hopes her research will encourage Price’s music to be added to the list of standard repertoire that vocal teachers around the globe assign to their students.

“She’s truly an inspiration. I’m looking forward to sharing her music with the world,” Jobson says.

The Presser Foundation provides such grants to select accredited music institutions to encourage and support the advanced education and career of truly exceptional graduate music students who have the potential to make a distinguished contribution to the field of music.”

Christine Jobson is well on her way.

Performing at the Grammys Fulfills a Dream

WHEN CARLY MINDEL was 13 years old, she made a promise to her parents that she would make it to the Grammy Awards. Now a senior at the Frost School, Mindel made it to the Grammy stage by performing as a back-up vocalist with artists Logic, Alessia Cara, and Khalid during the televised 60th Annual Grammy Awards show on January 28. The performance touched upon suicide prevention, racism, and the #MeToo movement against sexual violence. “Not only am I grateful to have been a part of the most politically historic performance at the Grammys so far but also to have helped spread such an important message with my voice,” says Mindel.

Drumline MVP Delights at ‘Canes Basketball Games

WITH ITS 20-PIECE auditioned marching drum-line, and the Hurricane Dance Line and color guard, the Frost Band of the Hour Indoor Drumline delights UM basketball fans with a choreographed center court extravaganza of high-energy pop music pageantry.

The indoor marching drumline is the brainchild of Frost band directors Jay C. Rees, B.M. ’84, and Douglas McCullough, who set out to innovate the outdoor collegiate football marching band for an indoor basketball audience, which has proved a huge success. Alexander “Zander” Ambrose, a Frost jazz studies senior from Connecticut, has been a member of the Indoor Drumline since it’s groundbreaking debut at Miami Hurricanes Men’s Basketball games in 2015. He joined as a freshman snare player, later earning two of the most prestigious student leadership roles in the band: lead snare drum and full drumline captain.

“There’s a lot of valuable education whether I’m jazz drumming or playing with the marching band,” he explains. “Leadership has challenged me to teach as well as play. In order to perform and lead at the highest level, you have to dedicate yourself, work hard, and commit to excellence.”

In recognition of his leadership, Ambrose received Frost Band of the Hour’s coveted Most Valuable Player award, the highest honor given to a student in the organization. It was presented at an annual awards banquet held during the band’s 2017 national Orange Bowl appearance in Miami in December.

“Zander is one of the most talented musicians at the Frost School,” says Rees. “His relentless focus and drive for excellence always elevates the band experience for everyone around him.”

41st Annual DownBeat Student Awards Announced

Frost School of Music jazz ensembles and students received seven DownBeat Student Music Awards this year, a reflection of the ongoing excellence of the Department of Studio Music and Jazz.

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An Undergraduate College Winner Award went to the Kelly Schenk Quartet in the Small Vocal Jazz Group category. Graduate College Outstanding Performance Awards went to the Frost Studio Jazz Band (Large Jazz Ensemble) and the Frost Jazz Vocal I (Large Vocal Jazz Ensemble).

In addition, a Graduate College Outstanding Composition Award went to Korn Wongswan, D.M.A. ’17, for his original composition for small ensemble “Smile Behind Your Lies.” Faculty mentors were Chuck Bergeron, M.M. ’93; Alberto De La Reguera; Stephen Guerra Jr., D.M.A. ’16; Katie Reid, M.M. ’96, D.M.A. ’03; Gary Lindsay, M.M. ’79; and Steve Tucker, B.M. ’79, M.M. ’93.
Visiting the Frost School of Music’s new M.A.D.E. program is an exhilarating preview of the music world. At a session for freshman songwriters in Professor Rey Sanchez’s office, the conversation ranges from copyright disputes with Ed Sheeran and Bruno Mars to public domain, sampling, the difference between inspiration and copying, and what makes “funk” funky—(groove). The students chime in constantly with questions and comments, while Sanchez, B.M. ’80, M.M. ’82, works up a playlist on Spotify and tells them to compose a funk song for the next class. “Songwriting is creative problem-solving,” he says. “It can be used in other parts of your life.”
That real-world experience is central to M.A.D.E., the newest undergraduate major at Frost. The initials stand for Musicianship, Artistry Development, and Entrepreneurship. But the acronym is just as descriptive—M.A.D.E. students learn to make themselves into professional musicians. The new major takes the Frost slogan of “build yourself,” and its philosophy of fostering musical skills and understanding far beyond the traditional conservatory curriculum, to a whole new level.

M.A.D.E. students not only play, compose, and stretch themselves as artists but learn myriad practical and business skills needed for a career: the intricacies of copyright and contracts; marketing and multiple income streams; and how to create an electronic press kit, write a lead sheet, direct a band, and get gigs.

“We asked ourselves, ‘What would we have wanted to study, and what outcomes would we have wanted?’” says Carlos Rivera, assistant professor and M.A.D.E. program director, a songwriter and film and television composer whose most recent work can be heard on Netflix’s series Godless. “We want to help them through instead of sharing all this info from a pulpit…we’re providing freedom that’s not available anywhere else.”

In another session, juniors and seniors in the American Music Ensemble—M.A.D.E.’s top student group—are definitely creative problem-solving as they rehearse for the Ground Up music festival on Miami Beach, a popular event produced by understars Snarky Puppy, who’ve invited the stellar American Music Ensemble in an infectious guitar-driven performance.

In its first full year, the M.A.D.E. program already has 45 students. Shelly Berg, the Frost School’s dean and an acclaimed recording artist and producer, thinks it could soon account for a quarter of the school’s approximately 450 undergraduate students. And he sees M.A.D.E. as a natural development of the Frost School’s mission to create multidimensional musical education.

“It’s an outgrowth of what I came here to do, which is to train students with a complete, usable and relevant skill set for careers in the 21st century,” Berg says. “The Experiential Music Curriculum is a great start. Now we need to embed those competencies in everything.”

The degree’s mixture of freedom, inspiration, and practicality has attracted students who are extraordinary not just for their talent but also for their independent outlook and awareness.

Here’s a look at some of the aspiring artists who are making themselves at M.A.D.E.

ISABELLA ENGLERT

Watching junior Isabella Englert lead the American Music Ensemble in an infectious guitar-driven rocker she co-wrote, you’d never guess she started out too shy to even sing to her family. Not only has M.A.D.E. helped her lose the stage fright, she’s been able to choose the classes she’ll need to become a singer-songwriter in a way her previous music business major did not. “It lets you pick electives that apply to you,” she says. “Instead of accounting, I could take creative writing. I always wanted to be smart in my decisions. My goal was always to be a performer, but I never wanted to go in blind.”

JUSTICE MICHAEL

A drumming phenom who began gigging in his hometown of Atlanta at age 6 and made it to the finals of Harlem’s legendary Amateur Night at the Apollo at 10, Michael could have followed his famous uncle Sonny Emory (drummer for Earth, Wind and Fire, Bruce Hornsby, B.M. ’76, and a host of other acts) straight into the music business. Instead, Michael already plays regularly with the group Anonymous the Band, finalists in a Paisley Park battle of the bands competition. While getting up around pros made Michael sure he could be one too, they also taught him how much he didn’t know.

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“They always said it’s important to know what you’re getting into before you get into it,” says Michael. “Frost is a good place to perfect your skills before you go into the real world. The music program here is smaller, but that gives it more focus on what I want to learn.”

Already savvy, he’s counting on his fellow students for his future. “The M.A.D.E. program is so open it draws people from different places,” he says. “This business is all about connections. Everybody here will be the ones to pick people to go on tours and be on albums and help you make a living in the industry.”

**STEPHEN AUSLANDER**

The lone electronic musician in M.A.D.E.’s freshman class, Stephen Auslander DJ’ed professionally throughout high school in his hometown near Boston. Like Justice Michael, he saw professional opportunities at Frost and in Miami’s thriving EDM scene. “Not only would I learn my craft, but I would get a lot of connections,” he says. And his parents reassured that he’d learn business skills to help get a lot of connections,” he says. And his parents reassured that he’d learn business skills to help him succeed wherever his career takes him.

But Auslander, whose music is a mix of live and electronic—he performs his laptop-composed songs—was already savvy, he’s counting on his fellow students for his future. “The M.A.D.E. program is so open it draws people from different places,” he says. “This business is all about connections. Everybody here will be the ones to pick people to go on tours and be on albums and help you make a living in the industry.”

**ALICE KIM**

Independent-minded junior Alice Kim, whose parents immigrated to update New York from South Korea, started playing on a $20 ukulele and her big brother’s guitar, inspired as much by beginnings on YouTube as by indie-folk artists. She was ambivalent about going to college. But in 2015 she got into the first singer-songwriter session at National YoungArts Foundation’s uber-competitive weeklong program in Miami, where Sanchez invited her to check out Frost. Kim visited with fellow YoungArts finalist and M.A.D.E. student Ayo Le, and loved what she saw.

“It was really cool,” she says. “It was really exciting to see how everyone was a songwriter and sharing their songs and performing.”

Though she started in media writing and production, she switched as soon as M.A.D.E. was created. “I feel like what I’m best at is writing, producing, and performing, and I wanted the freedom to do that,” Kim says. She’s learned to work with a band, analyze a song musically and lyrically, and find inspiration outside her own experience. Last summer she created a new project: writing songs for her South Korean grandparents to connect with her family and heritage there. “That project meant a lot to me,” she says.

“All my friends are in the music school, the people who have helped me and shaped me musically. They teach me so much,” Kim says.

**JESSICA IVY**

Though sophomore Jess Ivy wrote her first song (about a mean teacher) at age 7, the self-taught Fort Worth, Texas, native believed there was no place for someone like her at a traditional, “very proper” conservatory. Now her confidence and skills have blossomed. “Frost really helps you grow as an artist,” says Ivy. “They’re not just focused on what you can do but what you’re capable of becoming.”

She’s been inspired by a songwriting workshop with Sanchez on traditional American music, and a musicology class which forced her to write in styles like bachata and Irish ballads, far outside her indie rock comfort zone. “Are you going to say no or challenge yourself?” says Ivy. “She’s also been encouraged by forums with successful professionals. “As someone who at the very last minute decided to pursue music, I was afraid,” Ivy says. “It’s nice to see people who were the same as us.”

Meanwhile, she thinks learning about copyright and booking in her music business class will help her avoid some of the obstacles the guest speakers faced. “There are really important things that people don’t know, or learn the hard way,” she says. “With the rise of the independent artist, you’re your own songwriter, your own manager, your own producer. Learning these skills is vital.”

**ZOLA JOHNSON**

Senior and singer-songwriter Zola Johnson knew she wanted to be an artist when she came to Frost, but she bounced from media writing and production to music business before M.A.D.E. came along. “This was exactly what I wanted to do,” she says. “I wish I’d been in it from the beginning.”

The program’s people have been among its biggest assets for her—such as her teacher Rivera, whose composing is an inspiration, and two fellow students who accompany her on gigs at home in San Francisco and in New York City.

“I’ve really enjoyed the luxury of going to school with people who could be in your band or market your stuff,” she says. “One of the great things about this program is who you’re learning from and who you’re in classes with.”

Johnson has grown musically too. “I wrote two of my favorite songs, ever, last semester,” she says. “Co-writing and modeling songs, putting yourself in the shoes of another artist—it’s really interesting.”

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Stamps Distinguished Ensemble Scholars celebrate a decade of intensive chamber music training at the Frost School of Music, thanks to a full-ride undergraduate scholarship program sponsored by the Stamps Family Charitable Foundation.

TO DATE, 43 super-talented and academically excellent 18-year-old musicians who were hand-picked from around the globe and matched by Frost faculty into four peerless chamber music ensembles, perform together for all four years of their undergraduate studies. They’ve emerged from the one-of-a-kind experience as first-class performers and ascended as strong communicators and leaders, mature beyond their years.

By David Menconi
Ari Urban, B.M. ’14, had actually been yearning to get out of Miami. A native of the city who was raised 10 minutes from the University of Miami campus, she grew up attending music camps there, and had developed into a promising musical prodigy. She was all set to head north to study violin at the University of Michigan—until she learned about the Stamps Music Scholars Program that was starting at the Frost School of Music.

Like most young musicians who have earned the chance to participate in UM’s unique scholarship program, Urban realized the opportunity was too good to pass up. Even now, after earning her bachelor’s degree from Frost and a master’s in violin performance at DePaul University, she regards her Stamps experience as almost too good to be true.

“It was like a unicorn, the best thing a college experience could be,” says Urban, one of UM’s inaugural Stamps scholars, who is currently working as a freelance musician himself, a pianist with respectable jazz and blues chops who plays for fun. “Penny and I love watching these amazing young musicians become even better at their instruments, and seeing them mature into such promising young adults,” says Stamps. “We are so thankful to Dean Berg for the idea behind this project and for the great work that goes into making it so successful.”

APPRECIATING THE OPPORTUNITY

What sets Stamps scholarships apart from most scholarships is the full ride the program provides students. The scholarships not only cover room and board, which is both unusual and coveted, but Stamps scholars also receive special programming. For music scholars that means going to and competing in festivals wherever they can and meeting world-class musicians. “It sounds simple, but the normal get-togethers of our group to chat and check in outside of music were really important to us flowing as an ensemble,” says bassoonist Julia Paine, B.M. ’15, who has fond memories at the Frost who has mentored Stamps scholars at Frost who has mentored Stamps scholars at Frost who has mentored Stamps scholars.

“The whole thing was just unheard of. It was so unique and transformative from a musical and educational standpoint. The whole thing was just wonderful.”

A decade later, Urban is one of 24 Stamps Music Scholars to have graduated. Another 19 are in the program now, studying and working in one of four different ensembles.

Originally conceived by Frost Dean Shelly Berg in 2008, the program exists thanks to the generosity of South Florida philanthropists Penny Stamps and E. Roe Stamps IV, who have contributed over $6.7 million to it to date. The Stamps Family Charitable Foundation has underwritten the college educations of almost 1,200 highly talented and motivated students—Stamps Scholars—across the country in disciplines ranging from global health to high-tech. But the Frost School boasts the only Stamps Music Scholars program.

A retired venture capitalist, Roe is a musician himself, a pianist with respectable jazz and blues chops who plays for fun. “Penny and I love watching these amazing young musicians become even better at their instruments, and seeing them mature into such promising young adults,” says Stamps. “We are so thankful to Dean Berg for the idea behind this project and for the great work that goes into making it so successful.”
Stamps Brass Quintet from 2012-2016. Today, all four chamber ensembles are ongoing and strong, with the Stamps Jazz Quintet now in its third iteration. It’s been an especially wonderful thing for the classical department, since there out of the four groups are from there,” notes Bergeron. “We’re competing against conservatories for students, and the Stamps program helps us compete strongly.”

LEARNING TOLERANCE AND COMPASSION

That four-year continuity of Stamps ensembles is unusual. Some Stamps participants liken the setup to an arranged marriage, which presents both challenges and opportunities. As Bergeron notes, “Whether they’re Stamps scholars or regular students, they have the same problems and issues as every other 18-year-old.”

Josh Schwartz, B.M. ’16, a French horn player who is pursuing a master’s degree at Rutgers University, is still struck by the unconventional but transformative four years he spent in the 2016 Stamps Brass Quintet. “Graduate departments might put ensembles together for a year or two, but it’s very unorthodox to put five kids right out of high school together like this. Being with the same people for four years, there were intermittent struggles to adapt to each other as we were all in the most transformative time of our lives. But it was a great personal learning experience. I enjoyed growing with all of them.”

By necessity, Stamps scholars learn a lot about cooperation, how to get along with other people—and also about themselves. “You work with people very closely for long hours. You go to school together. You’re practically living with them,” says Thomas Graf, a tuba and euphonium player and second-year Stamps scholar. “And at first, you’re with strangers. Naturally, there are differences in opinions and how people work. Lock five people in a room for four years and there will be squabbles, just like real life. But that’s the good part, too. You’re bound with other people who are all fantastic musicians on their own. Regardless of differences, you’re forced to dig deep musically and find what’s important to you—and what you can bring to the group. We’re all learning tolerance and compassion. I’ve learned a lot I never would have if I hadn’t been in this group.”

The experience and the music. Just like real life,” he says. “You’d be surprised how many times I go to some club, talk to other musicians, get to know them a little and next thing you know, we’re working together. Have a positive attitude, let people like you and it happens naturally. I’m pretty sure that’s true of any work environment.”

Bob Brayza, B.M. ’17, bassist in the Stamps Jazz Quintet class of 2017 and fellow members saxophonist Sam Hart, B.M. ’17, and drummer Marcello Perez, B.M. ’17, did just that, landing professional work right after graduation with faculty artist Gonzalo Rubalcaba, one of the top jazz pianists in the world. They played a tribute to bassist Charlie Haden at a summer festival in Greece. Trumpeter Lasse Bjerknaes-Jacobsen, B.M. ’16, a native of Norway who graduated in 2016 as part of the 2013 Leonard Falcone generation, “the pioneer jazz quintet, which makes me the beneficiary.”

“Naturally, it’s a somewhat unusual event, and one oboe? There are problems with dynamics and textures and things like that. So it’s a challenge. We’re fortunate we have great composers here to take this on.”

Sarah Huesman, cellist in the Stamps String Quartet class of 2018, treasures performing with the group at prominent music festivals, the Castelman Quartet Program, national Stamps conventions, and educational outreach concerts. “I love going to middle school auditoriums and interacting with all of the young musicians who are eager to learn more about chamber music and orchestral playing,” she says. “It can be easy to work so much on perfection that you get too nervous to enjoy it. I want to look at the musical part of creativity. If you miss a note, it does not matter if you’re having fun and putting on a great show.”

One of those great shows is the Frost School’s annual All-Stamps donor concert, which brings together all four groups to perform a program that includes their benefactors. Naturally, it’s a somewhat unusual event, with each group performing its own short program and all four groups coming together for the finale.

“That sounds really good and fun, and it is,” Bergeron says. “But if you’re a composer, a group like that of 19 musicians makes for some unusual instrumentation—like where else is there ever a group with a drummer and one oboe? There are problems with dynamics and textures and things like that. So it’s a challenge. We are fortunate we have great composers here to take this on.”

For her part, Urban stresses the paramount importance of interpersonal communication. “I would tell new Stamps scholars to try and establish very clear intentions from the get-go, so that everyone feels heard and you’re all on the same page,” Urban says. “Have a game plan for what you want to accomplish. Dream big and get as much out of it as possible, but make sure you have goals that are compatible. Transparency is really, really important.”

As for the postgraduate world beyond Stamps, the program leaves students well equipped for whatever might come next. Polet is considering graduate school. Having developed more of an interest in soul and R&B, Urban is considering a move to Los Angeles. And Schwartz, Graf and Jacobsen all hope to land positions playing in some sort of orchestral ensemble, while teaching on the side. I’d like to focus on the music behind playing music, that makes any sense,” says Jacobsen. “It can be easy to work so much on perfection that you get too nervous to enjoy it. I want to look at the musical part of creativity. If you miss a note, it does not matter if you’re having fun and putting on a great show.”

One of those great shows is the Frost School’s annual All-Stamps donor concert, which brings together all four groups to perform a program that includes their benefactors. Naturally, it’s a somewhat unusual event, with each group performing its own short program and all four groups coming together for the finale.

“That sounds really good and fun, and it is,” Bergeron says. “But if you’re a composer, a group like that of 19 musicians makes for some unusual instrumentation—like where else is there ever a group with a drummer and one oboe? There are problems with dynamics and textures and things like that. So it’s a challenge. We are fortunate we have great composers here to take this on.”
Miami is half a world away from Mumbai, India, but for EDM producer Sanket Kulkarni and classical Indian singer Prathmesh Matodkar, it was the most direct path to their dreams—bringing together their passion for science and music.

**ORN AND RAISED** in Mumbai, a densely populated metropolis on the West Coast of India, Sanket Kulkarni and Prathmesh Matodkar both earned undergraduate degrees in electrical engineering and telecommunications from the city’s DJ Sanghvi College of Engineering—where academic stints at the school overlapping at one point.

But despite having so much in common, the two didn’t meet until they arrived at the University of Miami, where they are now teaching assistants and roommates pursuing Masters of Science in Music Engineering Technology degrees at the Frost School of Music.

Kulkarni started studying piano at 6 and got into production at 14. He was a freshman at DJ Sanghvi when Louddjs, a small label based in Kendall, Florida, signed his progressive house duo, VxT.

“I had no clue at the time that a few years later I was going to come to Miami,” says the electronic hip-hop musician who is a huge fan of Canadian recording artist Drake and has seen him perform in concert nine times.

“To say I like his music is an understatement. ‘Worship’ is a better word,” he says with a laugh.

Louddjs released one of Kulkarni’s albums and three EPs, and later hired him as A&R for Asia and Europe. Detroit-based label Shift Axis also released one EP.

Still, Kulkarni, whose father is an aeronautics engineer and his mother a chemist, decided that he wanted to delve more into the engineering realm.

“I wasn’t sure that I wanted to go completely into music production. I like the creative part of it, but I still wanted to keep it on the engineering side,” he says. “I like the physics part of it more. So I thought this was the perfect combination—and there are not many people who understand both art and science.”

He applied to and was accepted by several schools in the United States, but the University of Miami offered him a scholarship and a chance to study under and learn from Will Pirkle, assistant professor and program director of Music Engineering Technology at Frost, who has done groundbreaking work in the area of digital plugins and synthesizers.

“I really wanted to do something in that area, and Will is one of the reasons I came to UMI,” says Kulkarni.

Kulkarni, who is now Pirkle’s teaching assistant, defended his master’s thesis on audio compression in April and graduates this May.
Matodkar, a singer who studied classical Indian music under Hindustani vocalist Ram Deshpande, walked into a music studio when he was 12 to record as part of a children's group—an experience that proved to be a turning point for him. “I was really fascinated with the technical stuff—the recording consoles, the equipment,” he says in a conversation at the Frost School’s state-of-the-art Weeks Recording Studio, where he is a studio assistant. Matodkar, who comes from a family of mechanical engineers, continued performing as a singer but enrolled in engineering school.

“Af{er graduation, I did a lot of research on where to further my studies, and became very fascinated by courses in digital plugins and synthesizers,” he explains. “I asked several of my classmates, and the one thing they all said was, ‘If you are interested in learning all about plugins, digital synthesizers, the field of psychoacoustics, transducers, recording and production, go to Miami.’”

The music engineering program at UM is the oldest in the United States, and it’s one of the foundations of the music engineering business.”

Such a high level combination of artistic and scientific sensibilities might be rare in the general population, but it’s one of the characteristics of the department, says Pirkle, a working guitarist and film composer who is the author of Audio Units: Fundamentals and Designing Audio Effects Plugins in C++ for RackAFX. “Almost all my classes are software classes, and they are almost all project-oriented,” says Pirkle. “One thing I tell my students is that in order to do outstanding projects, they must do something unique, something that no one else in the class is doing and that will surprise even me. So it really helps that they have a musical side because they have to come up with something creative or interesting or bizarre.”

Then again, for all his musical experience, Kulkarni notes that he “will trust the numbers more than my instincts. That’s why I’m more from the engineering side because numbers don’t lie. You ask me why this doesn’t sound good, and if my calculations are right, [the answer] should be right.” His Frost thesis project was inspired by work he did while an intern in the Software Development department at Bose last summer. He is working on “an audio codec based on neural networks,” which is a computer system modeled on the human brain and nervous system.

“Music is nothing but math,” Matodkar says with a modest shrug. But then again, having musical experience, counts. “I had an acoustics class last semester in which we had to calculate the reverberation time of a room. Having performed for so many years helps me visualize the effect and how it will sound.”

Matodkar graduates in 2019, and while he hasn’t performed much since he arrived in Miami, he is already thinking of a thesis project that merges technology and the market, each of them having some unique aspect,” says Kulkarni. “I was working for hours on an arpeggiator for a synthesizer and my girlfriend asked me, ‘Why do you put so much work into this? Musicians don’t even (understand what goes into it),” says Kulkarni. “I told her, ‘Because engineers put an effort into making it sound good, no matter who plays it—that is how we can help to make good music.’”
**Welcoming New Faculty**

**Jeffrey Buchman**, assistant professor of vocal performance, won the prestigious Luciano Pavarotti International Voice Competition early in his career as a young opera singer. A renowned stage director, his stage productions range from enormous dynamic multimedia arena events such as Livestock for the Grand Rapids Symphony with over 1,200 performers in an 11,000 seat arena, to intimate two-character chamber operas such as Carson Kieferman’s Fairy Tales: Songs of the Dandelion Woman, and Laura Kaminsky’s As One, which he recently directed for Opera Colorado and remounted for Hawaii LiveArts this year. Florida Grand Opera audiences have enjoyed many of his productions including Eugene Onegin, Rigoletto, Div Zauberflöte and No Exit. Buchman created the world-premiere of Carson Kieferman’s Ixoa at the Colony Theater in Miami Beach, as well as new productions of Ricky Ian Gordon’s 27 for Michigan Opera Theatre, Madonna Butterfly and Le sacre du Figaro for Opera Raleigh. La traviata for the Academy of Vocal Arts, and Cinderella for the Frost Opera Theater. This summer he will return to the Brancaloneo Internazional Music Festival in Piobbico, Italy, to direct Gianni Schicchi.

**Marysol Quevedo**, assistant professor of musicology, received her Ph.D. in musicology with a minor in ethnomusicology from Indiana University. Her research interests include art music in Cuba after the 1959 Revolution and more broadly the relationship between music composition and performance, national identity, and politics in Latin American music scenes. Quevedo’s chapter, “Experimental Music and the Avant-Garde in Post-1959 Cuba: Revolutionary Music for the Revolution,” was published in The Oxford Handbook of Latin American Music. Quevedo has presented at the national meetings of the American Musicological Society, the Society for Ethnomusicology, the Sociedad Chilena de Musico- logia, the Canadian Association of Latin American and Caribbean Studies, the University of Miami’s Cuban Heritage Collection’s New Directions in Cuban Studies conferences, among others. She is also an active member of the Latin American and Caribbean Music Section of the Society for Ethnomusicology and the Cold War and Music Study Group of the American Musicalological Society.

**Anne Searcy**, assistant professor of musicology, explores the intersections of music, politics, and dance. She holds a Ph.D. in music from Harvard University and a B.A. in history and music from Swarthmore College. In 2017, Searcy was the Fellow for the Study of Russia and Ballet at New York University’s Center for Ballet and the Arts and the Jordan Center for the Advanced Study of Russia. She was awarded an Alvin H. Johnson AMS 50 Dissertation Fellowship by the American Musicalological Society for her dissertation, “Soviet-American Cold War Ballet Exchange.” Her article “The Recreation of Aram Khachaturian’s Spartacus at the Bolshoi Theater, 1958-1968” appeared in The Journal of Musicology, and she has presented papers at music and dance conferences in the United States, France, and Japan.

**Cassandra Claude**, vocalist and lecturer in the Contemporary American Music program, earned a B.M. in music education and an M.B.A. in entrepreneurship from Florida International University. Acclaimed as a vocal pedagogue and an artful mentor, she guides her students in the art of commercial singing, songwriting, and successful techniques for marketing themselves as artists. Her goal with her private voice teaching is to produce a “confident and ‘honest’ singer with a timeless voice that stands out.” Claude was also recently named the superintendent for the vocal competition of the Miami-Dade County Youth Fair providing accessibility to stage performances and critiques from world-class vocalists.

**Graham Fandrei**, lecturer in vocal performance, was previously director of the young artist program at Florida Grand Opera, head of the classical voice program at the Frost School’s Young Musician’s Camp, and the founder of Magic City Opera. He was a core member of the Grammy-nominated choral ensemble Seraphic Fire, performed on Broadway in film director Baz Luhrmann’s production of La Bohème, as well as with the Rotterdam Philharmonic in Holland, and at Nissay Theater in Tokyo, Japan. He has appeared as a guest soloist with Charleston, Charlotte, and Austin symphony orchestras, and the Master Chorale of South Florida. He studied at New England Conservatory and The Juilliard School.

**Tim Jago**, M.M. ’12, D.M.A. ’15, guitarist and lecturer in Studio Music and Jazz, has performed and recorded extensively, including three albums with his trio The Nest Grid. A semifinalist in the inaugural Wye Montgomery International Jazz Guitar Competition, he has performed extensively with a host of world-class musicians including Patti Austin, Terence Blanchard, Dee Dee Bridgewater, Chick Corea, Dave Douglas, Wynton Marsalis, Dave Liebman, Bobby McFerrin, Verve Mendoza, Gloria Estefan, A.B. ’78, Hon. D.M.A. ’04, Steve Miller, James Morrison, Troy Roberts, M.M. ’07, Danilo Pérez, Chris Potter, and Arturo Sandoval.

**William Longo**, M.M. ’14, D.M.A. ’17, lecturer in Music Theory and Composition, as well as Studio Music and Jazz, teaches arranging, hybrid MIDI-acoustic composition production, and recording technology. He is also assistant conductor for the Frost Studio Jazz Band. His arrangements and compositions have been performed by Cyrille Aimée, Jon Secada, B.M. ’83, M.M. ’86, Bruce Hornsby, B.M. ’77, and Nicole Henry, B.S.C. ’00. Longo received the U.S. Air Force Band’s Sammy Nista Award for his composition, New Day, premiered by The Airmen of Note. While a graduate student, Longo was a Henry Mancini Institute Fellow, earned the award for Academic Merit, plus Downbeat student music awards for jazz arranging and engineered studio recording, and Assistant Professor New Day, premiered by The Airmen of Note. While a graduate student, Longo was a Henry Mancini Institute Fellow, earned the award for Academic Merit, plus Downbeat student music awards for jazz arranging and engineered studio recording, and Assistant Professor

The Frost School of Music congratulates Professor Jodi Levitz and Assistant Professor Frank Ragsdale on joining the full-time instrumental performance and vocal performance faculty, respectively, after serving as visiting professors last year. See their profiles in Score 2017, or in the faculty website at frost.miami.edu.
Kat Reinhert, M.M. ‘07, singer, songwriter, and lecturer in the Musicianship, Artistry Development, and Entrepreneurship program and the Contemporary American Music program, was a finalist in the John Lennon Songwriting Competition. She has released four independent albums, and has performed with a wide range of artists including Enya, Raul Midón, Anat Fort, Perry Smith, Jo Lawry, Dave Cook, and Shayna Steele. Reinhert holds a B.M. in jazz/commercial voice from the Manhattan School of Music, and an M.M. in jazz performance/pedagogy from the Frost School of Music. She is currently a candidate for a Ph.D. in Music Education at Frost and is the vice president of the board for the Association for Popular Music Education.

Témoc Musgrove Stetson, B.M. ‘08, D.M.A. ‘17, classical guitarist and lecturer in Instrumental Performance, and Music Theory and Composition, is the founding president and executive director of the Florida Guitar Foundation. The Miami Foundation selected him as a 2017-2018 Miami Leader for his community impact and awarded him a fundraising leadership grant. He lectured on arts management and pedagogy at the 2017 Guitar Foundation of America Convention, and he and his mentor-professor Rafael Pedron, M.M. ’06, will co-host its 2019 convention at the Frost School of Music. Musgrove Stetson has played in master classes for Dae Ae Jang, Manuel Barrueco, Margaret Escarpa, Mígela Diego Pujol, and Berta Rojas.

Sarah Theresa Shipkowski Wee, D.M.A. ‘17, lecturer, vocal performance, also enjoys a career singing recital, concert, and operatic literature. Known for her performance of sacred works, Wee has performed Prokofiev’s Dervis, Handel’s Messiah, Rutter’s Mass of the Children, and many other masses and requiems. With the St. Louis City Opera she debuted a role in the world premiere of Family Dynamics: The Funeral. Shipkowski Wee earned a B.M. from Webster University, an M.M. from Washington University in St. Louis, and a D.M.A. in vocal performance and vocal pedagogy from the Frost School of Music.

Monte Harrison Taylor, M.M. ‘17, guitarist, composer, and lecturer in Music Theory and Composition, employs an eclectic blend of compositional techniques that incorporate heavy metal, progressive rock, and jazz, with modernist and experimen-talist concert music. Ensembles such as Bent Frequency, Compositum Musica Nova, and Passport:Due perform his cross-disciplinary collaborations involving theater, dance, and the visual arts at new music festivals. He holds a B.M. in composition from the University of Missouri-Kansas City, and an M.M. in composition from the Frost School of Music.

John Daversa, a three-time Grammy-nominated performer, composer, arranger, producer, and bandleader and chair of the Frost School of Music’s Department of Studio Music and Jazz, learned some of his most important music lessons at the kitchen table.

“He’s father, Jay Daversa, was a jazz trumpeter with Stan Kenton and a top studio musician in Los Angeles. His mother was a professional-level pianist. As a young boy he recalls hearing his parents’ friends, all musicians, talk about music and the music business. ‘They were so passionate and so involved with music. I loved that, he says. ‘But I also saw their frustrations. My father is a very creative jazz player, yet playing written-out music in the studio was more of a job, providing a service. While he was paid very well for it, I saw his decline in the love of music. There was no balance. So when I was 7, he moved the family to a small town in Oklahoma where my mom is from, and he just left it all behind.’

This early lesson informed Daversa’s career as a musical artist, and as a teacher. ‘Balance’ is a word that comes up often in the classroom, where he aims to bring together practical and creative skills.

“I really think, John’s a genius,” says Jake Shapiro, B.M. ’13, M.M. ’15, a doctoral candidate in jazz piano performance and a multi-Dougeland student award-winner who studies with Daversa in the Frost Concert Jazz Band that placed first at the Monterey Next Generation Jazz Festival last year. “He cares so deeply about the music we’re playing, and about the students. Everything he does is so beneficial. He really brings a different side to the music.”

Daversa has seen profound changes in the music business since his father’s days. He spells out expectations for today’s musicians:

- Be versed in many different music styles; know how to compose, arrange, and produce; and know about marketing and managing social media.
- ‘All of our studio instructors talk about these things in their private lessons,’ Daversa says. ‘It’s part of our ideals. Students need these tools. Yet, sometimes we can get caught up in the technical things. It’s always about balance.’

So, Daversa instituted “the Monday night jam,” when the entire department, ‘our community, comes together to ‘break bread.’” Daversa says, “That’s a sacred time for us,” he says. ‘And it’s paying dividends. People are making the effort to play and create together more because there’s a community bond. That is so important.” Daversa says he is just continuing a tradition of innovation, “This is a storied program. I’m just carrying on the forward-thinking mindset that was already here.”
Practice Makes Perfect for Prize Winning Piano Duo

The piano duo of Julia Mortyakova, D.M.A. ’19, and Valentin Bogdan, M.M. ’18, D.M.A. ’18, won second prize at the biennial Els Duo Piano Competitions last April, sponsored by the National Federation of Music Clubs at Belhaven University in Jackson, Mississippi. The duo was awarded a $4,000 cash prize and two years of performance bookings throughout the United States. Their two-hour long program featured piano four-hands works, two piano works, and the concerti for two pianos.

Mortyakova, associate professor and chair of the Department of Music at Mississippi University for Women (MUW), is also artistic director of the Music by Women Festival. Bogdan is an assistant professor of music at MUW. They each also perform as soloists and in chamber music settings.

When they were announced as finalists, Mortyakova says she was inspired to be a role model for her students. “I thought, we must do everything possible to perform our best, not just for recognition as performing musicians, but also to show our students that anything is possible, to perform as soloists and in chamber music settings.

Tokyo-born pianist, conductor, and recording artist, has conducted professional orchestras for over five decades including the Joffrey Ballet Orchestra, Hartford Symphony and at Auvergne and Tuscany. With five albums to his credit, he is still actively composing and conducting, and as a consultant to singers, actors and instrumentalists.

Hilford Holt, M.M. ’69 is a freelance musician living in Florida. He is a hornist in the Venice Symphony, Anna Maria Island Chorus and Orchestra, the Central Florida Winds, and the Orlando Concert Band.

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Music Ed Alumna Featured on NBC 6 Miami

Cynthia Kohanek, B.M. ’97, was profiled on Miami’s NBC 6 television in December for 20 years of dedicated music teaching at Pinner Elementary School in Miami-Dade County.

Kohanek has created a culture of making music with passion and dedication, and says her primary hope is that all of her students leave the program with a sense of understanding about the value of the arts. “There’s nothing like students working so hard, months of practice and rehearsals, for them to feel the gratitude and rewards of their accomplishments,” she said in the interview.

Kohanek views teamwork and discipline at an early age as an attribute of many of her exemplary alumni. Many are now pursuing professional performing careers and often return as clinicians, such as The Voice contestant Ashley Levin, ’16, pop star Camila Cabello, and actress Carolina Pozo who are forming careers and often return as clinicians, such as

Class Notes

1960s-1970s

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Keith Chambers, B.M. ’97, M.M. ’99, artistic director for the New Amsterdam Opera in New York City, conducted Fidilio and La forza del destino to critical acclaim this season. He also conducted Nausik and Grecil, Parliaments, and Le Neveo de Figaro for Manhattan Opera Studio, La boheme for Shawop, and Muti de Lu at the Palm Tree Opera, in Beverly, and the University of Georgia Redcoat Marching Band.
FOUR MUSIC ALUMNI from the current decade also enjoyed extended Broadway appearances this season: Ken Cline, BM ’10 and Heath Saunders, BM ’11 were in the original cast of the 12-time Tony-nominated Natasha, Pierre and the Great Comet of 1812; Jenna Rubaii, BM ’12 made her Broadway debut in Groundhog Day; and Trent Saunders, BM ’13, completed four years and over 1,500 appearances in Disney’s Broadway production of Aladdin.

Shortly after graduation from the Frost School, Clark performed in the national tour of La Cage aux Folles and married alumna Logan Nelms, BM ’11, whose career is focused on improv, television, and commercials. Upon graduation Jenna Rubaii and Trent Saunders toured together in Green Day’s American Idiot. Rubaii then began in Tuesday Night Fever.

JERRY HERMAN, A.B. ’83, reached an incredible Broadway milestone this season. His 2017 Tony-winning revival of Hello, Dolly! starring Bette Midler grossed over $73.5 million in her eight-month run ending January 14, 2018 with almost 400,000 admissions, breaking house records at the Shubert Theatre and the Minskoff Theatre. Alumna Jenna Rubaii, BM ’12 made her Broadway debut in Groundhog Day; and Trent Saunders, BM ’13, completed four years and over 1,500 appearances in Disney’s Broadway production of Aladdin.

JOSHUA HENRY, B.M. ’06, named the Frost School of Music’s Distinguished Alumnus of 2017, returned to Broadway on April 12 to headline a revival of Rodgers and Hammerstein’s Carousel in the role of Billy Bigelow, a brash carnival Barker, along with Jessie Mueller in the role of Julie Jordan and Renée Fleming as Nettie Fowler. It is a timeless story of passion, loss and redemption, and features a seven-minute “Soliloquy” that is a tour de force for Henry.

Henry earned Tony nominations for performances in Violet (2014) and ScottiBoo Boys (2011), and has also appeared on Broadway in The Gershwins’ Porgy and Bess, as well as In the Heights. Last year he played the role of Aaron Burr in the blockbuster national touring production of Hamilton (see Score, 2017).

JOHN EASTERLING, B.M. ’84, the Frost School’s Distinguished Alumnus of 2015, made his Broadway debut in Phantom of the Opera last season in the character tenor role of Ubaldo Piangi . . . 42 years after graduating as a vocal performance major! He performed the role 728 times total during his year-and-a-half engagement that ended in October, an unparalleled attendance record in the history of Phantom.

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Singing and Swinging with the Best

Veronica Swift, B.M. ’16, is rising quickly in the professional jazz world. Within months of moving to New York and landing a regular gig at the famed jazz club Birdland, the talented young singer was tapped to tour this spring with trumpet virtuoso Chris Botti, and has already headlined her own shows at Tribeca Performing Arts Center, SF Jazz, The Jazz Cruise, and Telluride Jazz Festival. She has also appeared at Lincoln Center with singer-entertainer Michael Feinstein.

A second-place winner in the 2015 Thelonious Monk International Jazz Vocal Competition while a junior at the Frost School, Swift’s album Lonly Woman features alum pianist Emmet Cohen, B.M. ’12, and other top jazz players on the scene today. She will record a new album this year with award-winning jazz pianist Benny Green and his trio.

Along the way, his studies incorporated world religion, management, leadership, and public diplomacy: This ultimately led to his career as a community arts advocate, first with the Dance Theatre of Harlem, and now with the City of Los Angeles Department of Cultural Affairs (DCA) where he has served for 28 years, most notably as the agency’s community arts director since 2007.

Thomas says receiving the Arts Angel Award “has been one of the most humbling experiences of my life. It validates what I have always felt was the chosen path for my life, service to others. As a kid I saw my parents and others whose occupations revolved around public service, take great pride in seeing the accomplishments of their families, students, and congregants. Service is in my DNA. It is what keeps me hopeful.”

His career legacy reaches far and wide. “My former students are outstanding performing and visual artists, teachers, doctors, nurses, lawyers, ministers, politicians, entrepreneurs, and more. And the thing I know, without a doubt, is that they are instilling in their children, students, communities, and neighborhoods the principle that was passed on to me, and that I tried to pass on to them—make a difference, pay it forward, pass it on, help somebody, give freely and lovingly of yourself and your possessions. I am committed to creating what Dr. King popularized as "The Beloved Community." I know it is possible,” Thomas says.

“Studying at the University of Miami contributed to all of this, and for that I am eternally grateful,” he adds.
Dewebt magazine describes Australian-born jazz saxophonist, Troy Roberts, M.M. ’07, as “a boisterous and effusive player, conversant but not busy.” JazzTimes calls Roberts, “versatile in style, with a strong grasp of yesterday and today,” and adds he is “a force to be reckoned with, no matter the setting. He is more than one to watch, he is one to follow closely.”

Influenced by his father’s vast record collection as a child, Roberts picked up the saxophone at age 13, earned a B.M. from the Western Australia Academy of the Performing Arts, then a master’s degree at the Frost School of Music. He was a finalist in the 2008 Thelonious Monk International Saxophone Competition, is the recipient of four DownBeat Jazz Soloist Awards, and two West Australian Music Industry Awards.

Now based in New York, Roberts returned to the Frost School last February for a five-day residency with the Department of Studio Music and Jazz, where he inspired students with his methodology to success.

“Our students relate to Troy because he is a Frost alum close in age to their generation,” says Associate Professor and Department Chair John Daversa. “They see him in magazines, they hear his records, but now they know first-hand what it is about Troy’s energy that propels his career.”

This year Roberts was nominated for a Grammy Award with Joey DeFrancesco + The People (see page 4) and has performed with many other jazz notables including Jeff “Tain” Watts, Orrin Evans, Christian McBride, and Wayne Shorter, to name a few. “Troy amply demonstrates his broader career. His most eclectic musical voice, but serves as a catalyst for what he’ll come up with next,” says Morrison.

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2010s

Rachel Hanson. B.M. ’10, M.M. ’14, is the director of Frost Online at the Frost School of Music.

Allan Matthes, B.S. ’10, music engineering technology, received her master’s degree in digital music from Dartmouth College. Founded by Ph.D. in brain science, focusing on how individuals hear and integrate with other senses. She is an emerging post-doctoral researcher at Stanford University to identify how the brain integrates information across sensory modalities.

James Peyton Stetler. M.M. ’13, is assistant professor of trumpet at the University of Idaho School of Music. He is a member of the acclaimed quintet ensemble Fifth Bridge.

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Tomas Cotik. D.M.A. ’13, is assistant professor of violin at Portland State University to identify how the brain integrates information across sensory modalities.
In Memoriam

Margaret Aida Withen James, B.M. ’48, passed away in December 2017 in Allentown, Pennsylvania. She was 91. A soprano, she performed with the University of Miami Orchestra and was member of Sigma Alpha Iota while enrolled at the University of Miami.

Suzanne Miller Pearl, B.M. ’49, a visual artist that worked in real estate and music education, passed away in Miami on October 4, 2017 at the age of 80. She was married to music alumnus Jesse Pearl, B.M. ’49, M.M. ’55.

Stanley H. Garlitz, B.M. ’58, M.M. ’60, a professional musician based in Miami, Florida, nicknamed “Stan the Piano Man,” died on October 12, 2017. He was 86. He taught music at Scott Lake Elementary and Sabal Palm Elementary schools.

James “Jim” W. Hunt Jr., B.M. ’58, passed away on September 13, 2017 at the age 81. He was a teacher; then served in the U.S. Army for 21 years with tours in Korea and Vietnam. He received a Bronze Star and a Purple Heart. He then worked for Progress Energy for 19 years.

Harriott Gould Mertz, M.M. ’61, died in Pompano Beach, Florida on May 9, 2017. She was 91. She was an opera singer. She also founded television production at Vanderbilt University. She authored a filmstrip series Introduction to Music, produced a audiomation television series Magic Music, and owned her own electronic media studio.

William E. Powell, B.M. ’63, died on May 23, 2017 in Georgia. He served for 37 years as an officer of the Salvation Army, where he was also a song leader, and sang eulogy and trombone in the band.

Rae Trapolino Houghton, B.M. ’65, of Pinellas County, Florida, died on May 29, 2017 at the age of 74. Houghton built a robust guitar program at Hammocks Middle School, where she taught for over a decade.

William A. Gora, B.M. ’69, D.M.A. ’75, died on July 12, 2017. He was 66. Gora was director of bands, and professor of saxophone, at Appalachian State University from 1986-2006, where he conducted the Wind Ensemble and administered the band program. He performed and conducted extensively throughout the United States, Canada, and Europe.

Nancy Scrinopiscke Epoch, B.M. ’73, retired music educator, passed away on January 10, 2018 in Topeka, Kansas at the age of 67. She was active with Topeka Civic Theatre, and was musical director for Helen Hocker Theater, and Stephens College’s Lake Okoboji Summer Theatre.

Clyde Richard “Dick” Miller, B.M. ’73, of Newbury Park, California, passed away on June 26, 2017. He was 65. A drummer and music merchandising major, he began his career as part owner of Finger Lakes Music in Ithaca, New York. He then held executive positions with Sam Ash Music, and The Guitar Center.

Robin C. Whittaker, M.M. ’74, died on October 31, 2017 at the age of 76. He performed as a cellist with the Boston Pops, Phoenix Symphony, and Miami Philharmonic, and taught at Miami Dade College, and at elementary and high schools in Florida and Vermont. He moved to Gainesville, Florida in 1979 and began a second career in real estate.

David W. Vincent, D.M.A. ’76, drummer, and computer systems engineer, died on July 2, 2017 at the age of 67. He performed in the Miami Symphony Orchestra, then moved to the Washington, D.C. area to lead the Society for American Baseball Research into the digital era.

John W. Alexander, M.M. ’77, jazz saxophonist, composer, and arranger, died on November 11, 2017 in Gastonia, North Carolina. He was 69. He was a member of the Charlotte Jazz Orchestra and on special occasions would play both alto and tenor saxes simultaneously.

Kenneth R. Benoit, M.M. ’78, retired music educator and librarian of Hallandale Beach, Florida, died on February 14, 2016 at the age of 65. Benoit also earned a master’s degree from Florida State University and a doctorate from Louisiana State University, and taught at Broward College.

Lori White, B.M. ’80, Grammy-winning songwriter, producer, and actress passed away on January 23, 2018 at the age of 52. White had six Top 20 country hits, including the Top 10 singles “That’s My Baby,” “Just How I Know” and “That’s How You Know (When You’re in Love).” She also appeared with Tom Hanks in the film Cast Away.

Leonard Neidhold, M.M. ’89, principal trombonist of the Reno Philharmonic, Reno Chamber Orchestra, and Great Basin Brass Quintet, died March 26, 2018. He was 58. He often performed with the Reno Jazz Orchestra, taught at middle schools, and the University of Nevada, Reno.

Christopher R. Sweeney, M.M. ’96, Ph.D. ’12, died on November 15, 2017 at the age of 50. He was a professor at the University of Alaska Anchorage and served two terms as chairman of the music department. He was principal trombonist for the Anchorage Symphony, Anchorage Opera, Anchorage Concert Chorus, and Chugach Brass.

Michael S. Gordon, M.D., Ph.D., generous donor to the Frost School’s Donna E. Shalala MusicReach Program, and founder of the UM Miller School of Medicine’s Michael S. Gordon Center for Research in Medical Education, passed away on July 7, 2017 at the age of 80. He created Harvey, the world’s first cardiopulmonary patient simulator.

Susan T. Jones, associate vice president in the Division of Advance- ment at the University of Miami, passed away on December 25, 2017 at the age of 72. She helped raise $3 billion that transformed the University.

M. Lee Pearce, J.D. ’66, an entrepreneur, business executive, philanthropist, physician-attorney, and classical music patron, died on October 21, 2017 in Miami Beach, Florida. He was 86. A University of Miami trustee, Pearce was an avid supporter of the Frost School of Music.

Class Notes

Ivan Davis: A Cherished Legacy

Ivan Davis, renowned pianist and professor emeritus of the Frost School of Music at the University of Miami, passed away on March 12, 2018. He was 86.

An international prizewinner in the Lizzi, Busoni, and Casella piano competitions, and an acclaimed recording artist for the Decca/London and Columbia labels, he first visited Miami in 1955 where he won first place in the National Federation of Music Clubs Young Artist Competition.

He made his New York debut at Town Hall in 1959 and by the time he joined the UM Frost music faculty in 1966 he was already a prominent international figure. He served on the music faculty for 42 years until his retirement in 2009.

A Texas native, he earned a B.M. from North Texas State University where he studied with pianist Silvio Scivetti, and attended Rame’s Caccademia di Santa Cecilia on a Fulbright Scholarship to study with Carlo Zecchi.

He played with virtually every major orchestra in America under such renowned conductors as Leonard Bernstein, Eugene Ormandy, and Lynn Maazel. He recorded concerti by Schlesky, Rachmaninoff, and Lizzi with the Royal Philharmonic Orchestra, and made Carnegie Hall appearances with the London Philharmonic. His best-selling solo albums of Chopin, Gottschalk, and Sarasate are still beloved.

Davis was a recipient of New York’s Handel Medallion, the city’s highest award, for his outstanding contribution to America’s intellec- tual and cultural life.

His wife Betty Lou Davis, daughter Leslie Davis, and three grandchildren survive him.

ClassNotes
and Shostokovich's Symphony No. 5. It was praised by SCORE MAGAZINE as “brilliant” and “an impressive display of the student musicians’ considerable talents.”

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