

FROST SCHOOL OF MUSIC

University of Miami • Spring 2018

Score

INSIDE:

M.A.D.E. for Success

Stamps Scholars

Plugged In

RISING *with* RELEVANCE

Remarkable Frost musicians build extraordinary careers.



JOHN ZILLOUX

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 Ibis, 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 American Prize 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

Warmly,

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

FROST SCHOOL OF MUSIC UNIVERSITY OF MIAMI

Frost School of Music

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Frost School of Music student Claire Julian; photography by Versatile Light Studio; cover design by Kristian Rodriguez

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



Above: The Patricia Louise Frost Music Studios, funded by generous donors in UM's Momentum2 campaign, have enhanced the Frost School's reputation.

Dean Shelly Berg, center left, with composer and philanthropist Tom Hormel, at the world premiere of Hormel's *Legend of Bird Mountain*

OVER \$20 MILLION in new gifts and pledges this fiscal year have boosted the Phillip and Patricia Frost School of Music's permanent endowment base, the majority designated for scholarships and faculty chairs.

New charitable gifts to the Frost School have totaled \$85 million since Dean Shelly Berg's arrival 11 years ago.

"Major endowment gifts are providing the wind beneath our wings, helping us to continue to attract and retain the very best students and faculty, and to lead the nation with innovative curricular offerings and facilities," Berg says.

Named endowed scholarships may be established at the Frost School with a \$100,000 gift or multi-year pledge, and endowed faculty chairs range from \$1.25 million to \$3.5 million.

Increasing the University of Miami's endowment is a cornerstone goal of the institution's new strategic plan.



EDUARDO SCHNEIDER

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 over-

sight 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 Sterbenz, 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 Sterbenz Endowed Faculty Chair, \$300,000 for a Stanley Sterbenz Endowed Graduate Fellowship Fund, and \$450,000 to support a Stanley Sterbenz Endowed Sweet 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 sberg@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 Salzburg, under the direction of Associate Professor Robynne Redmon and Assistant Professor Frank Ragsdale, D.M.A. '04. The Herberts are major supporters of the Donna E. Shalala 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

Floye "Flo" Dreyer, a trumpeter and bandleader whose groundbreaking 1950s all-female band toured extensively in North and South America and for the USO, pledged \$300,000 to endow a Floye K. Dreyer Graduate Fellowship in the Henry Mancini Institute to primarily support female trumpet/trombone players.

The Peggy and Herbert Vogelsang Endowed Violin Scholarship, received through a bequest gift of \$174,000 from Miami-based attorney Herbert Vogelsang, will

benefit classical violin students.

Parent donors Lori and Rick Sutliff, B.B.A. '76, pledged \$150,000 for The Sutliff Family Endowed Scholarship for Vocal Performance.

Saxophonist, music reviewer, and alumnus Tom Moon, B.M. '83, author of the best-selling book *1000 Recordings to Hear Before You Die*, and his wife Kimberly contributed \$150,000 to establish a new Ojala Jazz Studio Endowed Scholarship.

Miller Instrument Collection Inspires

The Miller family of Miami Beach made a generous donation last year for the Frost School of Music to purchase a rare, early 18th-century Guarneri violin valued at \$1.1 million, now named the Sue Miller Violin (see *Score* 2017). The instrument will be loaned annually to a talented enrolled student. Miclen Laipang, B.M. '17, right, who is now pursuing an Artist Diploma at the Frost School, is the first student to perform with it.

This year, a new Miller Family Instrument Fund was established to purchase other rare and valuable instruments. Family, friends and fans of the Frost School stepped up to donate to the effort: over \$160,000 has been raised to date enabling the school to purchase other high-caliber instruments not often owned by students, such as contrabassoon, basset horn, English horn, baritone sax, bass flute, and more.

"The collection of rare and valuable instruments will make this a peerless program, affording our young artists the opportunity to perform on instruments normally played by established classical music stars," says Berg.



JEROME ROYES

Miclen Laipang plays the Sue Miller Violin for the first time at a dedication ceremony hosted by the Miller family.

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).

Grammy Win and Nominations for Frost Grads and Dean

FROST SCHOOL OF MUSIC stars shone 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.

Drummer Paul Deakin, B.M. '83, co-founder of country music group The Mavericks, was nominated for *Brand New Day* in the Best Americana Album category. The band won a Grammy in 1995 for Best Country Performance by a Duo or Group with Vocal.

Songwriter and jazz guitarist Raul Midón, B.M. '90, who has been blind since birth, was nominated for Best Jazz Vocal Album for *Bad Ass and Blind*, his sixth studio album. Midón played with the 2016 Monterey Jazz Festival tour and has collaborated with such artists as Bill Withers, Snoop Dogg, Queen Latifah, Shakira, Enrique Iglesias, and Christina Aguilera.

Trumpeter Alex Norris, D.M.A. '07, of the Alan Ferber Big Band, received a nomination for Best Large Jazz Ensemble Album for *Jigsaw*. Norris is an accomplished musician and jazz educator with two CD releases of his own, and is a published composer with 3-2 Music.

Shelly Berg received his fifth Grammy nomination for his arrangement of "I Loves You Porgy / There's a Boat That's Leavin' Soon for New York" from the album *Rendez-vous*, in the Best Arrangement, Instrumental and Vocals category. The recording pairs singers Clint Holmes and Dee Dee Bridgewater with The Count Basie Orchestra. Berg shared arranger credit with Gordon Goodwin, Gregg Field, and Holmes.

In the same category, multi-Grammy nominee and Emmy Award-winning composer Joel McNeely, B.M. '82, was nominated for the song "I Like Myself" on Seth MacFarlane's album *In Full Swing*. McNeely was also co-producer for the project, which was nominated in the Best Traditional Pop Vocal Album category.



Music Engineering Faculty Sounds Alarm for Hospital Safety

AT ANY GIVEN MOMENT, in hospitals around the country, there are alarms, bells, beeps, and whistles communicating patient needs and vitals through a language of sounds. To patients and visitors, the unfamiliar audible chaos can evoke confusion and anxiety. But to clinicians, the accurate translation of the symphonic noises and alerts could mean the difference between a life or death situation.

According to Christopher Bennett, right, B.S.E.E. '05, M.S.M.E.T. '07, Ph.D. '10, research assistant professor in the music engineering technology program at the Frost School of Music, current research on the standardized alarm system speaks volumes about the need for improvement.



"Since the international standardization of medical alarms in 2003, there has been significant literature about the shortcomings of the system and the adverse effects of the sounds on patients and clinicians," says Bennett.

To better understand the complex system from varied professional perspectives—human, semiotics, clinical practice, and patient—Bennett joined a team of multidisciplinary researchers and medical professionals from the University of Miami and other universities around the country. To start, the experts focused on the cognitive and behavioral connections between clinicians and the standardized alarm sounds. Often overwhelmed by the number of alarms and their collective noise, clinicians expressed the need to minimize alarm frequency without compromising the ability to indicate the level of urgency.

To begin testing an improved alarm system, Bennett worked closely with anesthesiologists at the UM Miller School of Medicine to introduce a system of auditory icon alarms.

"Auditory icons are intuitive sounds, meant to mimic naturally occurring sounds," he explains. "A common example of an auditory icon is the sound of crumpled paper when using the 'trash' to delete a document on a computer. Within a clinical setting, the auditory icon for a ventilator alarm could mimic the sound of deep breathing, which eliminates the need for translation and allows the clinician to make a direct connection between the patient and the equipment or treatment being used."

Within a simulated operating room at the Miller School, UM doctors Richard McNeer, associate professor of anesthesiology, and Roman Dudaryk, assistant professor of clinical anesthesiology, are working with Bennett to test and fine-tune auditory icons as replacements for the standardized alarms. Bennett's ongoing investigation and application of auditory icons strives to improve patient outcomes while addressing the importance and influence of sound on clinicians and patients within a clinical setting.



Music engineering researcher Christopher Bennett, above far right, addresses the effects of audible medical alarms in a simulated operating room with doctors from the UM Miller School of Medicine.

Frost Students Are Also Big Winners

Adam Claussen, left, was named the winner of the BMI Foundation's 2017 William Goldstein Scholarship for rising young composers; mezzo-soprano Linsey Coppens won first prize at the 2017 Metropolitan Opera National auditions (Florida district); six Frost students were named National Young Arts winners; and *DownBeat* announced seven student winners (see page 16). Thomas Graf was second-prize winner at the 2017 Leonard Falcone International Euphonium and Tuba Festival Competition; David Sneider received the Outstanding Soloist Award at the 2018 Monterey Next Generation Jazz Festival; saxophonist Nathan Hatton was in the Disney All American Band; Kiril Angelov and Ksenija Komljenović won second prize in the International Percussion Competition; and classical guitarist Laura Mazon won second prize at the New Orleans International Festival and Competition. Composition D.M.A. candidate Julian Brijaldo won a CMS Southern Conference award for best paper, and undergraduate composer Robert Tindle received a new commission by the UCLA Wind Ensemble. Please visit our @FrostSchoolUM social media sites for updates about student accomplishments.



Messenger Music Executive Building Opens

Marty Messenger, pictured far left with Dean Shelly Berg, is a major arts patron who recently relocated from New York to Miami. He contributed \$500,000 to the Frost Building Fund to renovate a building located in the center of the music quad that housed the Handleman Institute for Recorded Sound four decades prior. Faculty offices in that building moved into the Patricia Louise Frost Music Studios North and South Buildings three years ago.

The new Messenger Music Executive Building now houses brand-new offices for the dean, associate deans, and administrative personnel, whose offices were formerly in the basement of Gusman Concert Hall.

The dean was all smiles as he moved into his new sun-filled office overlooking the lush landscaping on the music quad. "You've been sprung," Messenger joked to him on move-in day.

Messenger also supports the Donna E. Shalala MusicReach Program at the Frost School of Music.

Collaborative Faculty Help Music Students Build Themselves



Assistant Professor of Composition Dorothy Hindman, B.M. '88, D.M.A. '94, left, with master's student Jonathon Winter

"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 praises 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 walls, we have enabled the students to *build themselves*."

"When I arrived at the Frost School, I really didn't know anyone," says Sam Bierman, a senior media writing and production major who spent the last two summers interning with a Los Angeles TV/film composer, and has received professional "additional music" credit for the upcoming Netflix-Dreamworks series *Harvey Street Kids*. "So I volunteered to sing, arrange, and play keyboards



for a lot of different types of projects, and built a great network of referrals that are now hiring me for gigs," Bierman says. He sings in the Frost Jazz Vocal 1 Ensemble, and is the student leader and keyboardist for the Frost American Music Ensemble. He was hired recently to sing in a 20-piece choir with profes-

sional orchestra for *The Legend of Zelda: Symphony of the Goddesses* concert at the Arsht Center, and played keyboards with the Henry Mancini Institute Orchestra at the Boca Festival of the Arts. "Frost is forward-looking, focusing every outgoing musician to have practical skills to be employable," he says. Senior Cathryn Lovett, a soprano, has performed in a variety of Frost choirs, several opera productions, and a vocal trio with fellow students Rachel Ohnsman and Sofia Carrillo—all while majoring in music therapy. Her talents are an asset during clinical training at Nicklaus Children's Hospital and UM Sylvester Comprehensive Cancer Center. She admires the Frost School's "tight-knit community and accomplished faculty who are leaders in the field."

Ohnsman credits the Frost School with giving her the bandwidth to sing and compose in varied styles, and for introducing her to effective music business practices. "I'm so proud to be at Frost. I started in the classical program before switching to jazz, and found a home in the contemporary department as well," she says. She will soon release her debut album *Lovers*. She paid for the recording through an internet-based crowdsourcing campaign.

"We are training the musical leaders of tomorrow," offers Professor and Associate Dean for Strategic Initiatives Rey Sanchez, B.M. '80, M.M. '82. "It's not just talk, it's embedded into everything we do."

Frost Produces Innovative Self-Starters

THE FROST METHOD™, a.k.a. the Frost Experiential Music Curriculum, is a unifying factor across the Frost School. Over 25 world-class faculty and teaching assistants curate it across all undergraduate majors.

"The initial idea was a return to music making as the masters of the past had done, creating a concept of musical improvisation that pays homage to the classical performance practices of such composers as Bach, Mozart, Beethoven, and Stravinsky. 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 sophomores 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 junior 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."

Instrumental performance majors continue the experiential learning process with two semesters of



conducting and rehearsal techniques under the guidance of Director of Orchestral Activities Thomas Sleeper. "It's the way music used to be taught before academia," Sleeper says. "It's practical, it's applied, and it combines making music with intellect, emotion, and performance."

Juniors and seniors explore the art of accompanying, multi-meter counterpoint, and score reading. Medieval, baroque, and post tonal music is studied, where students develop listening and analytical skills, improvisation in the style of a master work, arranging, composing, orchestration, and performance. Class projects include score study and discussion, a solfege rendering and arrangement for the class, and the actual performance with peer- and self-evaluations at every step.

Sleeper also encourages the integration of music theory, studio techniques, and history into orchestra rehearsals. "We work to bring highly nuanced performances that are natural and flowing, where all the performers take complete ownership in the performance."

Cellist Sarah Huesman, a senior who is also a Stamps scholar and trained with ProTools to edit her own recording projects, looks to her future with confidence. "I feel comfortable writing and arranging music, standing in front of musicians and conducting, or singing solfege of an orchestral score. I also feel that my people skills have improved greatly," she says. "I have many dream jobs, not just one. I want to play in an orchestra, play chamber music, play in a studio jazz orchestra, and teach too. I don't want to always be doing the same thing in music; I want to keep improving and keep things interesting for myself."

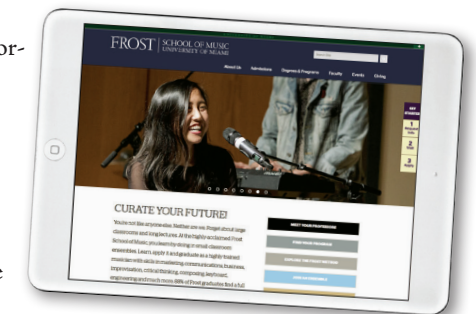


Frost Launches Dynamic New Website

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 smart phones.

"We are thrilled with the new format," says Karen Kerr, director of admissions and recruitment. "Prospect-

ive 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."



Analytics Training for Music Business Students



BUZZANGLE MUSIC, 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 Educator's 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 Serona 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 connec-

tion 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 firsthand 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 classical 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 LinnStrument that resembles a key-tar (keyboard, guitar combination). “The possibilities of the LinnStrument 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.

The Laptop Ensemble was selected to perform at the ACCelerate Festival held at the Smithsonian Institution's National Museum of American History in October. Focused on creativity and innovation, the festival featured performances, conversations, and 48 interactive installations from across the 15 ACC schools on thematic areas such as Art and Technology, Sustainability and Environment, Health and Body, Biomimetics, and more.

Technically a music engineer by training, Abbati has made high-profile contributions to the electronic music scene. “Whenever I tell anyone I make electronic music, they say, ‘Oh, you're a DJ’ or ‘You make EDM [electronic dance music].’ It's a heavy stereotype, but the EDM genre has led to a very profitable environment for many artists,” adds Abbati. “Composers and producers of EDM no longer need to rely on DJs to play their tracks; they can hit the road themselves,” says Abbati. “Most people associate electronic music with a DJ type performance, and that may soon be ancient history,” he says.

As the electronic music genre continues to mature on domestic soil, Abbati is hopeful that the association with EDM will fade and the magically gifted students mastering the technology behind the music will prevail.



Music engineering technology majors, left to right above, Rohan Bhatia-Newman, and Connor Golden, perform original music in the Laptop Ensemble.

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.

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 his 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 Mancini 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.



Growing Demand for Graduate Artist Development Courses

FROST MASTER'S degrees in performance were revised two years ago to include new artist development courses created exclusively for Frost School students: *Arts Leadership*; *World of the Working Musician*; *Media Creation*; *Peak Performance Strategies for Musicians*; *The Teaching Artist*; and *Communication, Marketing and Publicity for the Performing Artist*.

"These classes are so popular, we're expanding enrollment to meet the demand," says Shannon de l'Etoile, associate dean of graduate studies. "Each offering is a three-credit course, so they're very comprehensive, and expectations are high in terms of academic rigor and learning outcomes." Doctoral students may also take the courses.

Peak Performance Strategies for Musicians, taught by contemporary music lecturer and ensemble director Raina Murnak, D.M.A. '06, and violin professor



Morena Kalziqi



Ian Sawyer

Scott Flavin, focuses on the psychology, physiology, and mindfulness of performing. "The future stars of music will be those with the confidence to be original. Instead of training from what's wrong, we train from what's strong," says Murnak, who also teaches the class to Frost Online grad students.

Second year master's violinist Morena Kalziqi says, "I used to go from a practice room to a performance hall, but now I know there's so much more. I've learned how to prepare mentally and physically for my 'best' performance in that moment, while building self-awareness for presenting myself as an artist."

"I believe these artist development courses are what make the graduate curriculum here at Frost stand out," says master's trumpet student Ian Sawyer, who has taken three of the courses. "I've had to re-evaluate not only how I practice but how I live my day-to-day life."

Frost Chopin Academy

IN PARTNERSHIP with the Chopin Foundation of the United States, a new Frost Chopin Academy is offering students up to the age of 28 the opportunity to room and board for one week this June 24-30 at the Frost School of Music to exclusively immerse themselves

in the works of Frederic Chopin and learn first-hand from distinguished Chopin specialists.

Kevin Kenner, assistant professor of keyboard performance at the Frost School and top prizewinner of the 1990 International Chopin



Kevin Kenner

Competition in Warsaw, serves as this year's artistic director. In addition to individual lessons, active participants may also take part in an audition to perform one of the two Chopin piano concertos in concert with a string ensemble, and participants may also be invited to perform in student recitals. The academy also includes scholarly lectures by renowned Chopin experts, and



afternoon workshops will address performance-related issues in a group setting.

As a partner to the Chopin Foundation of the U.S., the Frost Chopin Academy shares the Foundation's mission to encourage and prepare America's new generation of talented pianists for participation in the 2020 National Chopin Competition and the 2020 International Chopin Competition in Warsaw. For registration information, visit frostchopinacademy.com.

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 masterpiece *Music for Prague 1968* by Czech-born composer

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



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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

Violist Jodi Levitz, center, and director Robert Carnochan, at a Frost Wind Ensemble tribute to 17 lives lost during a school shooting in Parkland, Florida

Karel Husa, followed by a consortium premiere of *Love Among the Ruins* for Viola and Winds by James Syler, M.M. '88, inspired by Robert Browning's identically titled poem about love being a timeless force that triumphs over all, a befitting dedication to the Parkland community. Faculty viola artist Professor Jodi Levitz was the soloist.

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."

Drake Makes a Big Impact

Hip-hop 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.



EVAN GARCIA

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 *Fairy Tale Pictures*, Op. 113, Rebecca Clarke's *Sonata 1919*, and music by Brahms. Tuba and euphonium artist Aaron Tindall shined in Claude Bolling's *Suite for Cello and Jazz Piano Trio* with pianist and Frost dean Shelly Berg, bassist Chuck



VERSATILE LIGHT STUDIO



Aaron Tindall



Santiago Rodriguez



Charles Castleman

Bergeron, M.M. '93, and percussionist Svet Stoyanov. Prodigious pianist Santiago Rodriguez presented works by Rachmaninoff and popular Spanish composers, and acclaimed violinist Charles Castleman offered a program of Brahms Sonatas for Violin and Piano with Tian Ying, Shelly Berg, and Santiago Rodriguez.

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'estra.

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.

Gallant Galway's Sparkle with Frost Symphony Orchestra

THE FROST SYMPHONY ORCHESTRA, conducted by Thomas Sleeper, professor and director of orchestral activities, performed to multiple standing ovations on October 27 at the 2,200-seat Knight Concert Hall at the Adrienne Arsht Center with famed flutist and University of Miami Distinguished Presidential Scholar Sir James Galway, above right, and special guest Lady Jeanne Galway. They performed flute concerti by Mozart



VERSATILE LIGHT STUDIO

and Cimarosa, plus several engaging encores. On the second half of the concert, the Frost Symphony Orchestra shined in Berlioz's highly challenging epic *Symphonie fantastique*.

James Galway returned twice more in the spring 2018 semester to coach students across the music school. The University of Miami will award him an

honorary doctorate of music at its Graduate Commencement Ceremony on May 10, 2018.

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, Wé McDonald, Brianna 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 guitarist Brian Nova.

The event was presented in collaboration with the Apollo Theater and kicked off the 10th anniversary season of Larry Rosen's JazzRoots series.

"The Henry Mancini Institute (HMI) is an unparalleled experience," says trumpeter and HMI graduate

fellow Michael Dudley. "We aren't treated like students but as fellow professional musicians and entertainers, coming together to create truly one-of-a-kind shows in a remarkably short amount of time! To work *with* people who have achieved success at the highest levels is both gratifying and inspiring. I had seen David Alan Grier in the recent TV production of *The Wiz* and was floored by his amazing voice! Little did I know that a year later I would be playing a show with him through HMI; I can honestly say that happens nowhere else than at Frost!"



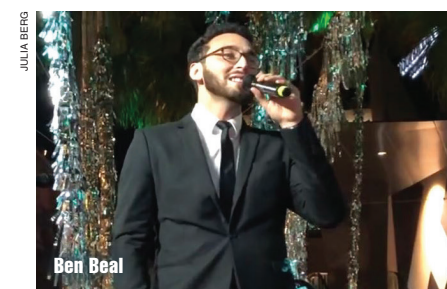
LIBRARY OF CONGRESS

Ella Fitzgerald

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



JULIA BERG

Ben Beal

December 22 with pianist and Frost dean Shelly Berg, and student vocalists Ben Beal and Justine 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.

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 Mejia**, B.M. '96, performed a concert of original music with the Frost School's Henry Mancini Institute Orchestra last season, which inspired him to record a new audiobook 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.



Asiya Korepanova

EMIL MATVEEV

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

ALEXIS CAPELADES

Deco Ensemble at the Adrienne Arsht Center.

Jacob Collier demonstrates his multitracking process for Frost School students on the Gusman Concert Hall stage.

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-screens.

“In a sense, he’s one of this generation’s movie stars,” says Frost lecturer Daniel Strange, M.M. ’09. “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 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 Ohnsman. “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.

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

Voices of Haiti Choir Visits the Frost School

THE ANDREA BOCELLI FOUNDATION and 30 children in the Voices of Haiti Choir visited the Frost School of Music on December 20 for a special musical collaboration. The children first toured the campus, then sang on the Gusman Concert Hall stage with Andrea Bocelli in the audience.

The Andrea Bocelli Foundation collaborates with

the country of Haiti to raise worldwide attention to its greatest needs. Their Voices of Haiti project introduces art

ALEXIS CAPELADES



and music into Haiti’s academic school programs.

The Frost School of Music Choir, led by Director of Choral Studies Karen Kennedy, performed next to the delight of the children and members of the foundation.

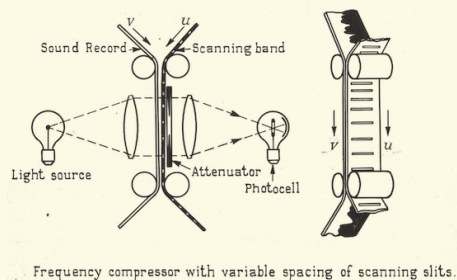
Following their performance, Andrea Bocelli played the piano on stage to the unexpected thrill of both choirs who gathered closely around him.

Music producer and Frost School advisor Bob Ezrin, best known for his work with rock artists such as Kiss, Pink Floyd, Alice Cooper, and now Andrea Bocelli, made the collaboration possible. “My favorite moment was watching the Voices of Haiti watching Frost students perform. The looks on their faces was amazing,” he says.

Time-Stretching and Pitch-Shifting

The fifth annual Robert Kelley Memorial Lecture “From Compressed Speech to Sounds of Infinite Duration: Time-Stretching and Pitch-Shifting in the Analog Era” was presented on February 16 by Jonathan Sterne, James McGill Professor of Culture and Technology at McGill University.

Research Professor Emeritus Frank Cooper also presented a musicology lecture series, “Music, Art, and the Muses Behind Them,” as part of *Frost Music Live!*



Frequency compressor with variable spacing of scanning slits.

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 Kashube, 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 idiomatic conducting,” and gave

VERSATILE LIGHT STUDIO



special mention to student Cameron Sledjeski’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.

Ian Silverman, a graduate vocal student who served as assistant stage director for both operas, observes that Anthony gives singers “tools and training that they can apply to any future production.” Silverman was just offered the assistant stage director position at Brevard.

Bass-baritone Cameron Sledjeski, left, in the role of Nick Shadow in Frost Opera Theater’s production of *The Rake’s Progress*

Opera Workshop Yields Creative Feedback

COMPOSER Mary Ellen Child conducted a week-long opera-in-progress workshop in collaboration with Frost Opera Theater, Ensemble Ibis, Opera America Discovery Grant for Women Composers, and the John Duffy 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 Duffy Institute Libby Larson, composer Anthony Davis, American Opera Projects (NYC) producer Charles Jarden, and New York stage director Bob McGrath.

VERSATILE LIGHT STUDIO



Visiting Composers Impart Knowledge

AUGUSTA READ THOMAS, right, was the 2017 Frost Distinguished 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, says Thomas has an “exceptional sense of color and form in her music that always ‘wows’ audiences, and she

wonderfully imparts this knowledge during lessons.”

Other guest composers also shared their insights. Stuart Diamond spoke about presenting live classical electronic music concerts; Jacob Dudol expounded on using music technology to explore the inner nature of how we perceive sound; Romain Mchon discussed mobile device hybrid musical instruments; Gustavo Matamoras presented “Sound: not a career or commodity, but a tool for connecting with the world;” and Yvonne Troxler, pianist and founder of Glass Farm Ensemble, offered career advice.



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.

Price 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

Oakwood 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 Union 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.



ADRIAN FREEMAN

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.

An Undergraduate College Winner Award went to the Frost Fusion Ensemble in the Blues/Pop/Rock Group category. Graduate College Winners included the Frost Salsa Orchestra in the Latin Group category and William Longo, M.M. '14, D.M.A. '17, in the Engineered Studio Recording category.

An Undergraduate College Outstanding Performance Award went to



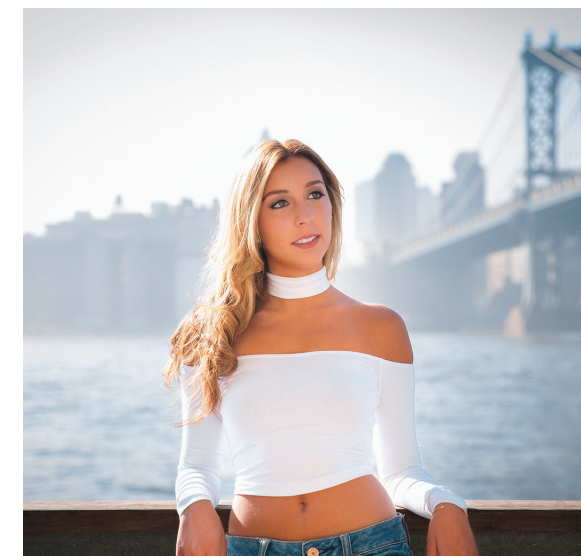
the Kelly Schenk Quartet in the Small Vocal Jazz Group category. Graduate College Outstanding Performance Awards went to the Frost Studio Jazz Band (Large Jazz Ensemble) and the Frost Jazz Vocal I (Large Vocal Jazz Ensemble).

In addition, a Graduate College Outstanding Composition Award went to Kom Wongsawat, 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; Kate Reid, M.M. '96, D.M.A. '03; Gary Lindsay, M.M. '79; and Steve Rucker, B.M. '79, M.M. '83.

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.



IVAN CLOW

Her vocal coach from New York helped make the initial connection; her undergraduate training at Frost enabled her to "take on the opportunity at short notice," she says.

"The vast array of training and knowledge that I have gained here at the Frost School has helped to prepare me, and expand the number of experiences that I can engage in," Mindel explains. "Through the music theory and skills ensemble classes that I have taken over the last four years, my sight-reading and ear training has improved significantly. My ability to recognize harmony as well as arrange and compose my own pieces have strengthened remarkably," she says.

Drumline MVP Delights at 'Canes Basketball Games

WITH ITS 20-PIECE auditioned marching drumline, and the Hurricanettes 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."



KIRK SIBLEY



M.A.D.E. for Success

Frost School of Music's unique Bachelor of Music in Musicianship, Artistry Development, and Entrepreneurship (M.A.D.E.) degree program teaches students to be independent artists



Carlos Rivera, assistant professor and M.A.D.E. program director, standing left, coaches M.A.D.E. majors on a recent recording project.

PHOTOGRAPHY BY VERSATILE LIGHT STUDIO

BY JORDAN LEVIN

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." ■



M.A.D.E. major Isabella Englert, left, jams with bassist Sarah Kedem and drummer Chris Schreck in the American Music Ensemble.

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 wanted it to have an emphasis on entrepreneurship, artistry, and musicianship—all the tools an independent artist needs,” says Sanchez, a music industry veteran who is now the Frost School’s associate dean for strategic initiatives, and served for six years as chair of the Department of Music Media and Industry. “We knew it needed to be flexible because this is for people developing their own voice, their own artistry. There’s really nothing like it in the whole country,” Sanchez says.

A key aspect of the M.A.D.E. program is how much it allows students to tailor their studies to meet their individual needs. Where most music majors only get one or two electives, M.A.D.E. students have extraordinary freedom to choose the

classes that fit their goals.

Sanchez and a handful of Frost faculty initially came up with M.A.D.E. as a way to teach career skills to singer-songwriters in the Bruce Hornsby Creative American Music program, but quickly realized it could be a unique new pathway for many other young musicians.

“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 underground stars Snarky Puppy, who’ve invited the stellar ensemble back for the second time. The members of the ensemble, who include M.A.D.E., engineering, production, and business majors as well as songwriters, try out each other’s songs, suggesting more guitar, or a different piano riff.

Dan Strange, M.M. ’09, lecturer and director of contemporary keyboard studies, observes intently and offers commentary sparingly. “I let them drive the bus,” he says. “It’s their band. I want them to experience that.”

M.A.D.E. is a major for our age, when musicians need to be outstanding artists and also sophisticated independent entrepreneurs.



Justice Michael

Isabella Englert

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 multi-dimensional 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 and 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. Michael already plays regularly with the group Anonymous the Band, finalists in a Paisley Park battle of the bands competition. While growing up around pros made Michael sure he could be one too, they also taught him how much he didn’t know.

"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'd 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 were 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 with piano, drumpads, and a ROLI Seaboard, a sophisticated synthesizer that lets him manipulate sound and pitch—has also found creative connections: vocalists for his music and feedback on his live performance chops for gigs, like a recent show at the Frost Museum of Science gala.

"Just in my skills class there are 25 singer-songwriters," he says. "I've had a lot of kids wanting to work with me. It's been awesome."

Stephen Auslander



Also awesome: being surrounded by adventurous fellow music-makers of all kinds. "Seeing how much everyone here appreciates music is great," Auslander says. "Where I come from, I was worried about how people would take what I do. Here everyone loves it."

ALICE KIM

Independent-minded junior Alice Kim, whose parents immigrated to upstate New York from South Korea, started playing on a \$20 ukulele and her big brother's guitar, inspired as much by beginners 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 Anh 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.



Alice Kim

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."

CLAIRE JULIAN

An aspiring punk rocker and ardent songwriter who taught herself to play drums and bass, freshman Claire Julian was another unlikely conservatory candidate—which made the M.A.D.E. program perfect for her. "I really just want to play punk and rock," she says. "But I lack a lot of skills that could give me a better shot. This program made sense to me. They care about talent—and they can fill in the gaps."

She's already expanded her skills (she's singing now) and her musical tastes, while her peers have boosted her ambitions. "The environment is the most important part of music school," Julian says. "Being surrounded by all these super-driven people either pushes you really hard, or makes you decide to quit. It's been eye-opening."

But the teachers balance out the pressure.

"The professors so want to help us as musicians and people," she says. "It's like we're friends and equals. It's really cool."

Claire Julian



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.

ULTIMATE

CHAMBER MUSIC EXPERIENCE

BY DAVID MENCONI

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.

STAMPS DISTINGUISHED ENSEMBLES



2021 STAMPS JAZZ QUINTET



2020 STAMPS BRASS QUINTET



2019 STAMPS WOODWIND QUINTET



2018 STAMPS STRING QUARTET



2018 All Stamps Concert



David Sneider



Stamps Scholars with Penny and Roe Stamps



2016 All Stamps Concert



2015 Stamps Woodwind Quintet



2014 Stamps String Quartet



Sam Hart



2021 Stamps Jazz Quintet



2017 Stamps Jazz Quintet



ALYSSA MENA, flutist in the Stamps Woodwind Quintet class of 2019, likes that “we can take charge of our own group identity and implement goals at a very personal level, such as hosting our own recitals and preparing the rep for them, recording projects, and outreach. And traveling to perform.”

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 violinist in Chicago. “It was totally new and unheard of. It was so unique and transformational 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.”

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. “In 20 years of teaching college this is the single best scholarship program I've ever been part of,” says Chuck Bergeron, M.M. '93, jazz pedagogy program director at Frost who has mentored Stamps scholars from the program's inception.

“We've taken international trips to Italy and the Dominican Republic and also gone to play in Monterey, California, New Orleans, New York, Chicago—all over,” he adds. “Stamps students get put in situations

that students normally don't get to be in, thanks to Roe and Penny. Like face time with great artists, such as Dave Holland, Kenny Barron, Imani Winds, Joseph Silverman, James Galway, Christian McBride, Mark O'Connor, and Boston Brass. And they get mentoring from the entire faculty while being part of a top-ranked research institution. It's the best of both worlds.”

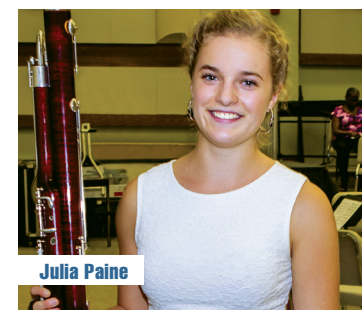
Perhaps the most unique aspect of the Stamps program is its idiosyncratic form of continuity. Like all Frost music majors, members of each freshman class of Stamps scholars have to balance small-group and large-group degree requirements. But for their small-group requirements, Stamps scholars remain in the same ensemble for all four of their undergraduate years. They

perform together, travel together, eat together, and grow together as musicians, as ensembles, and as people.

“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 of playing in the International Tomasi Woodwind Quintet Competition with the Stamps Woodwind Quintet Class of 2015. “Not only did we learn so much from the judges, but we heard incredible performers and worked better together after a week of living and bonding with each other.”

Members of the inaugural ensemble, the Stamps Jazz Quintet, graduated in 2013. The Stamps String Quartet followed from 2010-2014, then the Stamps Woodwind Quintet from 2011-2015, and the



Julia Paine



Michael Piolet



Lasse Bjercknaes-Jacobsen



Ari Urban



2016 Stamps Brass Quintet



Joshua Schwartz

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 three out of the four groups are from there,” notes Bergeron. “We compete

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.”



THOMAS GRAF, tuba and euphonium, member of the Stamps Brass Quintet class of 2021, is a sophomore and was awarded second prize in the artist category of the 2017 Leonard Falcone International Euphonium and Tuba Festival Competition.

SETTING GOALS WITH OPTIMISM

Michael Piolet, B.M. ’13, was in the first Stamps class of 2013, “the pioneer jazz quintet, which makes me the O.G. [original gangster] of Stamps drummers,” he notes. As he makes his way as a musician on New York City’s freelance circuit, he says building relations with the same musicians over four years was actually the perfect format to prepare him for musical life beyond college, which requires flexibility as well as virtuosity.

“What winds up happening is you know each other very well musically,” Piolet says. “That opens up your ears and makes more room to be experimental, which in turn makes it easier to play with other people because you’re so used to trying different things.

As such, he advises incoming Stamps scholars to play and write together as much as they can. “If you experience the world together as a group, it will enhance

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. Piolet 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

SARAH HUESMAN, cellist in the Stamps String Quartet class of 2018, treasures performing with the group at prominent music festivals, the Castleman 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.”



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 Bruya, 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 Bjercknaes-Jacobsen, B.M. ’16, a native of Norway who graduated in 2016 as part of the first Stamps Brass Quintet and is now a master’s student at Juilliard, recommends that Stamps scholars come into the program with a willingness to embrace its many possibilities.

“Be open-minded, think outside the box, and just try to use all the opportunities you’ll get,” Jacobsen says. “Because there are a lot of them.”

sort of orchestral ensemble, while teaching on the side.

“I’d like to focus on the music behind playing music, if 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 for an audience 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.”

PLUGGED IN



Sanket Kulkarni, right, at mixing console in the L. Austin Weeks Recording Studio, and Prathmesh Matodkar, center, are master's students in music engineering technology at the Frost School of Music.

PHOTOGRAPHY BY VERSATILE LIGHT STUDIO

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.



BORN 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—their 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 UM," says Kulkarni.

Kulkarni, who is now Pirkle's teaching assistant, defended his master's thesis on audio compression in April and graduates this May.



“If you are interested in learning all about plugins, digital synthesizers, the field of psychoacoustics, transducers, recording and production, go to Miami.”

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.

“After 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, suggests Pirkle, a working guitarist and film composer who is the author of *Designing Audio Effects Plugins in C++ with Audio Signal Processing Theory* and *Designing Software Synthesizer Plugins in C++ for RackAFX, VST and Audio Units*. The uniqueness of the program makes it a big draw for international students, many of whom come from China, India, South America, and Europe.

“Being a musician is not a requirement to attend the master’s program, and we don’t really advertise it that way, but it pretty much happens on its own,” Pirkle

says. “The students turn out to be musicians, recording engineers, or electrical engineers who wanted to do this but never really got a chance to do it because they were in engineering schools.”

Having both an artistic and science-oriented mind, and being able to solve problems by relying on either side helps tremendously, says Pirkle.

“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 reverb time of a room.

Having performed for so many years helps me visualize the effect and how it will sound.”

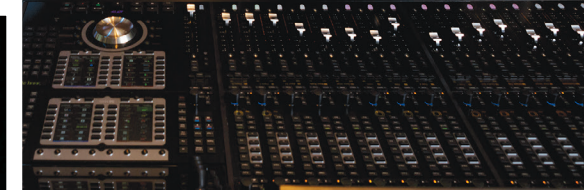
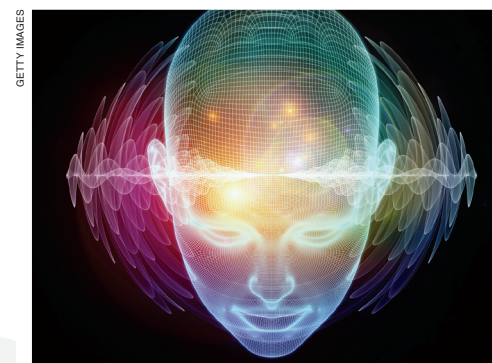
Matodkar graduates in 2019, and while he hasn’t performed much since he arrived in Miami, he is already thinking of a thesis project that merges technology and

Indian musical tradition.

“It’s a physical modeling project, recreating a physical instrument digitally using its core concepts,” he explains. “I’m planning to recreate the veena [an ancient Indian string instrument] using physical concepts such as string tension, plucking, and dampening.” The result, he says, will be a virtual veena that will sound close to the original instrument.

At the end, for Kulkarni and Matodkar, it all comes back to music—even though the technology behind the tools of music-making is largely a mystery for musicians.

Synthesizers were the first things they wanted to crack. “As a music producer, I was always intrigued at how there’s a plethora of synths and digital plugins on



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

THE FROST SCHOOL OF MUSIC IS PLEASED TO INTRODUCE ITS NEWEST FULL-TIME FACULTY MEMBERS WHO BEGAN THEIR TERMS IN AUGUST 2017. THEY BRING A WEALTH OF EXPERIENCE TO THE SCHOOL IN THE AREAS OF OPERA, MUSICOLOGY, AND CONTEMPORARY VOICE. THEIR EXPERTISE AMPLIFIES THE SCHOOL'S MISSION TO INSPIRE AND EDUCATE THE WORLD'S OUTSTANDING MUSICAL LEADERS OF TOMORROW.



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 *LiveArts* 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 Kievman'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

Opera Theatre this year. Florida Grand Opera audiences have enjoyed many of his productions including *Eugene Onegin*, *Rigoletto*, *Die Zauberflöte* and *No Exit*. Buchman created the world-premiere of Carson Kievman's *Tesla* at the Colony Theater in Miami Beach, as well as new productions of Ricky Ian Gordon's *27* for Michigan Opera Theatre, *Madama Butterfly* and *Le nozze di Figaro* for Opera Naples, *La traviata* for the Academy of Vocal Arts, and *Cendrillon* for the Frost Opera Theater. This summer he will return to the Brancaleoni International 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 *Experimentalism in Practice: Perspectives from Latin America* from Oxford University Press (January 2018). She has written several entries for the second edition

of the *Dictionary of American Music* and is a contributor to Oxford Annotated Bibliographies. Quevedo has presented at the national meetings of the American Musicological Society, the Society for Ethnomusicology, the Sociedad Chilena de Musicología, 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 Musicological 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 Musicological Society for her dissertation, "Soviet-American Cold War Ballet Exchange." Her article "The Recomposition 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.

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.

New Lecturers

Anita Castiglione, B.M. '72, D.M.A. '02, pianist, vocal coach, and lecturer in vocal performance, was a faculty member at Palm Beach Atlantic University for 11 years, as well as Florida International University. She has served as an adjudicator for the National AP Music Theory Examinations, and Florida State Music Teachers' Association district piano competitions. As a solo artist

Castiglione has performed Schumann's Piano Concerto in A minor under the direction of Arthur Fiedler, Beethoven's Piano Concerto No. 3 with the Princeton University Orchestra, and Gershwin's Piano Concerto in F with the Palm Beach Symphony. She also performs duo piano concerts with husband Paul Posnak. She holds B.M. and D.M.A. degrees from Frost, an M.M. from Juilliard.



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 artist life 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 Grid. A semifinalist in the inaugural Wes 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, Wycliffe Gordon, Dave Liebman, Bobby McFerrin, Vince Mendoza, Gloria Estefan, A.B. '78, Hon. D.M.A. '93, 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 Nestico 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.





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, Raúl Midón, Anat Fort,



Federico 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



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 Poulenc's *Gloria*, Handel's *Messiah*, Rutter's *Mass of the Children*, and many other masses and



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 experimental concert music. Ensembles such as Bent Frequency,

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.

grant. He lectured on arts management and pedagogy at the 2017 Guitar Foundation of America Convention, and he and his mentor-professor Rafael Padron, M.M. '06, will co-host it's 2019 convention at the Frost School of Music. Musgrove Stetson has played in master classes for Denis Azabagic, Manuel Barrueco, Margarita Escarpa, Máximo Diego Pujol, and Berta Rojas.

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.

Compositum Musicae Novae, and Passepartout Duo 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.

Newly Tenured and Retiring Faculty

Martin Bejerano, M.M. '98, associate professor, jazz, **John Daversa**, associate professor and chair, jazz, and **Brian Powell**, associate professor, instrumental performance were awarded tenure in 2017 by the Frost School of Music at the University of Miami. They join an illustrious group of faculty who are considered international leaders in their respective fields.

Nobleza G. Pilar, lecturer, vocal performance, is retiring at the end of the spring 2018 semester after 35 years of teaching private voice lessons, vocal pedagogy, vocal technique, lyric diction, and more. A recipient of scholarships from Fulbright Hays and the London Opera Centre of Advanced Training and Development, she has performed throughout North and South America, the Philippines, Singapore, and



Martin Bejerano



John Daversa



Brian Powell



Nobleza Pilar

Thailand. Pilar performed as a featured soprano soloist in Britten's *War Requiem*, and Handel's *Messiah* and *Judas Maccabeus*, and operatic roles in *Die Zauberflöte* (as Queen of the Night, and Pamina), *Die Fledermaus* (as Rosalinde), *Manon* (as Pousette), and *La Bohème* (as Mimi). She holds two B.M. degrees from Philippine Women's University (piano, and vocal performance), and an M.M. and D.M. in vocal performance from Indiana University. Pilar serves as a judge for the National Association of Teachers of Singing, Classical Singer Competition, Florida Vocal Association, National Young Arts, and clinician for the Frost at Salzburg Program.

FACULTY FOCUS

All About the Balance



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.

His 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 studios 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-*DownBeat* 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."

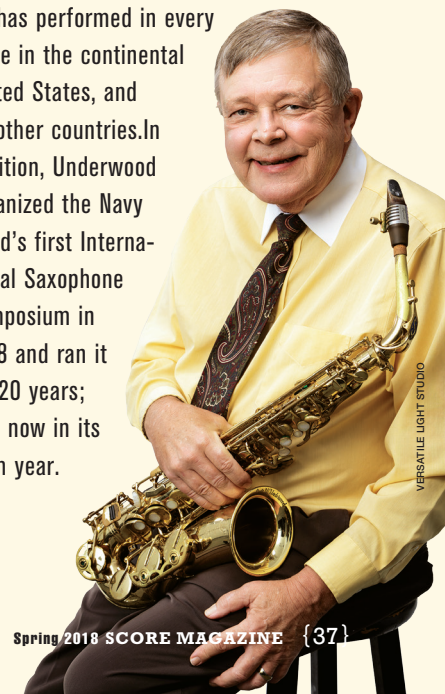
So, Daversa instituted "the Monday night hang," when the entire department, "our community, comes together to 'break bread.' That's a sacred time for us," he says. "And it's paying dividends. People are making the effort to play and create together more because there's a community bond. That is so important."

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."

Dale Underwood Receives 2017 Phillip Frost Teaching Award

Dale Underwood, internationally acclaimed classical saxophonist and lecturer in the Frost School's Department of Instrumental Performance, was awarded the Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting in August 2017. Prior to joining the Frost School faculty in 2005, Underwood was the principal saxophonist and soloist with the United States Navy Band in Washington, D.C. for 30 years. He also taught at Catholic University, George Mason University, and The University of Maryland.

Underwood made his Carnegie Hall debut in 1993, appearing there as a soloist three times, and at other major venues such as the Kennedy Center and Disney Concert Hall. *The Washington Post* heralded him as "The Heifetz of the Alto Saxophone." With over 30 works composed especially for him, he has amassed a prolific discography of classical and contemporary recordings, receiving rave reviews in the process. He has performed in every state in the continental United States, and 20 other countries. In addition, Underwood organized the Navy Band's first International Saxophone Symposium in 1978 and ran it for 20 years; it is now in its 40th year.



1960s 1970s

Joseph Leniado-Chira, B.M. '61, composer, conductor, and recording artist, has conducted professional orchestras for over five decades including the Joffrey Ballet Orchestra, Hartford Symphony, and at Aspen and Tanglewood. With five albums to his credit, he is still actively composing and conducting, and is a consultant to singers, actors, and instrumentalists.

Milford Kuhn, 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.



Bo Crane, M.M. '71 president of independent music publisher Pandisc Music Corp., was honored at the 2017 Broadcast Music, Inc. (BMI) R&B/Hip-Hop Awards Show for co-publishing "Wicked," a platinum-selling single recorded by Future, one of the most performed BMI songs of 2016-17.

Stephen J. Parsons, B.M. '73, in music business, retired as chief executive officer of the Baptist Health Foundation, and is serving as a not-for-profit arts management and fundraising consultant based in South Florida.



Willie Anthony Waters, B.M. '73, is an assistant professor of music and director of opera ensemble at Binghamton University in New York. He was featured as guest



speaker for a Martin Luther King Jr. celebration at the University of Hartford in Connecticut.

Manny Brand, M.M. '74, Ph.D. '76, retired recently from a long teaching and administrative career in music education at SUNY-Potsdam, University of Houston, Hong Kong Baptist University, and Stephen F. Austin State University. He is now a doctoral supervisor for Boston University, and a frequent consultant with universities in Hong Kong. His most recent book *The Teaching of Music in Nine Asian Nations* is available through Mellen Press.

Gary Fry, B.M. '76, composer-arranger-orchestrator, is the president of High Touch Music, Inc. His new work *The Raven: Requiem for Lenore* with narrator, chorus, and orchestra was commissioned and premiered this year by The Okanagan Symphony, and he orchestrated and produced the music for a PBS documentary *To the Ends of the Earth* that aired on 170 stations nationwide. He also donated music to the Puerto Rico National Symphony after the country was damaged by Hurricane Irma.

Sally K. Albrecht, B.A. '77, M.M. '79, is a conductor, composer, and clinician. She conducted two performances of her new composition "Fill Your Life with Music," for



the 30th anniversary of the Northeast Piedmont Chorale, in North Carolina. In addition, her new work "Hummingbird," was premiered by the Onslow County Elementary Honors Choir and "Sing, Sing!" was premiered by the Iredell County Elementary Honors Choir.

Kenneth R. Benoit, M.M. '78, composer, and faculty member of Broward College (North Campus), is a member of the Board of Directors of the National Association of Composers USA (NACUSA). His *Suite No. 3 for Piano* and *Three Pieces for Piano* were performed at a NACUSA concert at the University of North Georgia, and his *Prelude and Passacaglia*, and *Suite for Oboe and Piano* were performed by the Anderson University New Music Ensemble. Excerpts from his cantata *The House of the Lord* were also performed at the First Presbyterian Church of Hollywood, Florida.

Laurie Anton, B.M. '79, was admitted to the Tennessee Bar in Nashville, and was sworn in to the Federal Court for the Eastern District of Tennessee. Her practice focuses on entertainment law, and intellectual property law.

Douglas Potts, B.M. '80 music engineering, is the president of Dallas-based Cable Porter, LLC, that designs and produces cable management devices for audio engineers and musicians. In addition, he helps out with sound at the historic Uncle Calvin's Coffee House, and works with bands in the region.

1980s

Daniel Clifford Adams, M.M. '81, is a professor of composition at Texas Southern University. His composition *Transitory Liaisons* received its world premiere at



Clarinet Fest 2017, the annual conference of the International Clarinet Association. His *Pentagonal Waves* for unaccompanied timpani was released by Bachovich Publications.

Kristian Truelsen, M.M. '81, actor, director, and songwriter, has performed on shows such as *Imposters*, *Suits*, and *Murdoch Mysteries*. With over 300 credits to date, recent



appearances include the Next Stage Festival, Mad Cow Theatre, and Sudbury Theatre Centre.

Dawnn Lewis, B.M. '82, actor and singer, is starring in *The Legend of Master Legend*, a new Amazon Prime video series. The story follows a superhero named Master Legend and his drive to reunite with his family.



Tina Marie Lorusso, M.M. '83, is the music director and bandmaster at Celebrity Cruises. She performs nightly onboard cruise ships, and directs theatrical productions.



Keith Chambers, B.M. '97, M.M. '99, artistic director for the New Amsterdam Opera in New York City, conducted *Fidelio* and *La forza del destino* to critical acclaim this season. He also conducted *Hansel and Gretel*, *Radamisto*, and *Le Nozze di Figaro* for Manhattan Opera Studio, *La bohème* for Shreveport Opera, and *Man of La Mancha* for Asheville Lyric Opera.



Michael C. Robinson, B.M. '87, M.M. '96, D.M.A. '98, is a professor of music at the University of Georgia Hugh Hodgson School of Music. He is also the director of the 440-member University of Georgia Redcoat Marching Band.

Practice Makes Perfect for Prize Winning Piano Duo



The piano duo of **Julia Mortyakova**, D.M.A. '09, and **Valentin Bogdan**, M.M. '10, D.M.A. '08, won second prize at the biennial Ellis Duo Piano Competition 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 two 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, and that with good time management and ability to multitask and prioritize, one can be successful in all types of musical and academic activity that one chooses to pursue."

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 Pinecrest 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 Poza who still recalls her elementary music teacher's words of wisdom, "If I work hard, I can do this."

"That idea has never left me," Poza says. "It's always kept my drive going, and reminds me that passion can get you very far in whatever work you do."



Music Alumni Brighten Up Broadway



Joshua Henry, 2017 Frost Distinguished Alumnus, is on Broadway in *Carousel*.

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 *Scottsboro 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 EASTERLIN, 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*.

On January 27 the lauded Grammy- and Emmy-winning opera singer reached another landmark: his Florida Grand Opera debut in the role of Herod in *Salome*. Easterlin has enjoyed a long career on the world's most prestigious opera stages (see *Score* 2015).

FOUR MUSIC ALUMNI from the current decade also enjoyed extended Broadway appearances this season:

Ken Clark, B.M. '10 and **Heath Saunders**, B.M. '11 were in

the original cast of the 12-time Tony-nominated *Natasha, Pierre and the Great Comet of 1812*;

Jenna Rubai, B.M. '12 made her Broadway debut in *Groundhog Day*; and **Trent Saunders**, B.M. '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, B.M. '11, whose career is focused on improv, television, and commercials. Upon graduation Jenna Rubai and Trent Saunders toured together in Green Day's *American Idiot*. Rubai then toured in *Saturday Night Fever*.

JERRY HERMAN, A.B. '53, 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 repeatedly. The new production was nominated for 10 Tony Awards, winning four, including best musical revival. Bernadette Peters is now starring in the Dolly role.

A multi-Grammy and Tony Award-winning composer and lyricist, Herman's theatrical hits span 60 years and include *Mame* and *La Cage aux Folles*, to name just a few. In 2009, Herman received the Tony Award for Lifetime Achievement in the Theatre. He was also a 2010 Kennedy Center Honors Award recipient.



1990s

Ronald Joseph Castonguay, B.M. '93, is



the performing arts department chair and music director at Gulliver Preparatory in Miami, Florida where he directs the full orchestra, wind, jazz, vocal, and chamber ensembles, and teaches music theory and improvisation.

Robert Jones, D.M.A. '93, has retired



from full-time teaching and conducting. As former director of choral activities at Appalachian State University and the University of Dayton, his choirs performed for state and divisional conferences and sang four European concert tours. Singers from his choirs have sung in professional ensembles including Conspirare, Anuna, Chanticleer, and New York Polyphony. His articles have appeared in ACDA and NAfME publications.

Brett Simons, B.M. '93, bassist, vocalist,



producer, is a faculty member at Musicians Institute in Los Angeles. He is bassist and vocalist for the legendary horn-based rock band Chicago. He has also toured and recorded with Dwight Yoakam, Brian Wilson, Melissa Etheridge, Fiona Apple, and many others.

Eric Alexandrakis, B.M. '94, B.S.C. '94, M.M. '96, is a producer, composer, and music supervisor at Minoan Music. He produced the film *Psychogenic Fugue*, and the Top-30 *Billboard* single "Dizzy" by Norwegian singer K-Syran for which he was nominated best producer by the Hollywood Music in Media Awards.

Brad O'Donnell, B.M. '92, M.M. '95, was promoted to chief creative officer at Capitol Christian Music Group (CCMG) based in Nashville, Tennessee. His responsibilities include all A&R and Creative-related strategic objectives, and overseeing A&R Administration and the creative staff for both the recorded music and music publishing businesses.

Nick Ramliak, D.M.A. '95, is a guitar and bass instructor, and sectional teacher at the Live! Modern School of Music in North Miami. He released an album titled *For You* that was mixed and mastered by alumnus Zach Larmer, B.M. '13.

Sandra Lopez, B.M. '96, A.D. '98,



M.M. '17, soprano, and Frost Distinguished Alumna of 2010, is a voice teacher at the Festival de Opera San Luis Potosi in Mexico. This

season she sang operatic roles in *Florencia en el Amazonas* with Florida Grand Opera, *Manon Lescaut* with Sarasota Opera, and *The Exterminating Angel* with The Metropolitan Opera, and performed as the soprano soloist in Mahler's Symphony No. 4 with the Central Jersey Symphony.

12 Million YouTube Views...and Counting!

Canadian violinist Rosemary Siemens, M.M. '03, earned a master's degree in classical violin performance from the Frost School of Music. Originally from the sweeping plains of Manitoba, she is brightening the world-stage in classical, pop, country, and bluegrass genres, while staying true to her small-town farm identity.

Her most recent solo album *Plum Coulee, My Home* is dedicated to her hometown. It charted #11 on the Canadian Country Music Sales Chart, won a Global Music Award for Best Bluegrass/Country Album, and was featured in *Billboard* magazine.

Her video of Leonard Cohen's "Hallelujah," recorded in 2015 with pianist Roy Tan as the pop fusion duo Roy & Rosemary, went viral on YouTube with over 12 million views.

Siemens has performed in over 20 countries with a 300-year-old violin named "Sparkle" that was played in King Louis XIV's orchestra. She was the first violinist to perform at the Sistine Chapel and St. Peter's Basilica located in the Vatican since its first mass in 1483, an accomplishment she attributes to the Frost School. "Studying there opened musical doors that will serve me the rest of my career," she says.

She's also performed at the Rome Coliseum, Carnegie Hall, on Canada's Gospel Music Awards, the Latin Grammy Awards, and private concerts for two U.S. presidents and a Canadian prime minister.

Siemens now resides in Vancouver, British Columbia, and was honored by Canada with a Queen Elizabeth II Diamond Jubilee Medal.



David William Brubeck, D.M.A. '97, is celebrating his 20th anniversary with the Florida Youth Orchestra, as conductor of the Symphony Orchestra, one of seven divisions under the leadership of Frost Professor Thomas Sleeper that serves more than 400 students. A trombonist, Brubeck performed the world premiere of Sleeper's Second Concerto for Bass Trombone last December with the Florida Atlantic University Orchestra.

implements music for *Call of Duty: Infinite Warfare*.

Christopher H. Warner, B.M. '00, is an independent film and television producer as well as production manager. He worked on the films *Wind River* and *Shock and Awe*.

Daniel Washo, M.M. '00, is president of KDW Consulting, providing sales and marketing expertise for technology and consumer electronics retail chan-

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 superstar 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 *Lonely Woman* features alumnus 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.

Reil Lafargue, M.M. '97, was promoted to president and chief operating officer (COO) for the worldwide publishing company Reservoir where he has served as COO since 2008. He has worked with artists Nine Inch Nails, Lil Jon, Snoop Dogg, Scott Storch, and Pitbull and is responsible for over-seeing new writers, and acquisitions.

2000s

David E. Rowe, B.M. '00, who majored in music engineering, technology, is the lead sound designer at Infinity World. Rowe directs, edits, and

nels. He authored *The Heart of Success* and also produced two new song singles, "For You," and "Heart of Gold."

Steve Aho, M.M. '01, is co-founder of the international music pedagogy company, Musikal Husky. He contributed to the orchestration, conducting, and contracting work on Harry Styles' *Sign of the Times* chart-topping album. In addition, he orchestrated "This Is Me" from *The Greatest Showman*, which won Best Original Song at the 2018 Golden Globe Awards.

Alan Chan, B.M. '01, adjunct professor and concert jazz band director at El Camino College in Los Angeles, received the Achievement Award of

Distinguished Teaching and Student Learning. He composed a new work *Denali World*, premiered by the Symphonic Jazz Orchestra at California State University Long Beach.

Peter George Fielding, M.M. '02, is the associate dean, School of Creative Arts, at Red Deer College in Alberta, Canada. He is also on the Board of Directors for the Red Deer Symphony Orchestra.

Andrew Synowiec, B.M. '02, M.M. '04, is a session guitarist in Los Angeles, California. He performed on records for Seal, Jake Owen, Lindsey Stirling, and on film and television soundtracks such as *Coco*, *The Greatest Showman*, *Logan*, *Spider-Man: Homecoming* and *American Dad*.

Sam Howard, B.M. '03, relocated to Nashville, Tennessee, where he is a session bassist. He tallied his first *Billboard* Bluegrass #1 hit as a featured

performer on the album *Fifteen* by The Wailin' Jennys. Howard also tours with top folk and Americana acts.

Adam Levin, B.M. '04, has been named the managing attorney for the Northeast Georgia Regional Capital Defender, where he defends trial level capital cases.

David Parente, B.M. '04, received his master's degree in jazz performance and pedagogy from Mahidol University's College of Music in Thailand and accepted a

full-time jazz lecturer position there. Parente is also the resident drummer at the Bangkok Mandarin Oriental Bamboo Bar.

Arts Angel of the Year Honored for Decades of Service to Others

LESLIE ALLEN THOMAS, B.M. '73, community arts director for the City of Los Angeles Department of Cultural Affairs, has been recognized with numerous awards over his storied career from various arts, educational, fraternal, religious, social, and civic organizations.

COMMUNITY ARTS DIRECTOR LESLIE ALLEN THOMAS HELPS TRANSFORM NEIGHBORHOODS

In August 2017 he received a particularly coveted award: the prestigious Friends of William Grant Still (FOWGS) Arts Angel of the Year award, named for one of the most accomplished African American composers of the Harlem Renaissance movement. With the award he received citations from local, state, and national leaders, among them California Senator Dianne Feinstein.

Thomas's career path from growing up in Miami-Dade County, to becoming a UM Frost School of Music graduate in choral and orchestral conducting, to his renowned work as a government arts administrator, has been anything but conventional.

As a performer, Thomas has appeared with the St. Louis Symphony Orchestra, Musica Sacra, Jane Hardester Singers, Voci d'Angeli, Novum Cantorum of Los Angeles, and the Ethos Percussion Group. He taught in elementary and secondary schools in Florida and California, served as dean of students at Bel-Air Prep School in Los Angeles, and was a clinician and evaluator at choral festivals, music competitions, and conventions.

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,

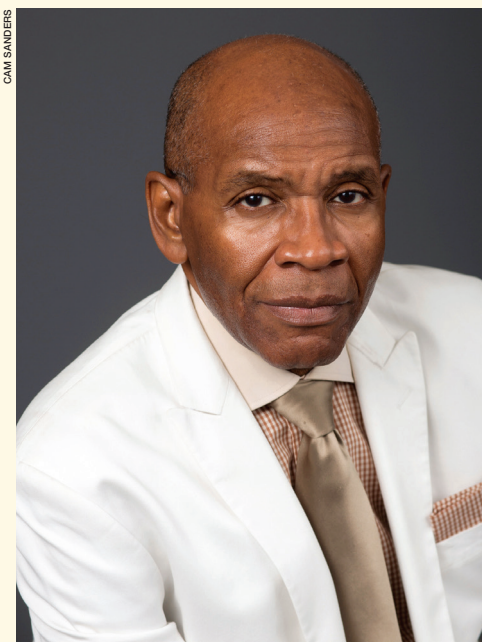
and now with the City of Los Angeles Department of Cultural Affairs (DCA) where he has served for 28 years, most notably as the agency's community arts director since 2007.

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.



Mykal Sumter, B.M. '04, a media writing and production major, was promoted to the position of manager of audiovisual income tracking at BMG, based in New York. She was previously an administrator at BMG, and a copyright analyst for Sony Music Entertainment.

Lindsey Alvarez, B.M. '05, received a 2018 Golden Reel Award for Outstanding Achievement in Sound Editing–Dialogue / ADR for her vocal editing on *War for the Planet of the Apes*.

Free Spirit from the Land Down Under

Downbeat 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, James Morrison, Christian McBride, and Wayne Shorter, to name a few. “Troy amply demonstrates that it’s possible to pay homage to the great tenor players of jazz and still create a fresh approach that leaves the listener always in anticipation of what he’ll come up with next,” says Morrison.

Yet, it is Roberts’s original ensemble, Nu-Jive—a blend of soul, R&B, electronica, gospel, and jazz—that not only spotlights his most eclectic musical voice, but serves as a catalyst for his broader career. “Nu-Jive is how Tain and Joey D heard about me,” he says. Three other Frost alumni are in the group: Eric England, B.M. '07, Tim Jago, M.M. '12, D.M.A. '15, and Silvano Monasterios, B.M. '95, M.M. '04.



MATT PERKO

Armen Shaomian, MM. '05, D.M.A. '08, is assistant professor in the Department of Sport and Entertainment Management at University of South Carolina where he received the Mihalik Global Scholar Award. He is vice president of the Music and Entertainment Industry Educators Association (MEIEA).

Ken Wakia, M.M. '05, choral conducting, is the cultural and educational affairs specialist at the U.S. Embassy in Nairobi, Kenya. He established the Nairobi Chamber Chorus, which performed



at the American Institute for Contemporary German Studies' Global Leadership Award Dinner in New York. He was appointed to a three year term as conductor for the African Youth Choir. His choir was invited to perform at the 2019 American Choral Directors Association National Conference.

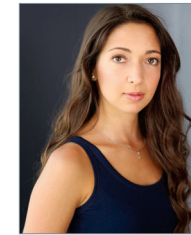
Stephen Danyew, B.M. '06, composer, is an instructor in the Arts Leadership Program at the Eastman School of Music. His work *Ultra* was commissioned by the Arkansas Chapter of the College Band Directors National Association for the 2018 Arkansas Intercollegiate Band, and *Into the Silent Land* was commissioned by a consortium led by Nazareth College.

Alexandra Jackson, B.M. '06, jazz vocal performance, is releasing a new EP *Alexandra Jackson: Legacy & Alchemy* which presents a genre-blending of diverse musical cultures, from Brazilian samba, forró, bossa nova, and Carioca funk to the sounds of Earth, Wind & Fire and Quincy Jones.

Arash Fattahi, B.S. '07, music engineer, is the road manager for comedian and Latin American television personality Emilio Lovera. Based in Caracas, Venezuela, he is also a freelance still photographer and cinema camera assistant for Cine Materiales.



Nichole Yannetty, B.A. '07, is a sketch comedy performer at The Upright Citizens Brigade Theatre in New York. She has a recurring role on Netflix's *Jessica Jones*.



Eric Halner, M.M. '09, is senior associate director of alumni communities for the Indiana University Alumni Association.

2010s

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

Alison Mattek, B.S. '10, music engineering technology, received her master’s degree in digital musics from Dartmouth College, followed by Ph.D. in brain science, focusing on how individuals hear and integrate that with other senses. She is conducting post-doctoral research at Stanford University to identify how the brain integrates information across sensory modalities.

James Peyden Shelton, M.M. '12, is assistant professor of trumpet at the University of Utah School of Music. He is a member of the electro-acoustic trumpet ensemble Fifth Bridge.

Tomas Cotik, D.M.A. '13, is assistant professor of violin at Portland State University’s School of Music. His newest album on the NAXOS label, *Legacy*, pays homage to Argentinian composer Astor Piazzolla. Recorded with pianist Tao Lin, M.M. '98, D.M.A. '16, and bassist Jeffrey Kipperman, M.M. '10, it was nominated for a 2018 International Classical Music Award in the chamber music category.

Andrew Leonard, B.M. '13, is the director of vocal music and musical theatre at Grace Church School in Greenwich Village, New York. In addition, he performs as a soloist with the gospel choir at First Presbyterian Church of Brooklyn. He has composed four children’s musicals that were commissioned by The American School in Switzerland.

Ecuadorian is First in Her Country to Earn a Ph.D. in Music Education

SHORTLY AFTER returning to her home country of Ecuador after graduating last year with a Ph.D. in music education, and the Outstanding Doctoral Graduate award from the Frost School of Music, Johanna E. Abril, Ph.D. '17, was appointed to a tenure track research professorship at Universidad de las Américas.

As the first Ecuadorian to *ever* earn a Ph.D. in music education, Abril’s doctoral dissertation research while at the Frost School focused on national arts education policy and curriculum in Ecuador, the first time such research had been conducted.

Her studies at Frost impacted her professional development through “superb faculty mentorship and an academic community that creates a holistic learning environment,” she says. Her research will benefit the Republic of Ecuador for generations to come.

When Julio Frenk became the new president of the University of Miami three years ago, he laid out his vision for making it “the excellent university, the relevant university, the exemplary university, and the hemispheric university.” He characterized the latter as “our geographic endowment, our unique capacity to build bridges that connect the Americas.”

“Johanna’s recruitment, her research and her current work aligns beautifully with President Frenk’s vision,” says Professor of Music Education Carlos Abril (no relation).



VERSATILE LIGHT STUDIO

OTHER MUSIC EDUCATION ALUMNI TEACHING INTERNATIONALLY:

- Sergio Alvares, Ph.D. '99 (Brazil: Federal University of Rio de Janeiro)
- Nate Bisco, B.M. '02 (South Korea: Korea International School, Seongnam)
- Emily Cleghorn, B.M. '10 (Morocco: Rabat American School)
- Emma Cohen-Joppa Eiraina, B.M. '08, (Malaysia: Garden International School, Kuala Lumpur)
- Douglas Jordan, M.M. '93, Ph.D. '95 (Hong Kong: Hong Kong International School)
- Andrew Kromholz, M.M. '14 (Singapore: Dulwich College)
- Ricardo Lopez-Leon, M.M. '92 (Puerto Rico: Universidad de Puerto Rico)
- Nomali Lumsden, M.M. '10 (Jamaica: Mico University College, Kingston)
- Raquel Montalvo, M.M. '82, Ph.D. '91 (Puerto Rico: Universidad Interamericana de Puerto Rico)
- Caroline Morris, M.M. '10 (United Kingdom: Redbridge Music Service, London)
- Ahmad Rithaudin Md Noor, M.M. '07, Ph.D. '14 (Malaysia: Universiti Teknologi Mara)
- Hanako Sawada, B.M. '13 (Brazil: Escola Americana do Rio de Janeiro)
- Ashley Wright, M.M. '14 (Hong Kong: Hong Kong International School)

Carl Dupont, D.M.A. '14, bass-baritone, assistant professor at the University of North Carolina at Charlotte, was selected as one of *Diverse* magazine’s 15 Emerging Scholars of 2018, which recognizes an interdisciplinary group of minority scholars who represent the very best of the U.S. academy.

Kelly K. Garner, D.M.A. '14, assistant professor of commercial voice

at Belmont University in Nashville, Tennessee, is the author of *So You Want to Sing Country* (NATS/Rowman-Littlefield), a contributing author to *The Voice Teacher’s Cookbook* (Meredith Music Publications), and arranger for the choral publication *Yes & Amen!* (Brentwood Benson). She was elected to the board of the Music and Entertainment Industry Educators Association.

Gene Knific, B.M. '14, pianist, is a 2018 and 2017 ASCAP Herb Alpert Young Jazz Composer Award winner. Drummer **Evan Hyde** M.M. '15, who often performs with Knific, also received an honorable mention in the 2018 round.

Taylor Rambo, B.M. '14, M.A. '17, is a development associate at the Washington Ballet in Washington D.C., and a steering committee member of Emerging Arts Leaders DC. He is the pianist on the EP *Good Mood* by **Kyle Guffey**, B.M. '17. He was previously music director at La-Ti-Do Productions.

Emilio Rutllant, M.M. '14, D.M.A. '17, flutist, won a fellowship position as the Minnesota Orchestra's next Rosemary and David Good Fellow., designed to encourage greater diversity in the orchestral field by supporting the career development of young musicians of African-American, Latin American, and Native American descent.

Alyssa Wilkins, B.M. '14, music therapist, is the founder of Dynamic Lynks, which provides comprehensive therapeutic sessions and classes to spark growth and development in children of all ages and abilities. She has also created three original albums for therapists, teachers, and parents to use for skill development in childhood.

Benjamin Morris, B.M. '15, earned a master's in composition at Rice University, and received a Fulbright grant to travel to Oslo, Norway to study jazz composition at the Norwegian Academy of Music, and to complete an evening-length work inspired by his Norwegian heritage. He will attend the Aspen Music Festival this summer as a fellow in the Susan and Ford Schumann Center for Composition Studies.



Gustavo Adolfo Padrino Sequera, B.M. '15, M.A. '17, is an event settlement accountant at the Broward Center for the Performing Arts.

Kenneth Bowden, B.S. '16, music engineer, was named a finalist for the Greater Miami Chamber of Commerce's HYPE Miami Most Valuable Graduate Award.

David Leon, B.M. '16 saxophonist, is a 2017 ASCAP Foundation Herb Alpert Young Jazz Composer Award winner, and also was awarded the opportunity to perform at the 2017 Newport Jazz Festival. He still tours with **Alec Aldred**, B.M. '16, and **Jonah Udall**, B.M. '16.

Mel Bryant, B.M. '17, indie folk/rock songwriter now based in Nashville, released a new EP, *High Priestess* and was a contestant on *American Idol*.

Molly Mathias, B.M. '17, is employed as a radio promotion coordinator at Capitol Records in New York City.

Yukun Pei, B.S. '17, music engineering, is assistant to the music department chair at Idyllwild Arts Academy in California where he is also in charge of the recording studio, and producing live concerts. The National Association of Music Merchants (NAMM) honored him with a NAMM President's Innovation Award and a stipend to attend their convention.

Jessica Perez, M.A. '17, arts presenter, is an associate producer for The American Pops Orchestra in Washington D.C.

T.J. Schaper, M.A. '17, a Frost Online graduate, launched a two-day music festival in Ithaca, New York called The Finger Lakes Thaw that occurred in March, right after the spring equinox. It featured 40 bands in five venues.

In Memoriam

Margaret Aida Wathen 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 90. She was married to music alumnus Jesse Pearl, B.M. '49, M.M. '65.

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.

Harriet Gould Mertz, M.M. '61, died in Pompano Beach, Florida on May 9, 2017. She was 91. A singer, she also studied television production at Vanderbilt University. She authored a filmstrip series *Introduction to Music*, produced a local Miami 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 played euphonium and trombone in the band.

Rae Trapolino Houghton, B.M. '66, of Pinecrest, Florida, died on May 28, 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 17, 2016. He was 69. Gora was director of bands, and professor of saxophone, at Appalachian State University from 1976-2006, where he conducted the Wind Ensemble and administered the band program. He performed and conducted extensively throughout the United States, Canada, and Europe.

Nancy Scrinopskie Epoch, B.M. '73, retired music educator, passed away on January 20, 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 Okobojo 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 1978 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 March 24, 2018 at the age of 65. Benoit also earned a master's degree from Florida State University and a doctorate from Louisina State University, and taught at Broward College.

Lari White, B.M. '88, 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," "Now 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. '98, Ph.D. '02, 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 Advancement 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.

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 Liszt, 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 prize 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 Scionti, and attended Rome's L'Accademia 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 Lorin Maazel. He recorded concerti by Tchaikovsky, Rachmaninoff, and Liszt with the Royal Philharmonic Orchestra, and made Carnegie Hall appearances with the London Philharmonic. His best-selling solo albums of Chopin, Gottschalk, and Gershwin 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 intellectual and cultural life.

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

PATRICK FARRELL



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