

FROST SCHOOL OF MUSIC

University of Miami • Spring 2019

# SCORE

INSIDE:

Opera-tunity

Gig by Gig

Cultural Connectors

## Ascending *with* Excellence

Frost musicians open minds and expand horizons  
with award-winning performances





## Message from the Dean

What a year it's been for the Phillip and Patricia Frost School of Music!

Faculty and alumni were showered with Grammy, Latin Grammy, Emmy, and Tony Awards this year, while dozens of Frost students were international competition winners and finalists.

Three internationally acclaimed musicians will be joining the full-time faculty this fall: symphonic conductor Gerard Schwarz, flutist Jennifer Grim, and choral director Amanda Quist. In addition, Maria Schneider will serve as artistic director for the Henry Mancini Institute, and Melinda Wagner is our new distinguished composer-in-residence.

Another outstanding class of undergraduates and graduate students will join us in the fall, too, building themselves through our unique curriculum, The Frost Method. From classical to contemporary popular music, they'll be featured in our Frost Music Live concert series, and will curate countless events of their own.

Our dedicated students will also serve the community as members of the Frost Band of the Hour at Miami Hurricanes football and basketball games, and as teacher-mentors in our Shalala MusicReach and Frost Preparatory programs.

As dean, I'm bursting with pride for the accomplishments of the Frost musicians you will read about in this issue of *Score*, and filled with gratitude for the positive energy that our faculty bring to the Frost School each day.

I can't wait to see what the new academic year brings.

Warmly,

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



**Frost School of Music**

Dean, Frost School of Music  
Shelton G. Berg

Associate Dean, Administration  
Serona Elton, M.M. '95

Associate Dean, Graduate Studies  
Shannon de l'Etoile

Associate Dean, Undergraduate Studies  
Steven Moore

Associate Dean, Strategic Initiatives and Innovation  
Reynaldo Sanchez, B.M. '80, M.M. '82

Interim Executive Director, Development  
Lynne Gibson, M.B.A. '97

Executive Director, Business Operations  
Barbara Ham

Director, Admissions  
Karen Kerr, M.A. '16

Executive Director, Marketing and Communications  
Patricia San Pedro, B.F.A. '78

Marketing and Communications Specialists  
Kimberly Engelhardt, M.A. '12  
Amanda Garcia  
Adrianne Gonzalez

**University Communications**

Vice President, Communications  
Jacqueline R. Menendez, A.B. '83

Associate Vice President, Communications  
Matthew McDonald

Assistant Vice President, Communications  
Peter E. Howard

Executive Director, Communications  
Meredith Camel, M.F.A. '12

Director, Communications  
Julia D. Berg

Art Director  
Kristian Rodriguez, B.S.C. '04, M.F.A. '18

Production Manager  
Angie Villanueva, A.B. '12, M.B.A. '18

**Editorial Contributors**

Maya Bell, Julia D. Berg, Meredith Camel, M.F.A. '12,  
Kimberly Engelhardt, M.A. '12, Sheryl Feuerstein,  
Robert C. Jones, Amanda Garcia, Adrienne Gonzalez,  
Jordan Levin, Matthew McDonald, David Menconi,  
Wendy Rees, Patricia San Pedro, B.F.A. '78

**Front Cover**

Laura Modglin as La Fée in the Frost Opera Theater's  
award-winning production of *Cendrillon*; photography by  
Versatile Light Studio; cover design by Kristian Rodriguez

**Score magazine** is published once a year by the  
Frost School of Music and University of Miami  
Division of University Communications.

**Score magazine** is distributed free of charge  
to alumni, faculty, staff, and friends of the Frost School.  
Reproduction in whole or in part without written  
permission is prohibited. Postmaster and others,  
please send change of address notification to

**Score magazine**, Frost School of Music, P.O. Box 248165,  
Coral Gables, Florida 33124-7610; telephone 305-284-2241.  
Contributions of articles, photographs, and artwork are  
welcome; however, **Score magazine** accepts no responsibility  
for unsolicited items.

The comments and opinions expressed in this magazine do not  
necessarily reflect those of the University of Miami or the staff  
of **Score magazine**.

Copyright ©2019, University of Miami.  
An Equal Opportunity/Affirmative Action Employer.

**frost.miami.edu**

Spring 2019

# contents

## FEATURES

### 22 Opera-tunity

Frost Opera Theater faculty help to expand opportunities for student singers in a new production of *The Light in the Piazza*.

### 28 Gig by Gig

Recent music graduates share how to advance a music career and find life balance in the new gig economy.

### 32 Cultural Connectors

Three artist-teachers respond to weighty social issues through stirring original music that unites and inspires others to action.



## DEPARTMENTS

### 2 FROST NEWS

Global leadership planning \* Tech grant for new Knight Recital Hall \* Emmy, Tony, Grammy Award Winners \* Gerard Schwarz \* Maria Schneider \* Pandora drives social change \* Design thinking \* Aspen Music Festival \* JAS Academy \* Frost Music Masters Series \* Black Lives \* Shalala MusicReach \* Marching toward success \* Band alumnus gift \* New artwork adds luster \* Herberts honored \* Guitar Foundation \* Frost Chopin Festival and Academy \* Super Teachers

### 14 GUEST ARTISTS

Jeff Beal \* Michelle Merrill \* Larry Rachleff \* Carl St. Clair \* Prism Quartet \* Sybarite5 \* Zephyros Winds \* Lori Wike \* Jim Walker \* Tuti Rodriguez \* Ingrid Jensen \* Jo Lawry \* Adam Rogers \* SaLaAM Remi \* Kneebody \* Ukelele Kids Club \* Joshua Henry \* Marcus Lovett \* Kyra Gaunt \* Wyclef Jean \* Alessia Cara \* Stephannie Moore \* Manny Silverstein \* Donald DeVito \* Christopher Theofanidis \* Melinda Wagner \* Mark Volpe

### 20 STUDENT STARS

National jazz trumpet competition winners \* Music therapy and auditory neuroscience \* High marks for low brass \* *DownBeat* student awards \* Stamps String Quartet

### 36 FACULTY UPDATES

New faculty \* Retiring faculty \* Awards \* Musicology researchers \* Publications

### 42 CLASS NOTES

Alumni tell us why they're proud to be Frost musicians \* In Memoriam

### 44 ALUMNI SPOTLIGHT

Frost Online graduates make their mark

### 47 ALUMNI PROFILE

Lari White: Frost Distinguished Alumna



# Frost School of Music Finds New Avenues for Global Leadership



President Julio Frenk, above, unveiling the strategic plan, and right, at a reception with Stephen Zdzinski, Frost professor and school council president

HEARING THE PHRASE “strategic planning” can often elicit a roll of the eyes from those who’ve been down the road before. To musicians, the concept can feel akin to receiving unsolicited advice about the need to achieve more “work-life balance.”



Center, left to right, Associate Dean Shannon de l'Etoile, Department Chairs David Ake and Charles Mason, Executive Director of Communications Patricia San Pedro, and Associate Dean Serona Elton

Yet more than two dozen busy faculty, staff, and administrators of the Frost School of Music last summer volunteered as thought-leaders in a new strategic planning process for the Frost School while juggling numerous professional activities.

The Frost School’s efforts were in lockstep with the University of Miami’s new comprehensive strategic plan, the Roadmap to Our New Century.

As the University looks forward to its centennial in 2025, its Roadmap is designed to “guide us down new avenues of opportunity and across new geographic, cultural,



and intellectual borders, while ensuring our operations are sustainable,” says University President Julio Frenk ([roadmap.miami.edu](http://roadmap.miami.edu)).

Jeffrey Duerk, executive vice president for academic affairs and provost, is overseeing the important initiative with all schools and colleges at the University.

Shelly Berg, dean of the Frost School of Music, invited input in the summer and fall from 100 music faculty members, department chairs, and the school council; associate deans; admissions and business affairs officers; and marketing, development, and other key professional staff. The final outcome was a concise, actionable strategic proposal with a commitment to being a 21st century leader among music schools,



while maintaining the highest standards of performance excellence, mission-driven research, and administrative efficiency.

"The Frost School is widely lauded for innovative academic and musical excellence, such as in our recent gold-star review by the National Association of Schools of Music," says Berg. "Those areas will always be foremost in our planning, and through our strategic planning process with faculty, we also identified distinctive areas for growth in terms of our global leadership and reach, and innovative scholarship. Some of these goals will require an infusion of philanthropic funding. I'm committed to working with our faculty and donors to achieve the breadth and depth of our plan."

"Our faculty are highly motivated to work toward the common goal of helping the Frost School achieve preeminence among music schools," says Shannon de l'Etoile, associate dean for graduate studies. "By working collaboratively to strengthen our interdisciplinary efforts and expand our hemispheric presence, the Frost School will attract students of the highest caliber, thus advancing the understanding and performance of music on a global level."

#### ADVISORS SHARE THE VISION

Jeffrey Miller is the new chair of the board of advisors for the Frost School of Music. Well known for his philanthropy in education and the arts, he is co-founder of Krillion Ventures and a director of the Miller Foundation, Inc.

The board of advisors counsels the dean and executive council on how to enhance the school's position as a world leader in higher music education.

"Through this excellent strategic planning process, I believe the Frost School is well poised to become the higher music education frontrunner by 2025," says Miller. "We're proud of everything the music faculty, alumni, and students have achieved since the school's founding, and eager to see how everything unfolds as its new strategic plan is put into action."

Returning to the board are six University of Miami trustees: Phillip Frost; Allan Herbert, B.B.A. '55, M.B.A. '58; Judi Prokop Newman, B.B.A. '63; E. Roe Stamps IV; Ron Stone, B.B.A. '73; and David Weaver. Additional board members are James Andrews, Authentic Ventures; Arthur Black, private investor; Alan Ett, '75, AECG; Emilio Estefan, Hon. '01, Estefan Enterprises; Gregg Field, eight-time Grammy winning producer; Kate Freedman, consultant; Harold A. Flegelman, University of Miami School of Law; Patricia Frost, philanthropist; Adam Glick, Jack Parker Corporation; Richard Krasno, Ladenburg Thalmann Financial Services; Michael P. Lazarus, Main Post Partners; Paul Lehr, GroundUP Music; Austin Wing Mayer, '03, MDMC Group; Jorge Mejia, President Sony/ATV Music Publishing Latin America and US Latin; John Richard, retired CEO and president, Adrienne Arsht Center; Hazel Rosen, consultant; and John Smyth, J.P. Morgan Securities.

JULIA BERG



## Grant to Enhance Technology in New Knight Recital Hall

The John S. and James L. Knight Foundation awarded the Frost School of Music a \$2.25 million Advanced Training and Learning Opportunities grant in early December to augment the advanced technological capabilities planned for the new Knight Recital Hall on the Frost School's quad, scheduled to break ground later this year.

Knight Foundation President and CEO Alberto Iburguen, Hon. '13, pictured above, announced the additional technology grant at a special ceremony where the foundation announced \$37 million in total support for the arts in the Miami region over the next five years. It brings the Knight Foundation's total arts funding in the city to \$165 million since 2005, making the organization a major force for arts and culture.

The Knight Foundation previously contributed a \$10 million lead gift to name the Knight Recital Hall, which is also being supported by major gifts from Thomas D. Hormel, the Miller Foundation, Swanee and Paul DiMare, Dorothy and David Weaver, and Robert and Judi Prokop Newman, B.B.A. '63.

The Knight Recital Hall is being designed for live acoustic and recorded music presentations, as well as livestreaming and wall-casting with multi-camera video projection, to meet the growing interactive performance needs of the Frost School of Music, and the surrounding community. The location will be ideally situated on Lake Osceola, near the Rehearsal Center, and will mesh well with new student housing that will soon replace the Hecht, Stanford, and Walsh residential towers.

"The Frost School is thrilled to partner with the Knight Foundation to animate our campus and community with new technologies to engage audiences of all ages," says Dean Shelly Berg. "It will allow for the presentation of high-quality performance art through digital experiences."



# Frost Musicians Bring Home Grammy Awards and Nominations



MULTIPLE GRAMMY WINS and nominations were celebrated by Frost faculty, alumni, and students at the 61st Annual Grammy Awards ceremonies on February 10 at the Staples Center in Los Angeles.

John Daversa, associate professor and chair of the Department of Studio Music and Jazz, won three Grammy Awards, and fellow faculty artist Dafnis Prieto received a Grammy Award for Best Latin Jazz Album.

Craig Morris, associate professor of trumpet, was nominated in the Best Instrumental Classical Perfor-

mance category. He was one of five artists invited to perform at the Grammy Premiere Ceremony, streamed live via Grammy.com and CBS.com.

"I couldn't be more proud of the recognition received from the Recording Academy for our esteemed Frost School of Music musicians," says Dean Shelly Berg. "These artists truly permeate the highest level of performance, composition, production, and business. To be recognized by their peers with Grammy Award wins and nominations is the ultimate acknowledgment."

## Faculty

### John Daversa

- ▲ Best Large Jazz Ensemble: John Daversa Big Band with Dacca Artists: *American Dreamers: Voices of Hope, Music and Freedom*
- ▲ Best Arrangement, Instrumental or A Cappella: "Stars and Stripes Forever"
- ▲ Best Improvised Jazz Solo: "Don't Fence Me In"

### Dafnis Prieto

- ▲ Best Latin Jazz Album: Dafnis Prieto Big Band: *Back To The Sunset*

### Craig Morris

Best Instrumental Classical Performance: Philip Glass: *Three Pieces In The Shape of a Square*

## Alumni

**Joshua Henry**, B.M. '06

Best Musical Theatre Album: *Carousel*

**Raul Midón**, B.M. '90

Best Jazz Vocal Album: *If You Really Want*

**Jano Rix**, B.M. '99

Best Americana Album:

The Wood Brothers: *One Drop Of Truth*

**Raquel Sofia**, B.M. '09

Best Latin Pop Album: *2:00 AM*

Compositions by Professor **Lansing**

**McLoskey** and 2000 Frost Distinguished Alumnus **Kenneth D. Fuchs**, B.M. '79 were also featured prominently on Grammy-winning projects:

- ▲ Best Choral Performance: The Crossing, *Lansing McLoskey: Zealot Canticles*
- ▲ Best Classical Compendium: London Symphony Orchestra, *Kenneth Fuchs: Piano Concerto 'Spiritualist'; Poems of Life; Glacier; Rush*

For a full list of Frost faculty, alumni, and students who participated in Grammy-winning and -nominated projects, please see page 52.



## Carlos Rivera's Original Theme Music Wins an Emmy Award

CARLOS RAFAEL RIVERA, assistant professor and director of the Musicianship, Artistry Development, and Entrepreneurship (MADE) program at the Frost School, scored big on September 8, 2018, winning his first Emmy Award in the category Outstanding Original Main Title Theme Music, for the Netflix limited series *Godless*.

He received his Emmy during the Creative Arts Emmy Awards Ceremony at the Microsoft Theatre LA LIVE in Los Angeles. He was also nominated for an Emmy in the category Outstanding Music Composition for a Limited Series, Movie or a Special.

"Creating the music for *Godless* was an amazing experience," exclaimed a joyful Rivera after his win. "I am ever so grateful to have been nominated by my peers at the television academy—and for the honor of receiving this award. I still can't believe it."

To learn more about Rivera's scoring process, visit the Frost School's YouTube channel: Frost School of Music UM.



THE EMMYS

## Alumnus Wins Tony Award for Best Revival of a Musical

JOSHUA FIEDLER, B.M. '03, a theatrical producer at Aged In Wood Productions, won a 2018 Tony Award for the revival of the epic Broadway show *Angels in America*, starring Nathan Lane and Andrew



SHARLA FELDSCHEER

Garfield. The production earned 11 Tony nominations and three wins in all.

On April 7, 2019, he also won a Laurence Olivier Award as co-producer for best revival of a musical for *Company*, staged in the West End in London. The ceremony was presented in Royal Albert Hall.

Fiedler toured previously with *Avenue Q* and Rodgers & Hammerstein's *Cinderella*. Upcoming Broadway engagements include *Working Girl: The Musical* and *Bat Boy: The Musical*. Past productions include *Altar Boyz*, *American Idiot*, *In the Heights*, *The Performers*, and *West Side Story*.

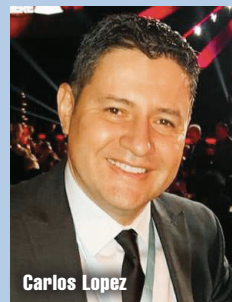
Fiedler has been a producer with New Hope Productions at the Bucks County Playhouse since 2013. He was a literary associate at the Roundabout Theatre Company for 13 years and was an associate producer of the Roundabout Underground for 10 years.

## And the Latin Grammys Go To...

JULIO REYES Copello, M.M. '00, and Carlos Fernando Lopez, B.M. '12, (currently a master's student) each received a Latin Grammy Award on November 15 at the MGM Garden Arena in Las Vegas as co-producers of the Orquesta Filarmónica de Bogotá's album *50 Años Tocando Para Ti*, for Best Engineered Album. It was recorded in their home country of Colombia.

Reyes also produced the track "Il Coraggio Di Andare" on Laura Pausini's album *Fatti Sentire* that won in the Best Traditional Pop Vocal category. The track was arranged by Lopez and featured the string section of the Henry Mancini Institute Orchestra, recorded in Weeks Recording Studio.

"I really enjoyed recording the strings at Frost. It was a great flashback to my days at the school, feeling the passion of the young musicians and engineers, full of creative curiosity and emotional delivery," says Reyes.



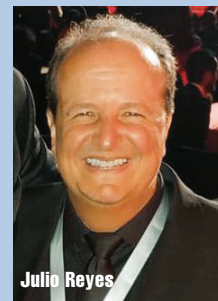
Carlos Lopez

Reyes and Lopez were also nominated in Album of the Year and Record of the Year categories for their work with Spanish recording artist Pablo Alborán, and Reyes was additionally nominated as Producer of the Year.

Other Frost musicians with Latin Grammy nominations were faculty member Dafnis Prieto, Best Latin Jazz Album: *Back to the Sunset*; Raquel Sofia, B.M. '09, Best Singer-Songwriter Album: *2:00 AM*; and Jorge Mejia, B.M. '96, Best Classical Contemporary Composition: "Prelude in F," recorded with the Henry Mancini Institute Orchestra.

"*2:00 AM* is the album I always wanted to make," says Sofia, who hails from Puerto Rico and majored in jazz voice. "It's a reflection of who I am as a woman, as a songwriter, and as a musician. It was an honor to be nominated with music that is so close to my heart."

Colombian-born Mejia reflects, "I cut my teeth practicing at the Frost School while pursuing my undergraduate degree back in the day. Two decades later I recorded with the Henry Mancini Institute Orchestra for Sony Music Latin and thought the process had gone full circle. Now the sky's the limit, with what started so many years ago in the practice rooms that I now remember so fondly."



CARLOS LOPEZ



## Renowned Conductor Gerard Schwarz Joins Frost Faculty

GERARD SCHWARZ will join the faculty of the Frost School of Music in fall 2019 as distinguished professor of music, conducting and orchestral studies. He will be a full-time professor of professional practice.

Internationally recognized for his moving performances, innovative programming, and extensive catalogue of recordings, Schwarz is conductor laureate of the Seattle Symphony, where he was music director for 25 years; music director of the All-Star Orchestra, Eastern Music Festival, the Mozart Orchestra of New York; and conductor emeritus of New York's Mostly Mozart Festival. He has recorded over 350 albums as a conductor, and has received six Emmy awards, 14 Grammy nominations, eight ASCAP Awards, and other accolades. He is a noted composer, and has 6 million enrollees in his courseware with the All-Star Orchestra for the Khan Academy. A champion of new music, Schwarz has conducted more than 300 world premieres.

"The esteemed Gerard Schwarz is a tour de force as a conductor, musician, composer, and recording artist," said



Dean Shelly Berg in a welcome statement. "As an educator, Maestro Schwarz personifies our Frost Method Curriculum®, which holistically trains musical leaders for the 21st Century. An embodiment of excellence, Gerard has created iconic organizations and raised the bar everywhere he has been. I have no doubt that working with our world class colleagues,

he will help us achieve new heights."

Schwarz plans to implement new initiatives already embraced by faculty such as expanding the graduate conducting program. "Of course, programming for the Frost Symphony Orchestra is very much on my mind," Schwarz says, including "the important works of the great repertoire of the past, works that have proven to be excellent of the 20th century that need exposure, and new works." He adds, "Music education, for professionals and audiences alike, has been a guiding force and passion in my life, and I look forward to bringing that commitment to the Frost School under the mission of creative innovation and artistic excellence."

## Maria Schneider Artistic Director of Henry Mancini Institute



**M**aria Schneider, a five-time Grammy Award-winning recording artist and 2019 NEA Jazz Master, was named the new artistic director of the Frost School's Henry Mancini Institute. Her appointment will be a school-wide residency crossing musical genres with a focus on jazz and classical. Schneider, who attended Frost in 1983, was in residency for a week in April 2019, and will return for residencies in the fall of 2019, and spring of 2020.

"The Henry Mancini Institute offers a most powerful and rare opportunity to young musicians. I am thrilled at the chance to help the Institute create fertile ground, to inspire young writers and players to think boldly, to search for the most expressive and creative possibilities they can find, to discover their potential, and gather skills that they can build on for a lifetime."

Her music is hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous," and "beyond categorization." Her long list of commissioners is quite varied, including Jazz at Lincoln Center, The Saint Paul Chamber Orchestra, and collaborating with David Bowie.

Her album *Concert in the Garden* was the first to win a Grammy with Internet-only sales and blazed the "crowd-funding" trail as ArtistShare's first release. She's been awarded many honors by the Jazz Journalists Association, as well as *DownBeat* and *JazzTimes* critics and readers polls.



# Pandora Drives Social Change

OVER 100 University of Miami students gathered in the ballroom of the Shalala Student Center in September to take part in the Pandora Challenge, a grassroots online campaign competition tackling the intersection of music, marketing, and social impact.

Pandora is a subscription-based music streaming Internet radio service.

"It is very important that, as future leaders of the music business, our students understand not only how music can drive commerce, but also how music can drive social change," says Serona Elton, M.M. '95, entertainment attorney, director of the Frost Music Business and Entertainment Industries program (MBEI), and associate dean for administration.

In partnership with Real Industry and Warner Bros.' chart-topping recording artist Phora, the goal was to inspire young people to rally around the artist's message in his album *Yours Truly Forever*. "Student teams utilized their creative and technological skills within three weeks to grow their playlist listenership and influence their audience to become activated in the conversation around



GONZALO MEJIA

mental health awareness," says Heather Ellis, B.M. '13, manager of artist marketing for Pandora.

The winning team of eight students included MBEI senior and team leader Michelle Boursiquot and graduate teaching assistant Miles Cowans.

"My generation is very activist oriented, and music is a great way to create social impact," says Boursiquot, who works with Universal

Music as a college and lifestyle representative. She interned last summer with a music distribution company in digital streaming and marketing. "Phora is using his foundation to market a cause that he cares about, which makes him very transparent as an artist."

The team received a video networking and career development half-day mentorship with Pandora leadership, and their winning playlist was shared across Pandora's social media outlets.

All participants in the challenge received a free three-month subscription to Pandora.

Heather Ellis, left center, artist marketing manager for Pandora, and graduate teaching assistant Miles Cowans, right center, in lively discussion at the Pandora Challenge

## Design Thinking in Chamber Music Performance

CONDUIT, a newly launched Knight Fellowship Ensemble that is currently in residence at the Frost School of Music, received a \$180,000 award from the John S. and James L. Knight Foundation to serve a first-of-its-kind, two-year Frost graduate residency in chamber music performance. Clarinetist Zach Manzi and percussionist Evan Saddler are co-artistic directors and are exploring themes of our time through the creation of new work and experiential performances.

Using a creative approach to problem solving called "design thinking," Manzi and Saddler's objective is to prepare performances by incorporating alternative ideas borrowed from such fields as technology and business. Rooted in empathy for audiences, *Conduit* involves observing and interviewing target audience members, generating numerous ideas and testing them with prototypes, and producing full-scale pilot performances.

During their residency, Manzi and Saddler are

studying and rehearsing weekly with Frost faculty and mentoring emerging chamber artists.

"Artists and arts organizations must develop creative solutions to engage new audiences, particularly younger individuals, with whom they can cultivate a lifelong commitment to the arts. This project will create tools that help musicians generate inviting, dynamic performances to attract Millennials and beyond," says Victoria Rogers, Knight Foundation vice president for the arts.

"True innovation requires a better understanding of those we are trying to serve," says Manzi, who also played three seasons as a clarinet fellow in Miami's New World Symphony.

"I believe this fellowship will influence how the performing arts approach the concert experience and audience engagement," Saddler adds.

JIVUANG CHEN





## Frost Musicians Soar at Aspen Music Festival and School

Dean Shelly Berg,  
left, backstage with  
student TJ Graf  
before a concert  
in the Aspen Tent

UPON HEARING the news that they won auditions to participate in the eight-week Aspen Music Festival and School last summer, Frost students TJ Graf, tuba; Brittaney Pertsas, horn; and Zaray Rodriguez, M.M. '16, mezzo-soprano, were ecstatic.

The Aspen Music Festival and School's summer season comprises over 400 classical music events, including concerts by five orchestras, chamber music, opera productions, master classes, and more.

Graf, an instrumental performance major and Stamps Ensemble Scholar who studies with Associate Professor Aaron Tindall, says, "What I found deeply impactful was the level of excitement, freshness, and total commitment to the art that we were creating."

Two of his biggest highlights were performing Shostakovich's *Symphony No. 7* with the Festival Orchestra conducted by Robert Spano, and Mussorgsky's *Pictures at an Exhibition* under Ludovic Morlot. "For the Shostakovich, I was privileged to sit next to Randy Hawes of the Detroit Symphony. He is one of the best bass trombone players in the world. He was incredibly generous in spending time with me, and from our conversations I learned an immense amount about how to be a great section member. Maestro Morlot was beyond supportive as I performed the "Bydlo" movement, one of the most significant solos in all of the tuba's orchestral repertoire."

Pertsas, an instrumental performance major who studies with Associate Professor Richard Todd, also enjoyed playing Shostakovich 7 in a section with John Zirbel on principal horn. "I'm so grateful I had the

opportunity to be part of such a monumental piece, and to do it with one of my favorite horn players to listen to," she says. Another highlight was playing principal horn on the opera *Les Contes d'Hoffman* by Offenbach. "Opera is my favorite sub genre of classical music. I hope to one day play with

an opera house," she says.

"I grew so much as a musician over the summer," she adds. "Striving to play up to some of my peers' and teachers' levels still drives me to play my best in the practice room. I'm building my musicianship this year by continuing to play in chamber ensembles. I'm currently

in a sextet with amazing Frost musicians, and I can grow even more by learning to mimic their instrumental and musical tendencies."

Graf's summer teacher, Warren Deck, inspired him too. "It was more than just a musical experience. I learned an invaluable amount about communication, perspective, collaboration, and all of the other intangible elements that go into being a successful musician. And if all of that's not enough, I was in one of the most beautiful natural environments on the planet!"

Zaray Rodriguez, who spent a prior summer studying at the Patti and Allan Herbert/Frost Salzburg program in Austria, and is currently a Florida Grand Opera young artist, reflects, "Aspen provided me the opportunity to star in two main productions, Ravel's *L'Enfant et les Sortilèges*, and Bernstein's *Trouble in Tahiti*. I was very grateful for the opportunity to sing these wonderful works for the first time at Aspen and now they are part of my repertoire."





# Frost School of Music Partners with Jazz Aspen Snowmass

THE FUTURE of jazz is shining even brighter, thanks to an all-scholarship two-week summer study opportunity for aspiring jazz professionals starting August 4-19, 2019, announced Dean Shelly Berg and Jim Horowitz, chief executive officer for Jazz Aspen Snowmass (JAS).

Officially named “JAS Academy in partnership with the Frost School of Music and Jazz Aspen Snowmass,” the JAS Academy will provide intensive musical training and career development coaching for collegiate-level musicians each summer in Aspen, Colorado. More information is available at [frostaspen.com](http://frostaspen.com).

Renowned bassist Christian McBride will serve as artistic director, working in tandem with Berg and program director Chuck Bergeron, M.M. '93, who is on the Frost faculty. In addition to performing in big band and combo settings, JAS Academy students will receive artistic and business master classes with guest artists and guest faculty, as well as entrepreneurship and audience engagement training. “It’s like a boot camp...with world-class artists in a world-class setting,” says Bergeron.

Philanthropists Sasha and Ed Bass have pledged to underwrite the operating budget of JAS Academy for the

first five years. “I’ve known Sasha and Ed for many years, and have long admired their support of music organizations in their hometown of Fort Worth, Texas, as well as Aspen,” Berg says. “I’m incredibly honored they are supporting our efforts in this substantial way.”

“The JAS Academy will bring together two of our passions—jazz and education—in the inspiring town of Aspen, where the arts are in full bloom all summer long,” says Sasha Bass. “We have tremendous confidence in both organizations, and believe the stellar young pros that come out of this program will impact the world of jazz immeasurably,” says Ed Bass.

Horowitz also announced that Jazz Aspen Snowmass will soon take ownership of the historic Red Onion building in the center of Aspen to create a new performance and education space called The JAS Center. Once completed, it will house the summer JAS Academy and host music and community events all year long.



Pianist Dean Shelly Berg, left, and bassist Christian McBride perform at a donor appreciation event

## More Than One Way to Learn

FROST MUSIC MASTERS, a new teaching video series available for free at [FrostMusicMasters.com](http://FrostMusicMasters.com), explores intricate musical works by celebrated musicians and composers in their respective genres, as Frost faculty masters demonstrate invaluable insight and performance techniques, showcasing the school’s philosophy that there’s more than one way to learn.

“There often is not ‘one right way’ to think about or do something,” says Dean Shelly Berg, “and part of building yourself is considering various ‘right ways.’ That is how we teach in the Frost School, and that is what the Frost Music Masters series is all about.”

The debut video lesson was launched in January 2019 and features Berg and three other Frost faculty—Martin Bejerano, M.M. '98, Dafnis Prieto, and Gonzalo Rubalcaba—demonstrating how to learn Keith Jarrett’s famed composition “Last Solo Final Impromptu.”



More than 30 years ago, Jarrett, a legendary jazz pianist, walked out on stage to improvise an encore using a couple of basic chords, repeated over and over, in a centuries-old chaconne form. The impromptu moment has mesmerized jazz

pianists ever since. What seems easy for some musicians becomes a labyrinth of difficulty for others. Yet, for Jarrett it is effortless, spinning out an ever-expanding arc of creativity and brilliance.

The faculty share their uniquely different teaching styles to address how Jarrett achieved fluidity over the left-hand ostinato, and how he came up with so many imaginative melodic and rhythmic ideas.

“Jarrett is known for his wonderful and improbable melodic improvisational jazz performances, and this song is no exception,” says Berg. “It’s all about improvisation and confoundingly difficult to perform.”



## Black Lives: An Opera Recital

KEVIN SHORT, artist-in-residence; Carl DuPont, D.M.A. '14; Andrés Lasaga, M.M. '17; and D.M.A. candidate Christine Jobson took to the stage on March 18 with Professor Alan Johnson, B.M. '82, to perform a



Left to right, Kevin Short, Carl DuPont, Andrés Lasaga, Christine Jobson, and Alan Johnson

special concert, “Black Lives—Music from the Operas of Anthony Davis,” with the composer in attendance. “The stories in my operas are drawn from the tragic

consequences of the slave trade to the emergence of black nationalism and wrongly accused victims of the American justice system,” said Davis, who likes the way opera can revisit history. Johnson was inspired by the “Black Lives Matter” movement to speak out strongly for equality and curated the concert through a provost

research grant. Works from *Amistad*, *Tania*, *Central Park Five*, and *X—The Life and Times of Malcolm X* were included. “We explored historical scenarios where black lives made a difference in history, even if they were excluded from the narrative,” said DuPont, whose scholarly interest focuses on the contributions of black musicians in higher music education.

Short performed in the original production of Davis’ *X* at New York City Opera in 1986, his first professional job. “I met Malcolm’s widow, Betty Shabazz. It was so poignant to perform this music again,” he said.

After the concert in a talkback session, the artists said approaching these roles as performers of color brought new meaning to their roles. “At first it is the same as any other music you are working on: the text, the music, and the rhythms,” said Jobson, who performed an aria from *Amistad* where the character was taken away from her baby by force. “But then you begin to focus on the roles, and it gets profound. I contemplated how intense it would be for me—it could have been me in a different place and time—so it put me in touch with a very vulnerable place.”

## Two Charitable Trusts Support the Shalala MusicReach Program

A MusicReach class at the Mays Conservatory of the Arts

THE TRUSTEES of the William R. Kenan, Jr. Charitable Trust approved in December a 1:1 matching grant for \$600,000 over three years, to support the Donna E. Shalala MusicReach Program at the Frost School of Music. Funds will be used to implement a structure to support program expansion, grow the 2-1 mentoring program and afterschool and summer offerings, forge new partnerships with other nonprofits in Miami’s music community, and develop a robust music technology program and a career development initiative.

In addition, The Children’s Trust reaffirmed its commitment to serving children and families in Miami-Dade County by naming the Shalala MusicReach th



Program one of its 2018 grant award recipients, pledging \$732,000 to be distributed equally over five years. The monies will be used to establish a Shalala MusicReach Summer Institute for underserved high school musicians. “We will be partnering with two Title I public schools in the south region of the

county—Mays Conservatory and Miami Arts Studio—to offer our unique summer programming to the primarily low-income youth that they serve,” says director of outreach Melissa Lesniak, Ph.D. ’05. “I don’t believe any other outreach program in town offers training in music technology, digital media, keyboard skills, production operations, small ensembles, music theory, ear training, college application prep, and more.”



# Marching Toward Success

PROFESSOR JAY REES, B.M. '84, director of athletic bands, says the national exposure and professional guidance offered in today's Frost Band of the Hour is often a game changer for Frost students building a career in music.

Students agree.

"The caliber of events that the band does, and all that goes on behind the scenes while working with and observing my directors, has been a profound experience...informing me of everything that it takes

to create a successful and organized music program," says Mick Gibbons, alto saxophone section leader and music education senior.

To bookend its 2018 season, the marching band traveled to perform in two iconic stadiums in support of the Miami Hurricanes football team: the 80,000-seat AT&T Stadium in Dallas, Texas, for the nationally televised 10th Annual AdvoCare Classic on Labor Day weekend, and in New York's Yankee Stadium for the New Era Pinstripe Bowl on December 27.

The band also appeared in exhibition at the Bands of America Southern Championship, one of the most prestigious marching festivals. Held at Camping World

Stadium in Orlando, Florida, 31 high school bands and thousands of spectators watched and cheered as the Frost band performed. The festival was streamed live on



KIRK SELBY



TJ LIEVONEN

the FloMarching subscription platform.

In March the band performed at the Ultra Music Festival with GRiZ, a multifaceted artist known for his mix of electronic dance music, energetic funk, electro-soul, and self-described future-funk, combined with a fiery approach to saxophone playing.

With GRiZ on sax, the Frost band played arrangements of Kanye West's "All of the Lights" and GRiZ's "It Gets Better," a feel-good song about positivity, love, and resilience. They also played a rousing seven-minute grand finale that began with an eight-piece drumline feature, joined by a 13-piece brass section, and ultimately escalating to a crowd-pleasing dubstep drop.

Above left, band students in Yankee Stadium in support of the Miami Hurricanes football team, at the New Era Pinstripe Bowl

Above right, band students on stage at the Ultra Music Festival

## Band Alumnus Pledges \$1 Million to Frost Band of the Hour

WHILE STUDYING math and computer information systems at the University of Miami, Alan J. Harriet, B.B.A. '85, marched low brass in the Band of the Hour, an experience igniting his lifelong commitment to music, service, and leadership.

Harriet recently designated up to \$1 million in endowment funding to the Frost Band of the Hour through a planned gift.

Over the course of his 32-year professional career in accounting, Harriet worked 26 years as a technical specialist and appeals team case leader for the Internal Revenue Service. He remains an active member of the Band of the Hour Alumni Association, and is a Class



of 2007 "Hall of Fame" inductee. He also serves with Tau Beta Sigma, a co-educational national band sorority, and Kappa Kappa Psi, the affiliated band fraternity.

Originally from Rhode Island, Harriet makes his home in South Florida, where he performs with the Greater Miami Symphonic Band and the North Miami

Community Concert Band.

"The Band of the Hour taught me lessons that have been extremely helpful throughout my life and career, and I've met friends that will last a lifetime," he shares. "This bequest is being made because I want to see people obtain this invaluable experience for decades to come."

## New Artwork Adds Luster to Frost School Buildings



Robert and Judi Newman, left and center, with artist Doug Powell

BEAUTIFYING the lobby of the Maurice Gusman Concert Hall is a new work of art, *Piano Keys*, donated by Robert Newman, Hon. '08, and Judi Prokop Newman, B.B.A. '63, a University trustee and member of the Frost board of advisors.

Created by mosaic artist Doug Powell, *Piano Keys* is a three-dimensional piece that uses up-cycled computer keys as its medium. At first glance, the mosaic looks like a textured painting, but upon closer examination, an unexpected landscape of hidden words, phrases and quotes are revealed, prompting lively

conversation and fun photo opportunities for university students and concertgoers alike.

"Dean Shelly Berg, and his wife, Julia, are good friends of ours," shares Judi Newman. "Dean Berg is a jazz pianist extraordinaire with five Grammy nominations. What could be better than a gift of computer keys shaped as piano keys? For a school that excels at music technology, performance, and creativity, this displays it all."

If you've walked down the halls of the Patricia Louise Frost Studios complex lately, or visited the Frost School's new Messenger Music Administration Building, you've probably seen a delightful collection of artwork gifted by philanthropist Martin "Marty" Messenger and his family.

After both complexes opened on the Frost campus, Messenger noticed bare walls and generously donated works from his personal art collection to display at the school, along with some new pieces especially selected through Artisan Works.

"Art and music go together," he says.

The recent art installation includes music-themed photography by Louis Ouzer and Richard Quataert, and paintings by abstract contemporary artist Jeffrey Bisaillon.

Messenger also commissioned a new outdoor sculpture by Dale Rogers titled *Live Your Dreams* for installation in the music quad. "I thought it perfectly expressed what Shelly Berg wanted for students and faculty at the Frost School of Music," Messenger says.



## Patti and Allan Herbert Honored

University of Miami President Julio Frenk and Frost School Dean Shelly Berg presented the 2018 Frost Legacy Award to Patti Herbert, B.B.A. '57, and Allan Herbert, B.B.A. '55, M.B.A. '58, at the Frost School's annual holiday gala Winter Wonderful on December 2.

The award acknowledged the Herberts' philanthropic contributions to the arts, commitment to the health and wellness of the community, and generous support to the Frost School.

The Herberts donated over \$1 million in 2017 to rename and endow the Patti and Allan Herbert Frost School of Music Program at Salzburg, and \$500,000 in 2012 to create the Patti and Allan Herbert Endowed MusicReach Student Support Fund. In 2008, the Herberts contributed \$8 million to name The Patti and Allan Herbert Wellness Center on the University of Miami's Coral Gables campus. Allan also serves on the University's board of trustees and the Frost School of Music's board of advisors.

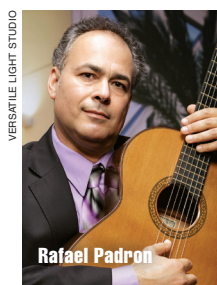


Left to right, President Julio Frenk, Patti Herbert, Dean Shelly Berg, and Allan Herbert at Winter Wonderful 2018.



## Guitarists Gather at Frost for Convention and Competition

THE GUITAR FOUNDATION of America (GFA) selected the Frost School of Music to host its 2019 GFA International Convention and Competition from June 17 to 22. The annual event brings together approximately 600 classical guitar masters and enthusiasts from all over the world, including some of the most elite performers of classical guitar. Frost faculty guitar artists Rafael Padron and Federico Musgrove Stetson are event co-hosts.



Rafael Padron



Federico Musgrove Stetson

The six-day convention includes three concerts per day, a wide array of lectures, hands-on workshops, master classes and private lessons, as well as a comprehensive vendor exposition and luthier showcase, Hall of Fame awards ceremony, and two guitar orchestras. It is also home to three divisions of prestigious classical guitar competitions and will incorporate GFA's new Guitar Summit youth camp, a sleepaway camp for students ages 11-18.

## Second Annual Frost Chopin Festival and Academy

KEVIN KENNER, award-winning pianist, assistant professor, and top prizewinner of the 1990 International Chopin Competition in Warsaw, and Barbara Muze, executive director of the Chopin Foundation of the United States, will host the second Frost Chopin Festival and Academy at the Frost School of Music from June 23 to July 2, 2019. Kenner, pictured left, is the festival's artistic director.



This year, five of the world's greatest Chopin specialists—Dang Thai Son, Katarzyna Popowa-Zydroń, Margarita Shevchenko, Dina Yoffe, and Ewa Pobłocka—will join Kenner, working intensively with the top 30 talented young pianists selected to participate from all over the world. Special workshops for students will include an evening of Polish folk dancing and two performance workshops given by internationally acclaimed Chopin scholar John Rink from the University of Cambridge, who will also offer two public lectures at festival concert evenings.

Two concerts will be offered featuring some of the most promising stars of the Frost Chopin Academy, plus a third concert featuring the winners of the Chopin Concerto audition, joined by the Escher Quartet. In addition, Poland's renowned comic mime Ireneusz Krosny will perform a one-man show and give a workshop for Academy students on body language. The grand finale will be a special "Nocturne" concert featuring a number of the festival's master pianists in an informal "Parisian salon" setting, moderated by Research Professor Emeritus Frank Cooper. For more information visit [frostchopinfestival.com](http://frostchopinfestival.com)



AMANDA GARCIA

## Super Teachers Weekend

A remarkable group of "super teachers"—highly lauded music educators whose students are regularly the topmost recruits in the country—were invited to visit the Frost School for a weekend in April to observe and learn firsthand about its varied degree and performance opportunities. Doug McCullough, lecturer, assistant director of athletic bands, and director of marching percussion, organized their activities.

The 2019 Super Teachers are Jim Aventi, Ensworth School Nashville; Ethan Dong, Opus 119; Matt Frost, Beaver Creek City Schools; Jacqueline Jove, Sphinx Performance Academy; Basil Kerr, Charleston School of the Arts; Francine Peterson, Pacific Lutheran University and University of Puget Sound; Chris Reba, professional audio engineer, former faculty University New Haven; and Matt Stott, Vero Beach High School.

The 2018 Super Teachers were Laurie Bitters, Winter Park High School; Scott J. Casagrande, John Hersey High School; Terry N. Eberhardt, Howard County Public Schools; Alan Fischer, Governor's School for the Arts; Nola Jones, Metropolitan Nashville Public Schools; Courtney Kaiser-Sandler, Interlochen Arts Academy; Eric L. Martin, Music for All; and Michael Molloy, St. Charles North High School.

## Outstanding Conductors and Soloists Enlive **FROST MUSIC** *live!*

NOTEWORTHY guest conductors Carl St. Clair, Michelle Merrill, Larry Rachleff, and Gerard Schwarz



Michelle Merrill



Gerard Schwarz



Carl St. Clair



Larry Rachleff

VERSATILE LIGHT STUDIO

who joins the faculty in August 2019, were featured with the Frost Symphony Orchestra this season as part of the Frost Music Live signature series. They are highly regarded for their sensitivity and profound

impact on orchestra members and audiences alike. Each elicited poignant and powerful performances from the podium with repertoire that ranged from Verdi's Overture to *La forza del destino*, Suite No. 2 from Ravel's *Daphnis et Chloé*, Bruckner's Symphony No. 4, and Mussorgsky's *Pictures at an Exhibition*, to Bartók's *Concerto for Orchestra*, Diamond's Symphony No. 4, and the premiere of Stephenson's Symphony No. 3. Faculty resident conductor Scott Flavin and doctoral conducting candidate Alexander Magalong served as assistant conductors.

Faculty soloists with the Frost Symphony Orchestra

included flutist Trudy Kane, harpist Kay Kemper, and pianist Santiago Rodriguez.

Emmy-winning composer Jeff Beal returned this season to conduct the Frost School's Henry Mancini Institute Orchestra in a live music-to-screen performance of *Battleground*, featuring scores from the television series *Nightmares & Dreamscapes: From the Stories of Stephen King*. The Mancini Orchestra was also featured at the Adrienne Arsht Center in *Leonard Bernstein: 100 and Beyond* with guest singers Ann Hampton Callaway and Jon Secada B.M. '83, M.M. '86, and saxophonist Kirk Whalum. Springtime concerts featured Professor Charles Castleman in Amram's Concerto for Violin.

The Frost Wind Ensemble under the direction of Professor Robert Carnochan also presented a robust season. Guest conductors included Tina DiMeglio, Jerry Junkin, and Jeffrey Summers, featuring contemporary works by David Biedenbender, Jennifer Jolley, Frank Ticheli, James Stephenson, and Dan Welcher. Faculty appearances included Valerie Coleman, Tim Conner, Trudy Kane, Richard Todd, Dale Underwood, and Oleskii Ivanchenko, D.M.A. '15.

The Frost Symphonic Winds, conducted by Associate Dean for Undergraduate Studies Steven Moore, also presented a highly creative season.



Jeff Beal

VERSATILE LIGHT STUDIO



Zephyros Winds

IAN D. DONALD

## Stretching the Boundaries

A wide spectrum of chamber music concerts were presented this season by faculty artists Ross Harbaugh, Trudy Kane, Jodi Levitz, Tian Ying, Rafael Padron, M.M. '06, plus groundbreaking ensembles Prism Quartet, Sybarite5, and Zephyros Winds featuring flutist Jennifer Grim, who joins the Frost faculty in August 2019. The Department of Instrumental Performance hosted master classes with bassoonist Lori Wike, flutist Jim Walker, percussionist Tuti Rodriguez, and many more.

Frost Jazz Vocal 1 and Extensions appeared with songwriter-vocalist Jo Lawry, while the Frost Studio Jazz Band explored new musical territory with award-winning trumpeter-composer Ingrid Jensen. The Frost Concert Jazz Band and Frost Jazz Sextet premiered new works with contemporary jazz guitarist Adam Rogers.

Bruce Hornsby, B.M. '77, also worked with songwriting students and performed.



## SaLaAM Remi Encourages Next Generation

FAMED PRODUCER SaLaAM Remi, best known for his work with the hip hop group Fugees, rapper Nas, and singers Amy Winehouse and Alicia Keys, participated in a workshop on September 7 with students enrolled in the Musicianship, Artistry Development, and Entrepreneurship (MADE) program, as well as the Media Writing and Production (MWP) and Music Engineering Technology (MUE) programs.

"I wanted to help them feel confident in what they are working on now, and to give them some pointers and extra tools to help them excel in the real world," Remi said after the workshop. "I want to plant seeds in the soil to help the next generation of artists and business people grow."

MWP junior Alex Arnaout says he learned from Remi that "it's important to be flexible with ideas and truly connect with an artist when entering a session. That way, you can tap into a creative mindset that will speak to their needs."

Jack Manning, a MUE major, was excited for the chance to test his production and collaboration skills among his peers, as well as a professional from the music industry. "I learned how important it is to produce music efficiently while focusing on the details after the song



structure is complete," Manning says.

"Working and talking with SaLaAM gave me more of an insight on the daily tasks of a professional music producer," says senior Alice Kim. "The overall experience helped me get a hand at working under pressure in a professional songwriting setting."

"We were thrilled to have SaLaAM choose the Frost School as the place to engage with the next generation of musicians and producers," says Dean Shelly Berg. "His extensive and diverse musical background makes him a perfect role model for students who don't see themselves as fitting solely into one style of music or another."

## Kneebody Needs No Introduction

THE GROUNDBREAKING jazz group Kneebody made its debut appearance in the Greater Miami area on September 14, presented by Frost Music Live.

The band proclaims their mission is to "alter expectations of what jazz is," and they did just that with enthusiastic audience appreciation.

With six critically acclaimed albums to date, the Grammy-nominated collective has been playing together for over a decade. They draw influences from free-bop, jazz-rock, hip-hop, indie rock, and classical post-minimalism. Members are keyboardist Adam Benjamin, trumpeter Shane Endsley, electric bassist Kevin Rastegar, saxophonist Ben Wendel, and drummer Nate Wood.

They also conducted a master class. "Kneebody is walking, talking, breathing inspiration," says Associate



Professor John Daversa, chair of the Department of Studio Music and Jazz. "Their pedagogical insight and care for the craft are masterful, feeding our students' will and creativity."

"Creating our own musical language happened organically," explains Wendel. "Originally, Shane

wrote a tune that stopped the music at a particular phrase. A few years into the band's history, he played that phrase on a different song and it was a 'light bulb' moment for us. We then came up with additional phrases that would help us control other aspects of the music. It grew from there and pretty soon we had orchestration cues, dynamics cues, and cues to change the key, the tempo, and to speak to each other individually across the band," he says.

## Handmade Ukes Help Hospitalized Children

MUSIC THERAPIST Stephanie Epstein, M.M. '14, director of Florida's Ukulele Kids Club (UKC), visited the Frost School with several UKC board members on October 5 to share with music therapy majors how the organization helps to improve the well-being of hospitalized children by donating ukuleles to music therapy programs in 160 children's hospitals nationwide. The ukuleles are built by a partner organization, Luthiers for a Cause.



Frost students were given the privilege of playing six of UKC's finest one-of-a-kind ukes, made from a legendary fallen mahogany tree in Belize cherished for its unique figuring, while discovering new ways in which to incorporate ukulele learning as part of music therapy treatment.

"What an amazing story these ukuleles hold!" says Kimberly Sena Moore, professor of professional practice,



music therapy clinical training director, and winner of the prestigious 2018 Arthur Flagler Fultz Research Award in music therapy. "It was a breathtaking experience to play them, and even more poignant given how they are helping young children in pediatric medical facilities. The Frost music therapy students were enthralled."

## Broadway@Frost with Joshua Henry and Marcus Lovett

THE RED CARPET was rolled out October 15 at Gusman Concert Hall when Grammy- and three-time Tony-nominee Joshua Henry, B.M. '06, returned to campus to receive the Frost School of Music Distinguished Alumnus Award.

The award was presented at the end of a Frost Music Live concert titled Broadway@Frost, in which Henry performed, along with acclaimed Broadway star Marcus Lovett (*Les Misérables*, *Phantom of the Opera*), faculty member Dan Strange, and students of the Frost Musical Theater Workshop and Opera Theater, including Lovett's daughter Cathryn.

"I want to thank the Frost School of Music for believing in me, investing in me, and pushing me to be my best," Henry said in his accep-



tance remarks. Then he offered these words of advice to current students — "Practice, practice, practice!"

Henry received his third Tony nomination in 2018 for best leading actor in a musical for his role as Billy Bigelow in *Carousel*, and a Grammy nomination for the soundtrack album. He previously starred as Aaron Burr in the first touring

company of *Hamilton*, and as Jake in *The Gershwins' Porgy and Bess*. His two prior Tony nominations were for performances in *Scottsboro Boys* and *Violet*. Henry began his career in *American Idiot* and *In the Heights*.

While attending the Frost School of Music he majored in vocal performance, and appeared in many concerts in Gusman Concert Hall and musical theatre productions at the Jerry Herman Ring Theatre.





# #MeToo + Misogynoir

KYRA GAUNT, an ethnomusicologist, singer-songwriter, and social media researcher who studies gender, race, and technology from YouTube to Wikipedia, was the featured speaker in the sixth annual Robert Kelley Memorial Musicology Lecture Series on February 22 hosted by the Department of Musicology.

The lecture “#MeToo + Misogynoir: How Music, Search, and New Artists Weaponize Gender Inequality on YouTube”

was attended by students, faculty, alumni, and community members.

Gaunt is an assistant professor at the University at Albany, SUNY. Her publications on kinetic orality, musical blackness, girls’ musical play, and hip-hop contributed to the emergence of black girlhood studies and hip-hop feminism. Her book *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* won the 2007 Alan Merriam Book Prize awarded by the Society for Ethnomusicology.



CAMILLE SEAMAN

With YouTube being the most-watched music channel on the mobile web, Gaunt’s lecture referenced a case study of 600 videos from 2006 through 2014 to discuss how music reinforces the racialized gender oppression and exploitation of girls on YouTube.

“Professor Gaunt has created a brilliant and influential body of work that sheds light on the crucial role played by music and dance in shaping notions of identity, particularly among African-American

youth,” says Professor and Chair of Musicology David Ake. “While her talk focused on certain aspects of contemporary hip-hop culture, I’ve no doubt that it was just as relevant, enlightening, and entertaining for students who typically prefer other genres.”

Other guest speakers this year included Tom Moore, whose lecture focused on the late Brazilian composer Sérgio Roberto de Oliveira, and Jean-Paul Samputu, a Rwandan singer-songwriter and activist who delivered both a lecture and performance.

## Wyclef Jean Goes Back to School

Clarke Recital Hall was filled to capacity when Grammy-winning producer, performer, and international superstar Wyclef Jean visited the Frost School of Music to share his experiences, knowledge and insights on today’s music industry.

The master class was part of a college campus tour where Jean scouted for undiscovered talent to be included in a 12-song mixtape, *Wyclef Goes Back to School*.

Two excited student groups and two solo acts had a chance to perform for Jean and received positive, inspiring, and noteworthy advice. “The feedback we got was really encouraging and a really great gift,” says Desiree Bannister, B.M. ’17, who is the lead singer in the group Shenzi, which includes Frost musicians.

One student even had the opportunity for Jean to borrow his guitar to perform, which he then signed. A recap of the master class can be found on Frost’s YouTube channel: Frost School of Music UM.



MICHAEL MONTERO

## Sticking to What She Thinks Is Right

ALESSIA CARA, recipient of the Best New Artist Grammy Award last year, spoke to Frost students in a packed auditorium on October 1, hosted by Associate Professor Carlos Rivera.

Conversing in advance of her sophomore album, *The Pains of Growing*, the award-winning singer got candid with students and revealed her struggles as a young woman in the music business. She took the time to emphasize how important it is to stay true to yourself. “I think that’s what separates an artist from a singer. It is so important to stick to what you think is right. I want people to remember what I represent. I want to do that by being 100 percent who I am,” said Cara.

“The fact that the Frost School of Music was able to



MICHAEL MONTERO

bring in such a well-known singer shows how the school understands where the industry is going,” says Sean Merlin, a sophomore majoring in music engineering.



VERSATILE LIGHT STUDIO

## Proclamations of Joy and Peace

**T**he words “spend life happily” rang out with joy in Gusman Concert Hall as mezzo-soprano Stephannie Moore performed a spirited performance of Pauline Viardot’s “Choeur Bohemian” (“Bohemian Choir”) with the Frost Women’s Choir.

It was part of a powerful evening of choral music on March 7 that also featured the Frost Chorale and Frost Symphonic Choir, curated by Corin Overland, associate professor of practice and interim choral studies program director. Themes of arrival, proclamation, and announcement were beautifully shaped by Overland and graduate choral conducting teaching assistants Wes Stoner and Jami Lercher, conducting works by Paul Basler, Jaako Mäntyjärvi, John Rommereim, and James Whitmore.

Student instrumental guest soloists included Frank Capoferri on soprano saxophone and Brittaney Pertsas on horn.

## Curiosity Sparks Conversation

A SOFTWARE ENGINEER by day and performing musician by night, Manny Silverstein, B.S. ’15, took time out of his busy New York schedule to answer Music Engineering Technology (MUE) students’ questions via a video-conferencing lecture on Skype.

MUE students at the Frost School attend a weekly forum that consists of in-person, or Skype, presentations and Q&As by guest speakers. “Since our students don’t pre-screen their questions, the subject matter is new and unexpected. The forum becomes a place of genuine curiosity and conversation,” says Associate Professor Will Pirkle, B.M. ’89, M.S. ’91.

Silverstein works as an electrical and software engineer for Electro-Harmonix, a guitar effects company. He was hired directly after graduation, after pitching an idea he developed for a class assignment at Frost to Electro-Harmonix’s owner, Mike Matthews. During his lecture Silverstein encouraged students to brainstorm and develop their own idea while at Frost; the suggestion in turn, inspired the faculty to strategically assign projects that give students full control of their potential.



Manny Silverstein



## Music Education at Frost Is International

FROM JAPAN to Europe and beyond, the Frost School's Department of Music Education hosted a steady stream of 25 internationally prominent scholars and researchers to share their knowledge this academic year.

Donald DeVito, named National Teacher of the Year for Special Education by the Council for Exceptional Children in 2011, discussed DIScovering ABILITIES, a program he founded that promotes inclusivity by inviting music students with disabilities from multiple countries to perform in Carnegie Hall. He also organized the first inclusive music performance in the China Conservatory, and is creating a music education



program at the Notre Maison Orphanage in Haiti that houses children with special needs.

Other international speakers included: Dylan Gareth Smith (United Kingdom) whose research covers sociology, identity, and democracy in music education; Ana-Lucia

Frega (Argentina), who started her career as a research commissioner for the International Society for Music Education (ISME), and later served as its president; Masafumi Ogawa (Japan), who explores the connection between philosophy and the postmodern era of music education; and Patricia Gonzales (Mexico), who represents ISME in the World Alliance for Arts Education.

## Two Distinguished Composers-in-Residence Share Expertise

THE LONDON SYMPHONY Orchestra, New York Philharmonic, and Philadelphia Orchestra are just a few of the many leading orchestras from around the world that have performed works by 2018 Frost Distinguished Composer-in-Residence Christopher Theofanidis. He gave lessons and master classes for Frost composition students in spring 2018 and fall 2019, and also conducted rehearsals. The Grammy-nominated composer is the recipient of several international awards, including the Rome Prize and the Masterprize. He is on the composition faculty of the Yale School of Music.

During the spring 2019 semester, students interfaced with 2019 Frost Distinguished Composer-in-Residence Melinda Wagner. A faculty member at the Juilliard School of Music, Wagner received widespread attention

when her colorful *Concerto for Flute, Strings and Percussion* earned her a Pulitzer Prize in 1999. She will return again in fall 2019.

Other guest composers also shared their knowledge this year with composition students including Yvonne Troxler, Kevin Wilt, and Ben Morris, B.M. '15.

In addition, the group Splinter Reeds performed and recorded faculty compositions written specifically for them, and also presented a master class. Duo Cortona performed student compositions.



## The Expanding World of an Orchestra Musician

MARK VOLPE, managing director of the Boston Symphony Orchestra, visited the Frost School of Music on February 11 to meet with students about trends and challenges in the symphonic world, the importance of audience development, and the need to build relationships as a classical orchestra musician.

With an annual budget of \$100 million and assets worth \$600 million, the Boston Symphony Orchestra is the largest orchestral enterprise in the world employing more than 200 musicians and 1,200 employees. Volpe said the classical musician's job description today is much broader than in the past, and praised students in the Frost School for their openness and preparedness.

"It requires more resilience, more tenacity," he explained. "You may perform more in small groups and in ensembles that do things differently. If you perform in a professional orchestra like ours, you will also advocate for music, talk to legislatures, help fund-raise, teach privately as well as in outreach programs in schools." He added, "Our organization employs many musicians in staff positions who are also actively playing in their own ensembles." Violinist Rosie Weiss said, "Being versatile and multifaceted seems to be the key to success these days, and Mr. Volpe certainly reinforced this idea."



## Jazz Friends Win at National Trumpet Competition

JAZZ COMPETITIONS can be a way for aspiring artists to be noticed by agents, managers, and labels. The National Trumpet Competition (NTC) is the largest instrument competition in the world, and the jazz solo category is a major showcase of top talent.



Four undergrad trumpet students from the Frost School competed in the semifinal round of the 2019 NTC's Yamaha Jazz Solo Division, held March 14-16 at the University of Kentucky: Jason Charos, Joey Curreri, Aaron Mutchler, and David Sneider. They all study with associate professor and multi-Grammy-

winning artist Brian Lynch.

There were 10 jazz semifinalists in all.

"I was excited to see that three of my classmates and friends had also advanced to the semifinal round, says Mutchler. "I'm truly honored to know these amazing

musicians and incredibly inspired by their performances."

"I was nervous the first minute, but once I got into the improvising, I began to have a lot of fun," says Curreri.

Sneider and Charos advanced to the finals, with Sneider winning first place and Charos second.

"Receiving the award for first place left me startled and confused," says Sneider, a Stamps Ensemble Scholar. "I never thought that I would receive such a prestigious honor, especially above my friends who I am supposed to call my competitors." He says his teacher has "gifted me healthy practice habits, a huge sound on the horn, and an overwhelmingly positive attitude about music and life."

Charos also praises Lynch. "I would not be where I am now without him," he says. "My prime directive is to make good music that is true to who I am, that conveys something emotional and spiritual to the audience."

"I can attest to the excellence and poise of the finalists' performances," Lynch says. "I couldn't be prouder of these brilliant young musicians."

## Music Therapy Meets Auditory Neuroscience

JESSICA MACLEAN, a graduate student pursuing a Master of Music in music therapy at the Frost School, is researching how the brain processes sound and the role music plays in physiology. She previously completed a double-major in neuroscience and violin and spent 18 months in an auditory neuroscience lab in Indiana.

Her thesis focuses on the power of drum intervention

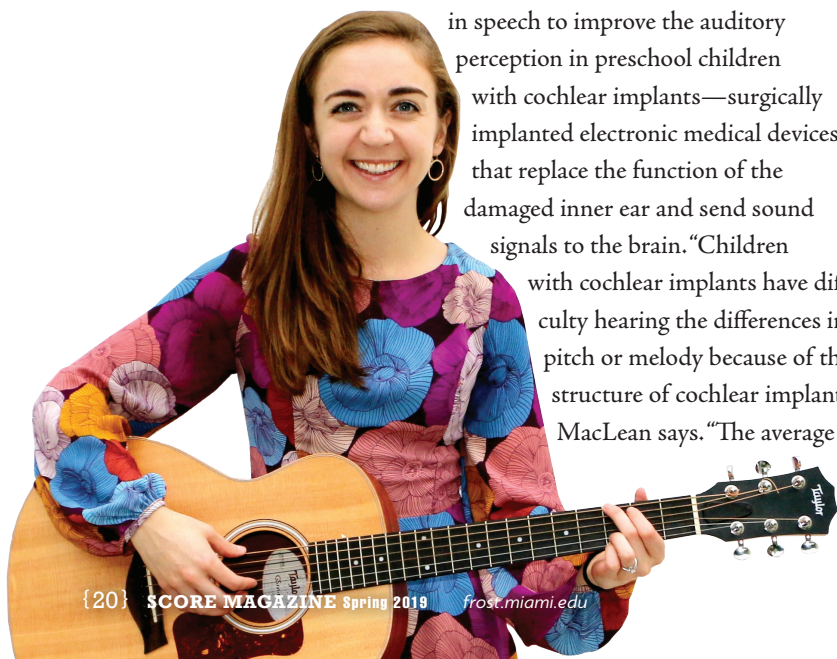
in speech to improve the auditory perception in preschool children with cochlear implants—surgically implanted electronic medical devices that replace the function of the damaged inner ear and send sound signals to the brain. "Children with cochlear implants have difficulty hearing the differences in pitch or melody because of the structure of cochlear implants," MacLean says. "The average

human can hear over 20,000 frequencies, but cochlear implants play only up to 22."

The 'robotic' speech currently heard through cochlear implants are due to aged technology: multiple frequencies are translated into one channel that leave behind melodic vocal inflections and unique vibrations. "The goal is to help children identify when and where pitch changes might occur in a given sentence based on the timing of prosody [patterns of stress and intonation]," MacLean says, "then hopefully teach them to anticipate the changes so they can hear them."

MacLean is also a teaching assistant in the Shalala MusicReach program, where she organizes music therapy "jam sessions" for adolescents with special needs and also teaches violin and full orchestra at local schools.

She will soon begin a six-month internship with United Community Options, an educational center for students with special needs.





# High Marks for Low Brass

THE FROST SCHOOL of Music's tuba and euphonium studio had a great showing at several prestigious International Tuba Euphonium Association (ITEA) competitions this year.

All nine Frost students who entered the 2019 International Tuba Euphonium Conference (ITEC) competition were selected as semifinalists: Phillip Beatty, Lucas Davey, Jason Donnelly, Ramon Garavito Jr., TJ Graf, Stefan Jacobus Hopman, Kevin Ildefonso, Daniel Palma, and Abraham Zimmerman.

The weeklong final ITEC competition will be held in late May at the University of Iowa in Iowa City, Iowa. "This competition is a big deal," says Beatty, a D.M.A. candidate. "For many young players, it's a look into the competition scene and where the bar is set."

"Competitors were chosen from all over the world, and Frost had the best showing of any other program or studio," says their teacher and mentor Aaron Tindall, an associate professor who joined the Frost faculty in 2015. Tindall is also principal tubist of the Sarasota Orchestra, and in summer months teaches and

performs at the Eastern Music Festival in Greensboro, North Carolina.

In addition, first prize honors at the ITEA's 2018 Southeast Regional Tuba Euphonium Conference competition went to Graf for Tuba Artist Solo

and Mock Orchestra Tuba Audition, to Zimmerman for Mock Band Euphonium, and to Donnelly for Euphonium Artist Solo. Winning first prize for Tuba Quartet were Donnelly, Graf, Zimmerman, and Beatty, who also won third prize for Tuba Artist Solo. Donnelly also earned first prize in the Artist Division Solo Competition at the 2018 International Euphonium Tuba Festival, held in Atlanta, Georgia.

FENTON WOOD



Left to right, Jason Donnelly, Aaron Zimmerman, Kevin Ildefonso, Ramon Garavito Jr., Stefan Hopman, and Phillip Beatty

## DOWNBEAT 42<sup>ND</sup> ANNUAL STUDENT MUSIC AWARDS

### Frost Winners of DownBeat's 42nd Annual Student Music Awards

#### UNDERGRADUATE COLLEGE WINNER

##### JAZZ SOLOIST

Logan Smith, vocal

##### ORIGINAL COMPOSITION-SMALL ENSEMBLE

Adam Claussen, *Minor Conception*

##### ENGINEERED STUDIO RECORDING

Aaron Mutchler

##### BLUES/POP/ROCK GROUP

Frost Funk Ensemble

##### JAZZ ARRANGEMENT-SMALL ENSEMBLE

Clint Bleil, *I'll Remember April*

#### GRADUATE COLLEGE WINNER

##### BLUES/POP/ROCK GROUP

Frost Fusion Ensemble

##### ORIGINAL COMPOSITION-SMALL ENSEMBLE

Bryan Kennard, *Close Enough to Far Away*

## Stamps String Quartet Class of 2022

MACKENZIE KARBON



A new Stamps String Quartet joined the Frost School of Music community this fall through the generosity of the Stamps Family Charitable Foundation, which provides four-year undergraduate scholarships, room and board, and enrichment opportunities. Left to right, Lydia Newton, violin; Soohyun Chae, violin; Ruth Stokes, cello; and Wynne Owre, viola. The Family Charitable Foundation also provides funding for a Stamps Jazz Quintet, Stamps Woodwind Quintet, and Stamps Brass Quintet at the Frost School.





Shannon Richards, left, who starred in the 2019 Frost Opera Theater's production of *The Light in the Piazza*, and recent graduate Emmalouise St. Amand, right, played Cinderella's stepsisters in the 2018 Frost production of *Cendrillon*.



**From traditional opera to classical musical theater, Frost Opera Theater rises to new heights with music director Alan Johnson and stage director Jeffrey Buchman.**

BY MAYA BELL

# Opera *at*unity

Two imaginative Frost faculty are lighting up the opera world with larger-than-life theatrical extravaganzas that are opening new doors for vocal students. Bringing decades of experience to a booming Miami music scene, Alan Johnson and Jeffrey Buchman are making their mark by combining fantastical multimedia sets and creative costuming with artful singing and acting in immensely musical and entertaining works of art.



Shannon Richards, left, as a naive Clara Johnson in *The Light in the Piazza* with Madeline Harts as her protective mother, and Charles Dugan, the enamored Fabrizio Naccarelli, who invites them to lunch

Top left, Stefan Biller as Giuseppe in *The Light in the Piazza*, Olivia Rich as his wife, Franca, and Charles Dugan as brother Fabrizio  
Bottom left, stage director Jeffrey Buchman coaches Stefan Biller and other opera students in a scene for *The Light in the Piazza*.

## “Are you lost, dear?”

Spoken in Italian, the line is still only four simple words. But when Stefan Biller was summoned from his rehearsal seat to deliver them in Frost Opera Theater’s spring production, the first-year student was thrilled to land the brief speaking part.

For Biller, a vocal performance student who had applied to 11 colleges before selecting the Frost School of Music, this unexpected opportunity reaffirmed the wisdom of his choice. “I toured and auditioned at all 11 schools,” says the New Mexico native who fell in love with opera as a child. “At most of them you didn’t get live-performance opportunities until your sophomore or junior years. Or master’s students get all the roles. I came here because I thought I’d have more opportunities, and I couldn’t be happier. It’s already everything I expected and wanted.”

Little did Biller know, he would soon give up his four simple words for a full-fledged supporting role.

Providing such hands-on experience and nurturing talent have always been hallmarks of the Frost Opera Theater. Now under the dual guidance of two masters of their crafts—longtime Music Director Alan Johnson, B.M. ’86, and the program’s first full-time stage director, the award-winning veteran Jeffrey Marc Buchman—the program has elevated its national prominence.

Their 2018 production of *Cendrillon*, French composer Jules Massenet’s operatic Cinderella fable, recently tied for first place in the collegiate National Opera Association’s opera production competition. For the production, Buchman assembled a team of professional costume, set, and makeup designers that not only helped carry out his vision for a surreal fantasy with vivid characters (Cinderella sported pink hair, and Prince Charming blue) but also gave students extraordinary





Top right, Coburn Jones performs as Fabrizio's father in *The Light at the Piazza*, as music director Alan Johnson conducts the orchestra.  
Bottom right, Alan Johnson, seated at the piano, coaches students during a rehearsal.

exposure to the opera industry.

Still, the award was no small feat, given that the Frost School's opera program landed in a division with bigger competitors and most-often performs in Gusman Concert Hall, which requires creativity to transform a wide-open stage into a theatrical space.

That's never stopped Johnson, an OBIE Award winner who returned to his alma mater from New York City in 2006 to direct opera, from consistently delivering what the *South Florida Classical Review* calls "thoughtfully conceived, well-rehearsed performances" with strong casts of "gifted student vocalists."

Johnson, a noted pianist, conductor, vocal coach, and contemporary opera advocate, says it takes a village of vocal performance faculty to provide the private lessons as well as courses in diction, stagecraft, movement, and audition techniques that help budding vocal performers find, maintain, and enhance their voices.

He credits the addition of Buchman as the opera program's first full-time stage director for transforming its production values and elevating students to new levels of stage acting.

Which, aside from collaborating with Johnson, is what attracted Buchman, who guest directed two of the opera program's previous productions, to the Frost School.

"You're always looking for opportunities to open doors for people to grow and become bigger than they were when they started with you," says Buchman, an acclaimed singer who early in his career won the Luciano Pavarotti International Voice Competition and performed with the legendary tenor at the Lincoln Center. "Teaching is kind of inherent in the process of directing," Buchman says.

As intended, Johnson and Buchman's decision to stage *The Light in the Piazza*, the opera program's first







Music director Alan Johnson, left, and stage director Jeffrey Buchman, during a rehearsal for *The Light in the Piazza*

EWAN GARCIA

*“You’re always looking for opportunities to open doors for people to grow and become bigger than they were when they started with you.”*

classical musical, provided students at all levels with new experiences aimed at opening new doors.

For starters, the production helped singers straddle the worlds of both opera and classical musical theater. Although Adam Guettel’s Tony Award-winning romantic drama about an American mother and daughter visiting Tuscany has some operatic elements—it’s set in Florence, the birthplace of opera, and depending on who’s singing, has some songs in Italian—the play has plenty of dialogue, unencumbered by music.

That’s both strange and liberating for graduate student Madeline Harts, a New Yorker that played Margaret, a strong-willed Southern mother who harbors her daughter Clara’s childhood secret and her own regrets. “It’s not something I am used to, but having the freedom to do spoken dialogue without marrying the words to notes gives more freedom to explore the character,” says Harts, who after teaching voice and studying music history came to the Frost School to pursue her Doctor of Musical Arts and a career in vocal instruction. “What a way to kick off my first year here—being the lead in a musical drama. I knew there would be opportunities but I didn’t know it would happen so soon.”

Also starring in his first big role at Frost, fellow doctoral student Charles Dugan felt right at home playing the lead male role of Fabrizio Naccarelli, the Italian boy who falls in love with Clara after her hat flies off in Florence’s bustling central plaza.

“I wished we could have run the show every weekend for the rest of the semester,” says Dugan, who cut his collegiate teeth in musical theater. “The show sits at this



*Cendrillon* by Jules Massenet



*Mavra* by Igor Stravinsky





Biller when, at age 12, he played the shepherd boy in Puccini's *Tosca* for the Santa Fe Opera. As he stood alone on stage and sang the boy's solo, the audience wept, and Biller found his calling.

Still, the first-year student was in shock when he learned just after the winter break that, instead of playing an array of anonymous Italians in *The Light in the Piazza's* ensemble—including the

stranger who asks a panicked Clara, "Are you lost, dear?"—he would fill his understudy role of Fabrizio Naccarelli's brother, Giuseppe. Although Biller had taken copious notes on the part and practiced the lines over the

Left, Charles Dugan sings an anguished love song, with Coburn Jones in the background.

Center, Madeline Harts, left, listens as Shannon Richards declares her independence in a mother-daughter exchange.

intersection between musical theater and opera, and that just made my heart swell."

Soprano Shannon Richards, a senior who grew up singing to the radio outside Chicago, is now accustomed to new opportunities but is ever-grateful for their versatility. Last year, she played one of Cinderella's mean stepsisters in *Cendrillon* and was ecstatic to take on Clara's huge singing and acting role.

When Richards arrived at Frost, she had never been in an opera, or thought she'd even like one. Now she's hooked. "I really love it now," she says. "There's so much to learn, and the music is so beautiful."

The beauty and power of the music is what captivated

break, he hadn't rehearsed them much on stage.

"To be honest, it was a bit overwhelming," Biller recalls. "But the confidence Professors Johnson and Buchman had in me built my own confidence, and the whole thing turned into such a great learning experience."

The biggest lesson, after all, was "to always learn a cover role as if you're in the cast because you never know what will happen." ▮



***The Rake's Progress* by Igor Stravinsky**

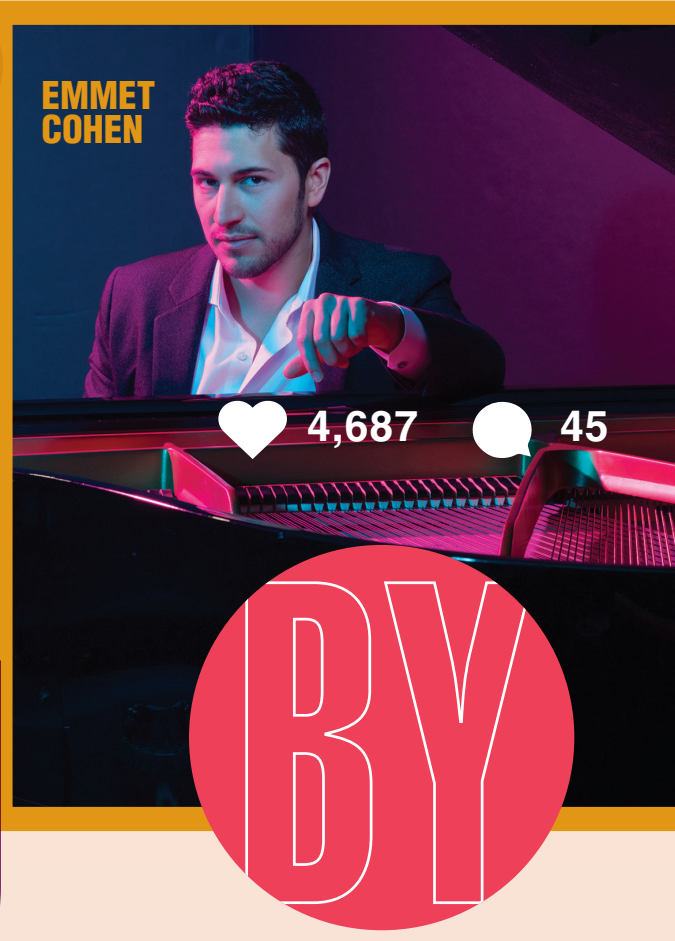


***Gianni Schicchi* by Giacomo Puccini**





Recent music grads share how to advance a music career in the new gig economy.



BY DAVID MENCONI

One of pianist Emmet Cohen's most memorable gig experiences happened a few years back in St. Petersburg, Russia, and it wasn't the musical part that made an impression.

It was the four days of clearances, travel, and hotels that led up to 10 minutes onstage for a FIFA World Cup soccer ceremony.

"My takeaway from it was that, yes, you get called for your musical ability," says Cohen, B.M. '12, the 2019 winner of the Cole Porter Fellowship awarded in April by the American Pianists Association and a finalist in the International Thelonious Monk Competition during his senior year, "but you also get called because people want to be around you. It may not have been my piano-playing, necessarily, that got me the call for those 10 minutes."

That was a valuable early lesson for Cohen about the "gig economy," the freelance lifestyle familiar to musicians of all stripes. Regular full-time slots paying living wages and benefits for 40 hours a week are increasingly rare. So, players multitask, nimbly moving from project to project and gig to gig to make a living. Social media promotion is an integral part of the equation. It's a hustle where some of the most important things to know may not be immediately apparent.

Seven young alumni from the Frost School of Music break it down.



ABBY YOUNG





TALL SONG ROTH

# London GIG



**RANDY  
GIST**



**NEIL  
CARSON**

## NETWORKING IS A MUST

"The best thing to do is plant your feet in various avenues that exist, get involved in as many different opportunities as you can," says Cohen, who graduated seven years ago and is performing at major festivals and maintains a very busy touring schedule. "I'm a sideman, and I also lead my own band. I have a great interest in the history of jazz, so I've played with as many jazz masters as possible. That's led to a whole other world I can be part of."

After graduating from Frost three years ago, jazz saxophonist Neil Carson, B.M. '14, M.M. '16, went back home to his native Chicago and immediately started showing up at jam sessions.

"Jams in Chicago are very much a community for other musicians to make themselves known and to meet each other," says Carson. "Start going to those and become a familiar face, and you'll see other familiar faces. The goal is for other people, when they need a sax player, say, to think of you because they just saw you, and remember how you played that one blues thing."

Los Angeles-based saxophonist and composer Randy Gist, M.M. '12, has done gigs for everything from a John Legend Christmas album to the television show *American Idol*, along with writing music for movie trailers and soundtracks. He began building his business connections while still in school, and his initial break came from contacting a fellow Frost alumnus, Veigar Margeirsson, B.M. '97, M.M. '98, who was involved in a music-library startup called Pitch Hammer Music.

"I was in touch, asking for advice," Gist says. "I moved to L.A. and kept sending him tracks until he said, 'We think you're starting to get it, so we're going to bring you in and train you the rest of the way.'"

Another good reason to network is that you can rest assured that everyone else is trying to work the connection angle, says Steve Pardo, B.M. '06, M.M. '08, who does video-game development, sound design, music, and composition in Nashville. (He

also plays the saxophone and has a band of his own on the side, the Steve Pardo Trio.) "Everyone knows a composer," Pardo says. "It seems like the person making the game you're bidding on always has a friend they'll ask, before coming to you. So, it has as much to do with connections and who you know, as how good you are."

## KEEP BUILDING YOUR MUSICIANSHIP

Pardo, like Carson, Gist, and many musicians working the gig-economy trenches, came up through Gary Lindsay's jazz arranging master's program at Frost, learning producing and arranging. He says it was the perfect background.



J. DAVID SKINNER

“Unbeknownst to me, I developed all the skills for video-game work from Gary Lindsay’s program,” says Pardo. “It really did set me up perfectly. I was trained within the vocabulary of jazz, harmonically and melodically, and it’s

been my musical language for as long as I’ve played. I’ve learned folk, rock, electronic, orchestrations and everything else through that lens.”

“Once you’re out in the world, you’ll put that foundation to work,” says Carson, who likens one’s musical skill set to a toolbox.

“Look at that toolbox and figure out everything that might make you employable, even if it’s something you might not have a ton of experience in,” Carson advises. “Try to show all sides of what you can do musically.”

Once you get into it, be prepared to take advantage of every opportunity that comes your way, whenever and wherever you can, says violinist Abby Young, M.M. ’14, D.M.A. ’17, who has stayed in Miami since getting her graduate degrees from Frost. She plays in multiple classical ensembles around the region, and teaches about a dozen private students.

“Plenty of weeks, or even months, I don’t have a single day off,” Young says. “There are definitely times when it gets to me. But for the most part, I feed off the energy of the hustle. For better or worse, I’ve become conditioned to doing something different every week, so it’s exciting in a way that a full-time job might not be.”

Along with playing and teaching, Young’s other major project is serving as personnel manager for Nu Deco Ensemble, a classical crossover orchestra in which she also plays. It’s a natural extension of her time at Frost, where as a graduate assistant she served a similar role as orchestra personnel manager for the Henry Mancini Institute.

“About a month after I finished my doctorate, Nu Deco Ensemble was looking for a part-time

personnel manager who also plays,” Young says. “It was perfect timing and something I was well prepared to do. I find the administrative side very satisfying because I remember sitting at gigs and thinking, ‘If I were in charge, I would have done things differently.’”

But she says it’s a balancing act and “no matter how busy you are, building in at least some time for self-care is a must.”

ALEX MARKOW



“I see people taking every single gig and burning themselves out,” Young continues. “I feel like I’m thriving because I’ve learned how to say ‘no’ and how to sift through opportunities that come my way. I use discretion in what I take on. There can be a stigma in taking a day to ‘chill,’ but you have to recharge at some point. You’ll be better off and more able to press on if you have your wits about you.”

Some grads find that working behind the scenes is a better fit. Kyle Guffey, B.M. ’17, is a singer-songwriter



who began her career as a freelance musician and last year released an Americana-leaning EP *Good Mood*. As a composer she has written music for short films and catalogs, but found it lonely working at home and the rejection difficult at times. Her main gig nowadays is music coordinator at the New York audio production company Flavorlab.

“My job is like a mediator position between production companies and directors who often don’t know much about music and composers. And that fits me better because I like being able to talk to people. It’s definitely the world I’m looking to be in,” Guffey says.



## VERSATILITY MATTERS

"If you do only one thing in the music world, your chances of success are very limited," says Young. "I've been careful to diversify my skills and experience between performing, teaching, and arts administration. That has also set me up with three avenues of income."

When pursuing new work, Carson goes above and beyond. He submitted examples of his arrangements to a wedding band during an audition, which led to more work. "That's where Frost really paid off, I left with a portfolio of material," Carson says. "Even though they hadn't asked for arrangements, they asked me to write some charts. That would not have happened if I hadn't asked, 'Why not?' I look for an opportunity, even if it's not asked for."

A willingness to try a wide range of musical genres is also a hallmark of multifaceted classical and jazz flutist Ernesto Fernández, M.M. '13, D.M.A. '16. He does a fair amount of public-school teaching as well as gigging, primarily in the area of Latin jazz. But he's had some genuinely unorthodox performance experiences, too.

"I once did a gig at a gallery with an artist, Fernández recalls. "The music was all improv, me reacting to the artist's movements while he was also reacting to me. It



was kind of mutual—him to my sounds and me to his motions. It was interesting and very, very different. You're not going to like everything, but be willing to at least try it. Don't close doors, and you'll meet a lot of other people who might help you land other gigs. You never know," Fernández says.

"Musicians should not give up freedom and opportunities in the name of 'job security' because that's not even real," says Gist. "Even salaried people with desk jobs who think they have security...that's an illusion because they can get laid off. Real job security is versatility and having a lot of irons in the fire. Build a table with 100 legs, and if you don't like how a gig is treating you, you're not dependent on it because you've got 99 more."

At the same time, however, you need to have a sense of who you are as a musician. That requires not just competence but confidence in your own musical personality, Pardo suggests. "A common mistake I see young composers make is trying to do everything," he says. "While learning how to compose just like the day's top film composers isn't a bad thing to do, it won't separate you. You have to develop an artistic personality of your own that's more than the ability to copy someone else."

## POSITIVITY HELPS

Interpersonal dynamics offstage can play a big part in who gets a gig in today's economy, suggests Young. "How you act is just as important as how well you play,"

she says. "I've seen so many fantastic musicians struggle because they lack professionalism and responsibility, aren't easy to work with, or are not fun to be around. It really is that important."

"Being positive and uplifting is a huge, oftentimes unspoken part of the gig economy," agrees Cohen. "There's the obvious stuff, of course: You've got to be 'beyond great' on your instrument, play the right style, fit where you belong, and have an overall consciousness of who you are and what the situation is. But you also have to be somebody that people want to be around."

He adds that it's good to be clear about your own motivations beyond simply making a living. "The first step is to be in it for the right reasons, and chances are you'll be O.K.," Cohen says. "And that all starts with honesty. Who are you? Who do you want to be, who do you want to be around, and who are you playing for? And why? If you're honest with yourself, life will be a lot easier." ||

TALE SONG ROTH



BY JORDAN LEVIN

# Music: The Great Cultural Connector

**Frost Faculty Artists Bring Us Together Through Music**

**A**rtist-teachers tap into the power of music to make a difference, from responding to fraught social issues to invoking our shared humanity. In the process, they're helping lead the University of Miami's mission to build bridges and make the world a better place.

From protest songs to dark and brooding symphonies by Shostakovich, music has a unique power to respond to social upheaval: changing hearts and minds, bringing people together, and moving them to action. In an era when political division and complex problems often seem overwhelming, music's ability to unite and inspire us is more important than ever.

Faculty at the Frost School of Music, driven by empathy and a desire to make a difference, are responding to this artistic imperative. Studio music and jazz chair John Daversa's immigrant roots inspired him to make the *American Dreamers* album, enlisting 53 young immigrant musicians to raise awareness and sympathy for their plight; composition professor Lansing McLoskey's dismay at rising intolerance fueled his gripping choral work *Zealot Canticles*, based on the writings of Nigerian human rights champion Wole Soyinka; and Valerie Coleman, who joined Frost last fall as assistant professor of performance, chamber music and entrepreneurship, has become one of the top contemporary composers in the U.S. with stirringly humanistic works like *Phenomenal Women*, a tribute to African-American icons like Michelle Obama





and Serena Williams, and *Fanmi Imen* (“Human Family”) inspired by the plight of refugee families.

These artist teachers find deep fulfillment in making music with meaning, which goes beyond the satisfaction of presenting a beautifully crafted, well-received piece.

“The way I write and the subject matter I utilize goes back to the idea of creating awareness that bridges understanding,” says Coleman. “It’s opening the mind, opening the heart to share the human experience. It’s cathartic for me as a composer to feel I’m giving back.”

Coleman, Daversa, McLoskey, and other Frost faculty personify the ideals in the University of Miami’s strategic plan, the Roadmap to Our New Century, centered on fostering community and celebrating diversity on an increasingly international campus, and educating students to help make a heterogeneous and increasingly connected world a better place. Driven by a passion to create a better future for everyone, these artists are answering President Julio Frenk’s call, in his 2018 report to the University community, to “build bridges across boundaries,” and use their gifts to contribute to the world.

Chair of Instrumental Performance Robert Carnochan, whose department last year hosted concerts for the survivors and victims of the tragic shooting at Marjory Stoneman Douglas High School, and to draw attention to the perils of sea level rise, says artist teachers in academia have a special opportunity—and responsibility—to model ways that music can make a difference.

“It is extremely important for us to set a good example for our students of the ways that art can highlight social issues, such as climate change and gun control, and standing up for what we believe is right,” says Carnochan, who also helped present music to commemorate the 1999 Columbine shooting when he was at the nearby University of Colorado. “We have a duty to use our art to highlight issues in society we think could be better... to bring this to the minds of politicians and people who make decisions.”

The work of these Frost faculty resonates far beyond Miami.

*American Dreamers* earned three Grammys for Best Large Jazz Ensemble, Best Instrumental Arrangement (on “Stars and Stripes Forever”) and Best Improvised Jazz Solo

(on “Don’t Fence Me In”), as well as a wave of positive media coverage in the likes of CNN, Univision, *Billboard* and the *Los Angeles Times*.

*Zealot Canticles* garnered glowing reviews, and the recording by The Crossings, a choir known for issue-driven music, also took home a Grammy Award for Best Choral Performance.

Coleman, a Grammy-nominated flutist whom one critic called “the composer who almost made me forget Mozart” has been honored by multiple awards and commissions from leading ensembles, including the Orpheus Chamber Orchestra, the Philadelphia Orchestra, and the San Francisco Chamber Orchestra.

These artists’ urge to write meaningful music is driven by different combinations of personal history and reaction to events. Daversa, a successful jazz trumpeter, composer, and arranger in his mid-40s, found himself at a stage in his life and career where he longed to “create music that has real meaning and purpose.” Jazz, his musical turf, has a long tradition of musical and social insurgency. He’d always felt deeply connected to his

immigrant roots through family stories of his great-grandparents’ hopes and struggles emigrating from Italy. When the Trump administration ended the Deferred Action for Childhood Arrivals (DACA)

program, which allowed 800,000 so-called dreamers, immigrants brought to the U.S. as children, to stay in the only country they know as home, Daversa was propelled to highlight their plight.

“It was a goosebump moment—we have to do this,” Daversa says. “Anyone would sympathize with these human beings who are affected so profoundly.”

He and producer/collaborators Doug Davis and Kabir Sehgal traveled the country to find young immigrant musicians from 17 countries as diverse as Venezuela, Palestine, Senegal, and Mexico. They joined a jazz big band filled with Frost faculty, students, and alumni who gathered at the Weeks Recording Studio in March of 2018. They recorded Daversa’s electrifying arrangements

**“There’s  
a sense of  
validation that  
I’m on a track that  
feels fulfilling and  
of service to  
humanity.”**

**“How do I  
say something?  
I do it through  
music.”**

*“We are more alike, my friends, than we are unlike.” –Maya Angelou*

of quintessential American songs, from “America the Beautiful” to James Brown’s “Living in America,” and from Cole Porter’s “Don’t Fence Me In” to Woody Guthrie’s “Deportee (Plane Wreck at Los Gatos).” The dreamers’ urgent performances and moving soliloquies about their lives combined with Daversa’s exuberant reinventions of familiar songs to bring new meaning to the concept of what it means to be American.

For Daversa, the experience was transformative and enlightening on many levels. He found that music was an effective messenger for the many people who are unaware of

McLoskey started as a rebellious suburban teen playing and writing for punk bands in what is now Silicon Valley, and fell in love with classical music on hearing Luciano Berio’s *Symphonia*, a pioneering 1968 postmodern work that famously took on social themes. But McLoskey didn’t tackle similar terrain himself until 2003, as he was getting his Ph.D. at Harvard, when the Iraq War drove him to compose *Burning Chariots*, which incorporated ancient Hebrew and Latin anti-war texts. He took on dysfunctional politics in 2016’s *Agitprop*, setting segments of historic Roman speeches denouncing corruption and manipulative oligarchs to bass clarinet and marimba.

“I felt compelled to say something,” says McLoskey. “How do I say something? I do it through music.”

For *Zealot Canticles*, commissioned by The Crossing, McLoskey turned to Soyinka, a Nobel Prize winner imprisoned and tortured in Nigeria for his outspoken human rights activism, composing wrenching music for Soyinka’s fiercely poetic texts. McLoskey found Soyinka’s personal experience of the consequences of intolerance, and his understanding of this pervasive human failing, created a deep, emotional understanding of a complex subject.

“There’s empathy even for the zealots,” McLoskey says. “It gives you insight. He makes it very personal. It’s more powerful when you cause people to think, to gnaw on these issues as they listen and afterwards.”

The experience has been deeply thought-provoking for McLoskey. He’s continuing in a similar vein

with “You Have a Name and a Place,” for the Boston Choral Ensemble, using poems by LGBTQ Mormon poets on their struggle for acceptance with their church.

“Music has a way of taking already powerful words and adding a dimension that can touch people even more profoundly,” he says. “When you’re approached by people in tears saying ‘you’ve changed my life,’ you feel like you’ve done something of value.”

Unlike her colleagues, Coleman wasn’t moved by a sudden personal epiphany or news events; she has spent much of her career celebrating cultures outside the Western mainstream and empathizing with those who struggle for human and civil rights. Her creative spirit is embodied in a line from a poem by Maya Angelou, a frequent touchstone for her: “We are more alike, my friends, than we are unlike.”

Her compositions range from a flute and piano sonatine inspired by the Middle Passage to a chamber work incorporating traditional gypsy music. She created the soaring *Umoja* (“Unity”), named for a principle of Kwanzaa, in the late 1990s, when she was a drum circle enthusiast; it was listed by



**Valerie Coleman** comments on a new student composition in a chamber music skills ensemble.

the dreamer controversy. “It’s raised awareness,” he says. “We’re trying to use this as an artful platform, rather than telling people what to do, so the reaction has been extremely warm and positive. Even if people disagree, they understand on a human level.”

He remains inspired; his next project, still under wraps, also grapples with issues of social reform and equity. “There’s a sense of validation that I’m on a track that feels fulfilling and of service to humanity,” he says. “It gives me great purpose to know I can provide that.”





Chamber Music America as one of the “Top 101 Great American Ensemble Works.”

Last year’s *Phenomenal Women*, a concerto for wind quintet and chamber orchestra commissioned by the American Composers Orchestra and praised by *The New York Times*, was inspired by outstanding African-American women like Angelou (whose famous poem gave Coleman her title) and former first lady Michelle Obama. Coleman used Morse code as a rhythmic basis for a section on pioneering NASA mathematician Katherine Johnson, and the sound of bouncing tennis balls for Serena Williams—who gave Coleman the idea for *Phenomenal Women* when she saw the tennis champion at the U.S. Open.

“I thought ‘wouldn’t it be cool to write about this incredible person,’” Coleman says. “But one thought leads to another. These women all had something they have struggled through, or triumphed over, that reached me.”

That she can translate her instincts into music that moves listeners is a matter of both mystery and faith for her. “I have no idea what it is about certain pieces of mine that make an impact on a person’s heart,” she says. “I’m grateful and never take it for granted. I think it has to do with your intent in the moment. Whatever is in your heart translates onto the page.”

Another heart-driven project is last year’s *Fanmi Imen* (Haitian Creole for “Human Family,”

another famous Angelou poem) commissioned for the National Flute Association’s High School Soloists

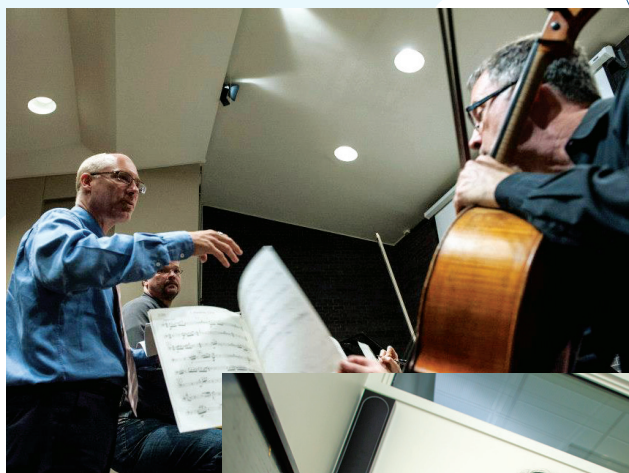
Competition. After months of waiting for inspiration, Coleman found herself driven to write by news of children separated from their mothers on the U.S. southern border, as she imagined having her own 5-year-old daughter taken away.

That put a fire under me,” Coleman said. “I was appalled, angry, confused. But this piece was for high schoolers. So what message do you send—anger and hurt, or something positive? So, I channeled the love these parents felt for their children.”

Coleman’s generous humanity also feeds her teaching; she emphasizes mental health and healing as a theme for the Skills Lab she coaches at the Frost School, and encourages her students to support and open up to each other.

Frost’s associate undergraduate dean Steven Moore was also thinking of students when he organized Waters Rising!, a concert event in April 2018 that combined water-themed music like Stephen Bryant’s *Ecstatic Waters* with a photo display by prominent Miami visual artist Xavier Cortada, A.B. ’86, M.P.A. ’91, J.D. ’91, whose work focuses on climate change, and speeches by local leaders and experts on the

**“Whatever is in your heart translates onto the page.”**



LANSING MCLOSKEY



EVAN GARCIA

problem of sea level rise—a particularly pressing issue in Miami.

Moore, who lives near Biscayne Bay and is environmentally responsible in his personal life, installing solar panels on his home and driving an electric car, believes the concert provided important lessons to Frost students.

“We do more than put on concerts; we create experiences,” Moore says. “That’s part of what they’re learning. The power of live music and community is so powerful. When you bring together a group of young musicians and an audience and key influencers, it’s hopefully a potent mix.”

Daversa, McCloskey and Coleman are potent examples for their students, the University, and anyone who experiences their music, of the power that art has to make a difference.

“The more suffering there is, the more artists have to use their voice to generate hope,” says Coleman. “That’s what we do—we absorb what’s going on, and then convert it.” ||

**Top, composer Lansing McLoskey conducts during a recent rehearsal with a string quartet.**

**John Daversa, bottom right, rehearses with a DACA performer for his *American Dreamers* project.**

## Welcoming New Faculty

**THE FROST SCHOOL OF MUSIC PROUDLY INTRODUCES ITS NEWEST FULL-TIME FACULTY MEMBERS WHOSE VIRTUOSITY AND CREATIVITY WILL HELP TO INSPIRE AND EDUCATE THE WORLD'S OUTSTANDING MUSICAL LEADERS OF TOMORROW.**



**Valerie Coleman**, assistant professor of performance, chamber music, and entrepreneurship, is an internationally acclaimed Grammy-nominated flutist and composer, and a highly sought-after recitalist and clinician. An alumna of the Chamber Music Society of Lincoln Center's CMS Two Fellowship, and laureate of the Concert Artists Guild competition, Coleman is the creator of the ensemble Imani Winds and the Imani Winds Chamber Music Festival. Her performances have spanned the globe, from Carnegie Hall and the Kennedy Center to Wigmore Hall and Chamber Music New Zealand. She has collaborated with

Wayne Shorter, Paquito D'Rivera, Yo-Yo Ma, David Shifrin, and many more. *The Washington Post* named Coleman "one of the Top 35 Women Composers," and she has received many other awards and accolades. Her work, *Umoja*, was listed by Chamber Music America as one of the Top 101 Great American Ensemble Works. Alongside multiple commissions from Carnegie Hall, other commissions include The Philadelphia Orchestra, Orpheus Chamber Orchestra, American Composers Orchestra, Chamber Music Northwest, San Francisco Chamber Orchestra, and the Hartford Symphony Orchestra.



**Jennifer Grim**, associate professor of flute, begins teaching full time at the Frost School in August 2019. Grim is nationally recognized as a flutist with solo and chamber repertoire from the baroque period to the 21st century. She is a member of the award-winning group Zephyros Winds and the New York Chamber Soloists, and has performed with the Chamber Music Society of Lincoln Center, Boston Chamber Music Society, and many more. Grim serves as principal flute of the Mozart Orchestra of New York and the Santo

Domingo Festival Orchestra, and has given solo and chamber performances throughout the United States as well as China, Colombia, Panama, Dominican Republic, Ukraine, the Netherlands, and Spain. Grim has also given master classes at many other leading music schools. A native of Berkeley, California, she holds D.M.A and M.A. degrees from Yale University and a B.A. from Stanford University. An ambassador clinician for Haynes Flutes, Grim currently serves on the board of directors of Chamber Music America and the National Flute Association.



**Amanda Quist** joins the faculty as associate professor and director of choral activities in August 2019. She was previously associate professor and chair of the conducting, organ, and sacred music department at Westminster Choir College, where she conducted the Westminster Chapel Choir and Westminster Kantorei, was the recipient of their 2014 distinguished teaching award, and directed a summer vocal institute. Her research focus is voice science and pedagogy in choral singing. She has

collaborated with the New York Philharmonic Orchestra, the Philadelphia Orchestra, and Dresden Staatskapelle and served as chorus master for opera premieres at the Spoleto Festival USA and at Lincoln Center. Recent and upcoming conducting appearances include the 2019 ASPIRE International Youth Music Festival in Australia, the NAFME All National Honor Choir, and All State Honor Choirs of Texas, California, Washington, Vermont, Missouri, Delaware, and Colorado.

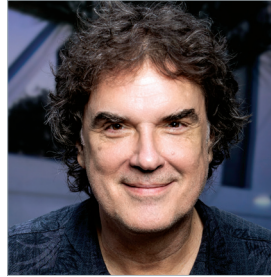
The Frost School of Music also welcomes **Gerard Schwarz**, distinguished professor of music, conducting, and orchestral studies, and **Maria Schneider**, artistic director of the Henry Mancini Institute. Please refer to page 6 for their announcements.



# New Lecturers

**Craig Carothers**, singer-songwriter, has transitioned from artist-in-residence to full-time lecturer in the Department of Music Media and Industry. He has released 20 albums as recording artist and producer. Artists such as Trisha Yearwood, Kathy Mattea, Lorrie Morgan, Russell Hitchcock, and Peter, Paul and Mary have recorded his songs. His latest release,

*Alpenglow*, features two collaborations with Bruce Hornsby, B.M. '77. A regular at the Bluebird Cafe in Nashville, Carothers has toured extensively, and has shared the stage with more than 100 acts ranging from Mose Allison to Warren Zevon. He has written songs for film and TV, and conducts songwriting workshops for many national organizations.



**Oleksii Ivanchenko**, D.M.A. '15, lecturer and accompanying coordinator in Keyboard Performance, received the Outstanding Doctoral Student Award upon graduation from the Frost School where he studied with professors Santiago Rodriguez and Naoko Takao. Ivanchenko earned M.M. and B.M. degrees in piano performance from Rowan University under

Veda Zuponic. He has won top prizes in nearly 30 national and international competitions. As a collaborative pianist, Ivanchenko has played with such eminent musicians as Mikhail Kopelman, Viktor Uzur, Rie Suzuki, Dale Underwood, Ross Harbaugh, Jodi Levitz, Basil Vendryes, and George Taylor.



**Karen Lord-Powell**, M.M. '14, violinist and lecturer in Music Theory and Composition, as well as Instrumental Performance, enjoys a varied career as a soloist, and chamber and orchestral musician. She teaches violin, chamber music, and orchestral repertoire at the Frost School, and is a member of the leadership team for the Experiential Music Curriculum. Formerly principal second violin of the Louisville Orchestra,

her orchestral experience includes work with the Indianapolis and Houston symphonies, and in summers as a tenured member of the Chautauqua Symphony Orchestra. She has appeared as concertmaster of the Louisville Orchestra, New World Symphony, and the Miami Bach Society, and as a featured soloist with others. She performs with Nu Deco Ensemble and is recording an album with her husband, double bassist Brian Powell.



**Doug L. McCullough**, newly promoted to full-time lecturer in the Department of Instrumental Performance, also serves as assistant director of athletic bands and director of marching percussion at Frost. His 40 years of teaching experience includes 27 years as director of bands and music chair at Beavercreek High School in Beavercreek, Ohio. He has also

been a clinician and adjudicator throughout the United States, and a percussion arranger for Warner Brothers Marching Band Publications. McCullough was also a percussion staff member of The Bluecoats Drum & Bugle Corps, staff member for Yamaha Sounds of Summer Clinics, and a clinician at Bands of America Summer Symposium.



**Jorge L. Morejón**, M.A. '06, was promoted this year from part-time to full-time lecturer in dance in the Department of Vocal Performance. He received a Ph.D. in performance studies from the University of California at Davis, an M.A.L.S. from the University of Miami, and a B.A. in special education from Florida International University. He is completing a second

master's degree in social work at the University of Central Florida, Orlando. Morejón also studied expressive arts therapy at the European Graduate School in Switzerland, and theatre performance at York University in Canada. He has served as lecturer and dance coordinator at the University of the West Indies, Trinidad and Tobago.



# Faculty Updates



**David Pegel**, D.M.A. '14, lecturer in Music Theory and Composition, is also a leader for the Frost Experiential Music Curriculum. An ASCAP Henry Mancini Fellowship recipient, Pegel's choral and chamber works have been performed throughout the United States, United Kingdom, Ireland, Austria, the Czech Republic, and Croatia, involving many notable church

venues including Canterbury Cathedral, St. Patrick's Cathedral, and Westminster Abbey. A multi-instrumentalist, Pegel serves as organist and music director for St. Bede Episcopal Chapel and performs as a vocalist with many choirs. Prior to earning a D.M.A. in composition from the Frost School, he received an M.M. and B.M. from the University of Tennessee, Knoxville.



**Frederick Reece**, lecturer in musicology, holds a Ph.D. and M.A. in music from Harvard University and a B.A. from the University of Oxford. His academic honors include a DAAD Research Fellowship, a Harvard Horizons Scholarship, and the American Musicological Society's Paul A. Pisk Prize and Alvin H. Johnson AMS 50 Fellowship. His research examines the

works of major 18th- and 19th-century composers as emulated by modern forgers (see page 39), and the construction of analog and digital machines for the simulation of musical composition. Reece is currently working on a book, *The Craft of Forgery in Musical Composition*. He teaches classes in classical music history, music analysis, and music theory.



**Jeanette Thompson**, lecturer in vocal performance, was previously on the faculties of University of Wisconsin-Madison, CUNY-Medgar Evers College, Vassar College, Lehigh University, Izmir State Conservatory of Music in Turkey, and the International Summer Festival of the Arts in Belgium. She made her Carnegie Hall debut singing Verdi's *Messa da Requiem*, and

performs extensively. Thompson's discography includes the soundtrack to a French movie and three albums, including *Jeanette Thompson Sings Negro Spirituals*. She has won numerous competitions, including a Gold Medal at the Queen Elizabeth Competition in Brussels. She earned an M.M. from Rice University and a B.M. from Florida State University.

## Phillip Frost Award for Excellence Goes to Serona Elton

**S**erona Elton, M.M. '95, was appointed associate dean for administration at the Frost School. The associate professor, attorney, former chair of the Department of Music Media and Industry, and director of the Music Business and Entertainment Industries program, was also awarded the 2018 Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting in August. "I feel greatly honored and humbled. The professors in the Frost School represent the top echelon of teachers and scholars in music," Elton says. "My teaching and research activities in the music business can look a bit different from those of my colleagues. For them to understand and appreciate the value of my work, despite those differences, is the greatest compliment they could bestow."

Elton has worked with major music companies including EMI Recorded Music North America, Sony Music Entertainment, Universal Music Group, and Warner Music Group, focused on practices involving rights management, licensing, royalty processing, and information management. She was active in initiatives focused on information standards, representing EMI on committees regarding the International Standard Recording Code (ISRC), Sound Recording Database (SRBD), and the Music Industry Integrated Identifier Project (MI3P), the latter of which led to the forming of Digital Data Exchange (DDEX), a leading force today

in the digital distribution of music. Elton is a frequent speaker on music industry education, music licensing, and music copyright law. At Frost she has implemented curricular advancements, overseen 'Cane Records projects, and spearheaded a new J.D./M.M. joint degree with the Frost School and University of Miami School of Law.

Elton's published articles have appeared in the *Journal of the Music and Entertainment Industry Educators Association*, *Florida Bar Journal*, and *Billboard*. She has served as president of the Music and Entertainment Industry Educators Association, and on the Recording Academy, Florida Chapter, Board of Governors. She is a trustee of the Copyright Society of the U.S.A., chair-elect of the Florida Bar Entertainment, Arts, and Sports Law Executive Section, and an invited member of the 2019 Class of Leadership Music, a national program based in Nashville, Tennessee, that explores issues currently affecting the music industry.





# Frost Faculty Researchers Chronicle a Diverse World of Music

**I**t was hailed as the “Haydn Scoop of the Century.” In 1993, six keyboard sonatas by Classical-era composer Joseph Haydn were “rediscovered”—until it was learned that the manuscripts were modern forgeries deliberately constructed to deceive scholars and listeners. This was the subject of



an article in *The Journal of Musicology* titled “Composing Authority in Six Forged ‘Haydn’ Sonatas” (Vol. 35 No. 1, 2018: 104-43), written by musicologist **Frederick Reece**, a leading authority on musical analysis and forgery, and one of the newest members of the world-class

faculty at the Frost School of Music. “My research centers on the ways in which ideologies of authorship and authenticity have shaped our understanding of music,” Reece says. “In my current project, these themes are explored through the history of compositional forgery.”

Musicology professors at the Frost School are internationally respected for their diverse research areas that chronicle a world examined through the art of music.

“Exploring the meaning of music not only nurtures a new generation of performers,

composers, and scholars, but helps to inform us of who we are and examine what music means for us today,” explains



**David Ake**, professor and chair of the Department of Musicology. Ake is an award-winning scholar and educator in the fields of jazz and popular music who remains an active jazz pianist and composer. He recently released a new album, *Humanities*.

**Melvin Butler**, associate professor, ethnomusicologist, and saxophonist, explores the impact of music and religious practice in Haitian, Jamaican, and African-American communities. His book *Claiming Haiti: Music and the Cultural Politics of Christian Worship* is under contract with Oxford University Press. Butler’s research sheds important light on the complexity of charismatic worship in Haiti.



Assistant Professor **Marysol Quevedo** analyzes the relationship between music composition and performance, national identity, and politics in Latin American music scenes. She received a 2018 UM Provost Research Award for her project *Classical Music in Cuba: Aesthetics and Politics between 1940 and 1989*.

Assistant Professor **Anne Searcy** researches the intersections of music, politics, and dance to spotlight how the performing arts influence social, political, and economic systems. Searcy is currently working on a book for Oxford University Press, *Ballet in the Cold War: A Soviet American Exchange*.



Extensive research on the musical traditions of Africa, Latin America, the United States, and the Caribbean led musicology lecturer **Brent Swanson** to a multi-sited ethnographic study of Rwandan musical identity through the music of singer-songwriter Jean-Paul Samputu.



The expert faculty are advisors to musicology graduate students working on advanced thesis projects, and teach music history to a wide spectrum of program areas in the Frost School.





## Standing Ovations for Retiring Frost School of Music Faculty

ED FREEDMAN



Flute students join Trudy Kane on stage after her valedictory recital, accompanied by pianist Olesksii Ivanchenko.

EVEN BEFORE she came to Frost to teach flute 11 years ago—after serving 32 years as principal flute with New York’s renowned Metropolitan Opera Orchestra—Associate Professor **Trudy Kane**, whose Frost tenure concludes at the end of May, already had the mindset of an educator.

“I’ve always thought that teaching was a big part of being a musician,” says Kane, who plans to travel and continue teaching master classes in her retirement. “My parents were both music teachers, and I find it at least as fulfilling as performing, if not more so. I have this wealth of knowledge from all the years I’ve worked, and it’s wonderful to be able to share that and see the lights in my students’ eyes go on.”

Luring her to Frost was a coup, and Dean Shelly Berg praises Kane for hitting a perfect balance between artistry and tireless advocacy for her flute students. Asked what Kane brings to the position, Berg has a simple answer: Everything.

“There isn’t a better flute player, and anybody will tell you that,” Berg says of Kane. “And she’s a world-class teacher, too. The combination is really something. She’s able to hear everything and make suggestions that really get at the root of someone’s problem, to help a student solve it in a way that transcends that one moment. We’ve

just been very lucky to have her.”

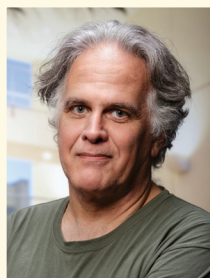
Kane is one of seven Frost faculty and staff members in the midst of departures over the past year, a list

that also includes Professor and Director of Orchestral Activities **Thomas Sleeper**, who retired in August 2018. Berg calls him “a most impactful and essential faculty member.” At Frost since 1993, Sleeper has a renowned reputation for both conducting and composing. Kane enlisted him to compose three pieces for her, including

*Concerto for Flute and Flute Orchestra*. “He’s written a tremendous amount of music, and he’s a wonderful orchestra conductor, and a great musician,” Kane says of Sleeper. “He’s been a delightful colleague, always very supportive.”

Retiring at the end of May is soprano and pedagogue **Esther Jane Hardenbergh**, associate professor and chair of vocal performance, who has served on the faculty since 2000. Praised for her clear upper register and tremendous vocal artistry, “her teaching legacy is vast,” says Dean Berg.

Also departing in May is Associate Professor and







Director of Choral Studies **Karen Kennedy**. "Karen is highly regarded for her deep musicianship, and beloved for her inspiring conducting," says Berg. "She's made a huge impression on all of us at Frost, and in our community."

Associate Dean for Administration **Raul Murciano**, B.S. '91, M.M. '93, D.M.A. '97, who was founding director of the Media Writing Program, served at Frost in various capacities beginning in 1991, rising through the ranks as an adjunct, then professor of professional practice. He had toured previously with major acts including the Miami Sound Machine. Murciano was associate dean for seven years, overseeing school expansion projects including the construction of the Patricia Louise Frost Music Studios. He stepped down in December 2018. "I value the thousands of students who have come through our varied programs, and the many years of shared collegiality with our wonderful faculty, staff, department chairs, and extraordinary executive committee," Murciano says.



Finally, visitors to the Marta and Austin Weeks Music Library at the Frost School may notice the absence of a couple of familiar faces, two longtime professional staff members who both recently retired:



Head librarian **Nancy Zavac**, M.M. '79, had a tenure of 40 years at the library prior to her retirement in December. She had worked at the library since 1978, guiding thousands of undergraduate and graduate music students in countless

projects, and also taught a bibliography course for students doing research.

**Alberto de La Reguera**, a composer, arranger, and library assistant at the Weeks Library, retired in June, 2018, to cap a 34-year run at Frost. He also served as director of the Frost Salsa Orchestra, and was honored this spring with a 2019 *DownBeat* Education Achievement Award.



## Faculty Research Highlights

### David Ake, professor, musicology

- Ake, D. (2018). After Wynton: Narrating Jazz in the Postneotraditional Era, chapter in *The Routledge Companion to Jazz Studies* (Gebhardt, Rustin-Paschal, Whyton, Eds). Routledge, Taylor & Francis Group.

### Christopher Bennett, B.S. '05, M.S. '07, Ph.D. '10, assistant professor, music engineering

- Bennett, McNeer, Dudaryk, Horn, Edworthy. (2018). Auditory icon alarms are more accurately and quickly identified than IEC 60601-1-8 melodic alarms in a simulated clinical setting. *Journal of Anesthesiology*

### Juan Chattah, associate professor, music theory and composition

- Chattah, J., Millet, B., Ahn, S. (2019). The impact of music on vehicular performance: A meta-analysis. *Transportation Research*

### Don D. Coffman, professor, music education

- Coffman, D.D., Bartleet, B. & Higgins, L. (Eds.) (2018). Community Music Practice with Adults. *Oxford Handbook of Community Music* (pp. 693-709). London: Oxford University Press.
- Dabback, W., Coffman, D. D., & Rowher, D. (2018). New Horizons in Print: A Synthesis of Primary Sources. *International Journal of Community Music*, 11(2), 147-166.

### Tim Conner, lecturer, trombone

- Conner, T. (2019). Beyond the Mindfulness Buzz: Practicing Presence. Presentation, 2019 International Trombone Festival

### Teresa Lesiuk, associate professor, music therapy

- Lesiuk, T., Bugos, J. & Murakami, B. (2018). A rationale for music training to enhance executive functions in adults with Parkinson's disease: An overview of the problem. *Healthcare* 62(35)
- Lesiuk, T. (2018). Personality and music major. *Psychology of Music*, 1-16

### Jorge Luis Morejon, lecturer, dance

- Morejon, J. (2018). From the Areito to the Cordon: indigenous healing dances. *Revista Brasileira de Estudos. Presença*, 8(3). *SciELO*

### Will Pirkle, B.M. '89, M.S. '91, associate professor, music engineering

- Pirkle, W., 2nd edition. (2018). *Designing Audio Effects Plugins in C++* + Focal Press, a subsidiary of Taylor and Francis.

### Anne Searcy, assistant professor, musicology

- Searcy, A. (2019). Dance and hip hop music in the Broadway show *Hamilton*. Forthcoming, *American Music*.

### Kimberly Sena Moore, assistant professor of professional practice, music therapy

- Sena Moore, K., Blythe LaGasse, A. (2018). Parallels and Divergence Between Neuroscience and Humanism: Considerations for the Music Therapist. *Music Therapy Perspectives*, 36(2), 31
- Sena Moore, K., Hanson-Abromeit, D. (2018). Feasibility of the Musical Contour Regulation Facilitation (MCRF) Intervention for Preschooler Emotion Regulation Development: A Mixed Methods Study. *Journal of Music Therapy*, 55(4, 11)

## Newly Tenured Faculty

Six Frost School of Music faculty members were awarded tenure in 2018:

**Dorothy Hindman**, D.M.A. '94 (associate professor, theory and composition); **Jodi Levitz** (professor, viola); **Frank Ragsdale**, D.M.A. '04 (associate professor, vocal performance); **Robynne L. Redmon** (associate professor, vocal performance); **Kate Reid**, M.M. '96, D.M.A. '03 (associate professor, jazz voice); **Aaron Tindall** (associate professor, tuba).

## 1970s

**Alfred E. Monaro**, B.M. '72, former



military, retired after 10 years in music education where he taught music theory and technology. He still performs at private events.

**Jane Snecinski**, B.M. '74, M.M. '76, M.B.A. '82, president of Post Acute Partners, is a percussionist in the Atlanta Concert Band. She was appointed to the Fulton County Arts Council Grant Review Board and received the Judy Latz Outstanding Contribution Award.

**Gary D. Fry**, B.M. '76, is arranger-composer for the Charlotte Symphony's *Magic of Christmas* concert series. Fry has provided new Christmas works to the Dallas Symphony, the Colorado Symphony, the Wheeling Symphony, Baylor University, and multiple arrangements for the Siamsa na nGael festival in Chicago.

**Andrea D. Green**, B.M. '76, composer, playwright, director, music therapist, and social activist received a proclamation from the City of Philadelphia honoring her 30 years of teaching tolerance. She is artist-in-residence at the HMS School for Children with Cerebral Palsy in Philadelphia, Pennsylvania, and at the Stephen Sondheim Center for the Arts in Fairfield, Iowa.

**Curtis McNolly**, B.M. '76, composed,



orchestrated, produced, and released several albums. Two are holiday albums and a third is for solo violin and orchestra. He

also wrote the treatment and script for an animated television show *Will Santa Come This Year?*

**Sally K. Albrecht**, M.A. '77, M.M. '79,



composer and in-demand clinician, conducted over 200 students in the WorldStrides Middle School

Honor Choir in Carnegie Hall this year. They premiered one of her new choral works, "I'm Bound for Glory!" In addition, she released new original choral publications *Fiddle Folk Tunes* and *Plaudite Manibus*, and a unison kids collection, *Ants in My Pants*.

**Kenneth R. Benoit**, M.M. '78, board director for the National Association of Composers, had three original compositions performed on a major stage: *Sonatina for Bassoon and Piano*, *Work for Unaccompanied Flute*, and *Shakespeare Songs: The Comedies*.

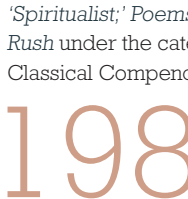
**Bonnie L. Hinck-Baldatti**, B.M. '78, is



lieutenant colonel of the Civil Air Patrol for the United States Air Force, overseeing six squadrons in its Aerospace

Education program. She is on the board of directors for the Band of the Hour Association of Alumni and Friends.

**Kenneth D. Fuchs**, B.M. '79, composer, celebrated a 2019 Grammy Award for the London Symphony's recording of *Fuchs: Piano Concerto*



'*Spiritualist*,' *Poems of Life*; *Glacier*; *Rush* under the category Best Classical Compendium.

## 1980s

**Russell L. Robinson**, M.M. '80, Ph.D. '84,



retired professor of the University of Florida, remains an active composer, arranger, conductor, and international

consultant. In 2019, he will conduct at Carnegie Hall for the fourth time in a series of concerts for Distinguished Concerts International New York titled *The Music of Russell Robinson* and *Conducted by Russell Robinson*.

**Daniel C. Adams**, M.M. '81, professor of music for Texas Southern University, performed at the 2018 National

Meeting of the College Music Society and the National Association of College Wind and Percussion Instructors in Vancouver, Canada. He also published an analytical discussion, Textural, gestural, and thematic contrast in Stephen Chatman's *Quiet Exchange*.

**Kris Kristian Truelsen**, M.M. '81, actor



and musician, has starred in several roles including: *Rumspringa Break!* at the Next Stage Festival,

*The Handmaid's Tale* available on Hulu, *Out of Order* at the Drayton Entertainment theatres, and *Fiddler on the Roof*, where he acted and played the trombone with a live orchestra.

**Bruce H. Zimmerman**, B.M. '81, independent film composer, celebrated 30 years as the principal composer of Sound Productions, LLC. He is currently scoring *Ancient Caves*, an IMAX film set to release in fall 2019 and which will be recorded with a live orchestra.

**Michelle Miller Katz**, B.M. '82, educator,



celebrated her 10-year anniversary teaching orchestra and Suzuki strings in Chicago, Illinois. An active cellist,

she performed with the Harper Symphony Orchestra as well as the Chicagoland Educators Orchestra at the International Midwest Band and Orchestra Clinic.

**Douglas J. Cuomo**, B.M. '83, composer, premiered *Savage Winter* at the Pittsburgh Opera, *Turquoise Lake* on the Millennium Stage at the Kennedy Center, and a commissioned piece for the Shakuachi/Shamisen Duo at the Tenri Cultural Institute in New York City. His opera *Doubt* also aired on PBS.

**Tina Marie Lorusso**, M.M. '83, music



director and pianist for Royal Caribbean Cruises and Azamara Club Cruises, celebrated her 20-year

professional anniversary.



**Julie Lushetsky**, B.M. '84, is music director and organist for Hunter's Creek Community Big Band in Central Florida.

**Nancy Pettersen Strelau**, M.M. '85, associate chair and associate professor for professional studies at Nazareth College in Rochester, New York, conducted the New York State All-State Symphony Orchestra and the Ohio All-State Symphony Orchestra.

**Ralph R. Hays**, B.M. '86, J.D. '91, an alto-saxophonist for the 2018 World Adult Wind Orchestra, was inducted into the Frost Band of the Hour Hall of Fame in 2017.



**Lori I. Kleinman**, B.M. '86, Ph.D. '00, Florida and Colorado state licensed integrative psychologist, relocated full-time to Colorado. She plays therapeutic flute music at two Veterans Administration Hospitals and Clinics and also performs as a freelance flutist. She continues to develop LIVIBRANCE, her integrative lifestyle model, as part of her professional practice.



**Neal J. Avron**, B.M. '87, a Grammy-winning producer, mixer, and songwriter, has worked on acclaimed albums with a range of artists: Twenty One Pilots, Sara Bareilles, Linkin Park, Blink-182, Weezer, and more. He won a 2017 Grammy Award for Best Musical Theater Album for *Dear Evan Hansen*.

**David P. Ruttenberg**, B.M. '87, founder of Polar Boehme Music, works as producer, engineer, and arranger/publisher. He recently published his first book *The Music Career You Don't Have... Yet!*

**Ferdinando V. De Sena**, M.M. '89, D.M.A. '95, teaches composition and electronic music at the New World School of the Arts. He released a new album *Secrets for Free*, and has had original compositions performed throughout the continental United States, Puerto Rico, Hawaii, Argentina, Italy, Ireland, and Scotland.

# 1990s

**Michael F. Canciglia**, B.M. '90, published *Live Life to Your Highest and Greatest Good*, a spiritual book that provides guidance to live in peace, love, and joy.

**James Dorgan**, B.M. '90, entertainment attorney and media executive, serves as vice president of music business affairs and legal counsel for Disney ABC Television Group.

**John Fournier**, B.A. '90, M.M. '90, saxophonist, pianist, composer, lyricist, arranger and educator, co-leads The Chicago Soul Jazz Collective. Their debut album *Soulophone* entered the jazz charts at No. 34 this year.

**Matthew R. Sabatella**, B.A. '90, completed and debuted *American Heritage Music: From Plymouth Rock to Rock and Roll*, a 90-minute multimedia performance exploring the history of early rock and roll.



**Deborah L. De La Torre**, B.M. '91, a.k.a. "La Cocodrila," released her first album *Coño! (But with a Swing)*, consisting of 11 original Latin jazz compositions. She is president of DLT Creative Productions, LLC, providing services in music teaching, publishing, film and video production.



**Christianna Crowl**, B.M. '92, M.M. '95, music director and bandleader for Cirque du Soleil's Amaluna, will be touring North America throughout 2019. Crowl launched her *Musician to Musicpreneur* online mentorship program for aspiring musical artists, performed 47 concerts as conductor/keyboard for Mannheim Steamroller's Christmas Tour, and serves as musical director at Stagedoor Manor Training Center and Project Change's Youth Leadership Initiative.



**Michael J. Johnson**, M.M. '92, D.M.A. '00, associate professor of contemporary writing and production at Berklee College of Music in Boston, also teaches jazz voice and music technology at the New England Conservatory. He is the director, vocalist, arranger, producer/engineer of the vocal jazz ensemble Green Line X-Tension; bassist and vocalist of The Dave Howard Initiative; director of music at Theodore Parker Unitarian Universalist Church; and founder and CEO of The Fringe Collective.

**Corbin B. Abernathy**, B.M. '93, adjunct instructor of voice at Pennsylvania State University, serves on the boards of the Philadelphia Actors' Equity Liaison Committee and the Greater Philadelphia National Association of Teachers of Singing. He is a member of the Educational Theatre Association and the Voice and Speech Trainers Association.



**Marko W. Marcinko**, B.M. '93, artistic director for the PA Jazz Alliance and the Scranton Jazz Festival, premiered his composition "America Hermosa" in Santiago de Cuba with a jazz orchestra. A drummer, he recorded "The Future Ain't What It Used to Be" alongside trumpeter Randy Brecker and saxophonist **Ed Calle**, M.M. '84, M.M. '01.



**Jorge M. Saade**, B.M. '93, has performed around the world, including Peru, China, and Genova. He received the ACE 2018 Award for the best concert in New York by the Association of Entertainment Critics.



**Jacques S. Landry**, D.M.A. '93, recently published a series of original compositions for solo guitar titled *Obras Para Guitarra*.



## Frost Online: Taking Distance Learning to the Next Level

BALANCING HIGHER EDUCATION with the demands of a full-time career and family is a challenge. Yet, the flexibility and affordability of degree and certificate curricula offered through Frost Online provides an exciting alternative for industry professionals seeking to update their skills and distance learners seeking to expand their knowledge of the music industry.

Two online master's degree programs in music business and entertainment industries, as well as arts presenting and live entertainment—plus eight online graduate certificates—share the same Frost School curricula and world-renowned faculty as their on-campus versions. “Our online students have access to

all the same opportunities for experience and growth in their profession,” says Rachel Hanusa, director of Frost Online.

Before enrolling in Frost Online, Los Angeles-based **ANDREA JENNINGS**, M.M. '17, was a single mother at the top of her career when she was involved in a major car accident that affected her ability to walk and work. Through

Frost Online, Jennings was able to fulfill her dream of going back to school and now holds a Master of Music in music business and entertainment industries from the Frost School of Music. “Attending from home was the perfect accommodation for me at that time,” she says.

After graduation, Jennings secured an internship in the music copyright division of an established entertainment company. “I was well prepared because my degree curriculum included entertainment and transactional law courses pertaining to intellectual property and contracts, an integral part of helping me to navigate and understand the complex and intricate field of copyright law,” she says. Jennings then founded Shifting Creative Paradigms, an entertainment production company that advocates for disability

inclusion in the arts. “My degree helped me to do an analysis of my own company and make the necessary changes to achieve optimal results,” she adds.

Earlier in her career, **ANGELICA GARCIA**, M.M.



'18, had worked as a radio show producer for SiriusXM. She then joined ESPN as a music coordinator and enrolled in Frost Online to become more knowledgeable and well versed in the music industry. “I was able to

focus on my schoolwork for a couple of hours each night, once my workday ended. It was a lot of information to learn on my own, but I was thankful that Professor Rey Sanchez made himself available for weekly calls with everyone, which really helped in understanding the class material,” Garcia says.

**VINSON JOHNSON** (a.k.a. Wordsworth), M.M. '16,



a hip-hop artist and music educator based in Fort Myers, Florida, had extensive hands-on experience in the music industry with placements on *Criminal Minds* and *NCIS*, and contributions to animation

soundtracks such as *The Spongebob Squarepants Movie*. After graduating from Frost Online, he developed and classroom tested a curriculum for an original music production class, which he hopes to turn into a national program. Johnson says, “Getting the Frost Online master's degree reinforces what I'm saying, sharpened my skills, and added more credibility on top of what I'd already accomplished.”

Visit [frostonline.miami.edu](http://frostonline.miami.edu) for more information about graduate degree and certificate offerings, and alumni tuition discount opportunities.



Left to right,  
Professor  
Rey Sanchez,  
recent Frost  
Online graduate  
Andrea Jennings,  
and Director  
Rachel Hanusa



**Sandra Lopez**, B.M. '94, A.D. '98, soprano,



2010 Frost Distinguished Alumna, performed the title role as Tosca in *Tosca*, and Lady Macbeth in *Macbeth*. She

was recently promoted to full-time voice lecturer at the Frost School of Music, and was previously program director, conductor, and voice instructor for the Miami Music Festival.

**Yvette Soler**, B.M. '96, is a plant music researcher who has found a home in nature, collecting and converting electrical impulses from nature and documenting it as music. She graduated this year with a master's degree in vegetal future from the School of Architecture of l'Università degli Studi di Firenze in Italy.

**Alan G. Ngim**, D.M.A. '97, is a full-time professor in the music program at Miami Dade College (Wolfson Campus). He has also been the principal accompanist for Miami Children's Chorus since 1998.

**Christopher M. Ackerman**, B.M. '98, research associate at the Center for Tobacco Studies at Rutgers School of Public Health, is part of the Coqui the Chef Program in New York City, teaching children in the Bronx about healthy eating and cooking skills.

**Kendra Preston Leonard**, M.M. '98, executive director of the Silent Film Sound and Music Archive and director of scholarship and research for the Composer Diversity Project, premiered several works in 2018: *Marie Curie Learns to Swim*; *Four Songs for Lady Macbeth*; and *Performing Spiritualism in the Silent Cinema*.

**Dayna Malow**, B.M. '98, is the owner and CEO of Live Art International, a creative agency and management firm based in Illinois that manages visual artists and experiential programs in the live art performance market.

**Timothy S. Hurt**, B.M. '99, is the new performing arts director for Trinity Christian School in Sharpsburg, North Carolina.

## 2000s

**Keith Washo**, M.M. '00, performer,



producer of LOVE Show Entertainment Experience, and founder and CEO of Purebuds Earphones,

published his second book, titled *Good Things Come from Hard Times*.

**Steven Carl Aho**, M.M. '01, composes and produces video game music for an Austria-based company, Avalon Adaptive Audio. He co-founded a music education publishing company called Musikal Husky and published its first book, *Rhythm Keeper, Volume 1*.

**Sarah M. Guarnaccia**, B.M. '01, oversees



production administration for the Department of Sports and Olympics at NBC Sports Group. She also performs

cabaret throughout Connecticut and New York.

**Dr. Scott Routenberg**, M.M. '03, M.M. '05,



D.M.A. '08, assistant professor of jazz piano at Ball State University School of Music in Indiana, released his second

album with the Scott Routenberg Trio titled *Supermoon*.

**Samika L. Satterthwaite**, B.M. '03, is



currently an arts integration grant specialist for Palm Beach County's school district, managing

Department of Education Arts in Education grants that support integrating the arts into literacy and math in select Title I schools. Satterthwaite serves in the Arts Education Advisory Council at the Americans for the Arts.

**Jeremy A. Levy**, M.M. '04, orchestrated



the music to the following projects: *The Lego Movie 2: The Second Part*, *Ant-Man and the Wasp*, *Hotel Transylvania 3: Summer Vacation*,

*Godless*, and *Spiderman the video-game*. He also provided arrangements for the National Symphony Orchestra featuring Babyface and Common, Katharine McPhee's new jazz album, and Lindsey Stirling's national tour.

**Katherine Farnham**, M.M. '05, singer, songwriter, pianist, was recently awarded a Global Music Award Silver Medal for Outstanding Achievement. Farnham won the accolade for her song "People, A Tribute to Barbra Streisand" featuring two-time Grammy nominee Mindi Abair.

**Rafael A. Velez**, M.M. '05, is a staff



sergeant with 13 years of military service. He is currently the U.S. Army Music Liaison and Auditions Coordinator for the Midwest. He's an active performer pursuing his D.M.A. in bass performance.

**Armen Shaomian**, M.M. '05, D.M.A. '08,



associate professor at the Department of Sport and Entertainment Management at the University of South Carolina,

was recently elected as president of the Music and Entertainment Industry Educators Association, where he was previously vice president.

**Frank Chadwyck "Chad" Bernstein**, B.M. '06,



M.M. '09, D.M.A. '12, CEO and co-founder of Guitars Over Guns, received a Sapphire Award for Community Health from

Florida Blue, and was featured on the *Steve Harvey Show* and in *People Magazine*. He is serving his second term as a governor on the board of the Recording Academy (Grammys).

# ClassNotes

**Stephen T. Danyew**, B.M. '06, composer, had his composition "Into the Silent Land" named a finalist in the National Band Association's William D. Revelli Composition Competition. It is a reflection on the 2012 shooting at Sandy Hook Elementary School, where he attended elementary school.



**Marie-Élaine Gagnon**, D.M.A. '06, assistant professor of cello and chamber music at SUNY Potsdam's Crane School of Music, is an avid musician, performing as a soloist, recitalist, orchestra musician, and co-founding member of the Zapateado Duo.

**Jason M. Hurwitz**, B.M. '06, is a financial advisor, the chair of the Board of Directors of the 100-year-old Kiwanis Club of Williamsport, president of the Reciprocity Club of Williamsport, and a board member for the Uptown Music Collective. A professional violinist, Hurwitz continues to perform as founder of Williamsport Wedding Music. Most importantly, Hurwitz won life's lottery with his incredible wife, son, and daughter.



**Bruce Anthony Kiesling**, D.M.A. '06, music director of the Sequoia Symphony Orchestra in California and the Adrian Symphony Orchestra in Michigan, as well as assistant professor of music at the University of California, Santa Cruz, orchestrated *Calaverita* in celebration of the 100th anniversary of the Los Angeles Philharmonic.

**Jason Kush**, M.M. '06, D.M.A. '09, recently performed in Colombia at the ClariSax Music Festival and in Croatia at the World Saxophone Congress. Kush played a saxophone solo on Rachmaninoff's *Symphonic Dances* with the Pittsburgh Symphony Orchestra. Kush celebrates his 10th



anniversary at Slippery Rock University as an associate professor and his second anniversary at Carnegie Mellon University as an artist lecturer in saxophone.

**Kelly A. Parkes**, Ph.D. '06, is director and associate professor at Teachers College at Columbia University in New York. The National Association for Music Education awarded her the 2017 Lowell Mason Fellow Award.



**Christopher David Ragsdale**, D.M.A. '06, was promoted to full-time professor at the University of Alabama in Huntsville. He is the chair of the Department of Music.



**Nathan Rinnert**, Ph.D. '06, music department chair, assistant director of bands, and instrumental music education specialist for the Mansfield University of Pennsylvania, was promoted to full-time professor of tuba.



**Ben Geyer**, B.M. '07, assistant professor of music theory and director of jazz studies at the University of West Georgia, released his second album, *The Acadian Orogeny*, with the Ben Geyer Trio. He will be publishing an article about the compositions of Maria Schneider in an upcoming issue of the *Journal of Music Theory*.

**Ryan Caparella**, B.M. '09, serves on faculty at the Western Springs School of Talent Education and Naperville Suzuki School, where he leads the school's advanced viola choir and co-directs an intensive summer chamber music camp. In 2017, Caparella was awarded the Certificate of Achievement by the Suzuki Association of the Americas.

**Michael B. Feinberg**, B.M. '09, bassist and composer, serves as faculty for Union County College, Berklee College of Music, and the New Jersey Performing Arts Center. He released his sixth album, *Whatever Possessed Me*, and was commissioned to record and compose music for television.

**Sara A. Duncan Grimes**, M.M. '09, was named the chair of the Fine Arts Department at Walton High School in Marietta, Georgia.

## 2010s

**Alex Butler**, '10, a.k.a., Alex Andyr, is an EDM artist for Spinnin' Records and Armada Records, and entertainment director for SH Group Operations. Andyr



hosted a master class at the Frost School to speak about his professional experience. His music has been featured in *Time Magazine*, *Billboard*, *Mixmag*. Other DJs such as Tiesto have featured his tracks.

**Korre Foster**, D.M.A. '10, is the director of choral activities and associate professor of music at Austin Peay State University in Clarksville, Tennessee. He sang with the C.S. Lewis Symposium Choir at both Oxford and Cambridge University, and was one of the five international applicants to be elected for a 2019 Choral Art Residency at the Banff Centre, Canada.



**Thomas E. Gordon**, M.M. '10, performs live guitar weekly in Naples, Florida, where he explores jazz, rock, funk, and fusion.





## Lari White: Distinguished Alumna

NASHVILLE AND BROADWAY music icon and Grammy Award-winning recording artist Lari White, B.M. '88, was posthumously awarded the 2018 Frost Distinguished Alumna Award at a concert in her honor performed by the Frost American Music Ensemble on April 19, 2019. Her husband, songwriter Chuck Cannon, accepted the award in her remembrance.

Cherished by family and friends as a loving and thoughtful person, she lost a brief battle with an aggressive form of peritoneal cancer on January 23, 2018, at only 52 years old.

"Lari was one of the most beautiful human beings I've ever known," said Dean Shelly

**"I LOVE MUSIC.  
IT'S NOT TO BE FAMOUS.  
IT'S NOT TO MAKE A  
LOT OF MONEY. THERE'S  
SO MUCH JOY WHEN  
MAKING MUSIC."**

Berg, who crossed paths with her over the years at alumni gatherings and performed with her at the Frost School's Festival Miami [now Frost Music Live]. "She epitomized beauty and love. She was a fabulous songwriter, singer, musician—everything that she was

came out in her music. There's no making sense of why someone so wonderful is taken so soon."

White crossed all creative boundaries as a recording artist, songwriter, producer, indie record label owner, musician, and actress. The Florida native studied voice and music engineering at the Frost School; then moved to Nashville in 1988 where she first hit the country music scene, winning first prize in the talent show *You Can Be a Star* on the Nashville Network. In the early 1990s, White worked as a backup singer for Rodney Crowell. As a solo artist, her breakthrough album, *Wishes*, produced three consecutive Top Ten country hits in "That's My Baby," "Now I Know," and "That's How You Know (When You're In Love)." She also sang duet vocals on Travis Tritt's hit single "Helping Me Get Over You."

Her music earned her three Grammy Awards for *The Apostle Soundtrack* and *Amazing Grace 1 and 2: A Country Tribute*. Her 2004 album *Green Eyed Soul*, on her own label Skinny WhiteGirl Records, was



hailed by the *London Times* as the best soul album of the year. After that, she spent 13 years raising and homeschooling her three children, M'Kenzy, Kyra Ciel, and Jaxon, with her husband while also writing songs and producing projects in their home studio. She co-produced Toby Keith's million-selling album *White Trash with Money* (2006), making her one of the first women in country music to produce a major label act.

White also appeared in several motion pictures, playing Bettina Peterson in *Cast Away* as a co-star with Tom Hanks, was an original cast member of the Broadway musical *Ring of Fire*, and appeared alongside Gwyneth Paltrow and Tim McGraw in the 2010 film *Country Song*.

White released what became her last album, *Old Friends, New Loves*, in 2017. The intimate, acoustic, and jazz-influenced album features luminary appearances by Delbert McClinton, Suzy Bogguss, and Lee Roy Parnell. *Strictly Country Magazine* wrote, "Lari White delivers the key ingredients of artistry, in an intoxicating and hypnotic mentality...heart and soul."

She was making plans to get back out on the road and tour when she was diagnosed in September 2017; she died four months later. Upon hearing about her passing, Lin-Manuel Miranda, creator of Broadway's *Hamilton*, posted on Twitter, "Taught alongside (White) in the ASCAP Songwriters' program one summer—you've never met a kinder, more talented songwriter."

# ClassNotes

**Daniel Stephen Susnjar**, M.M. '10, D.M.A. '13,



was awarded the 2018 Australian Jazz Bell Award for Best Jazz Song of the Year for "Judgement Day" and the 2018 Western

Australian Music Industry Award for Best Drummer/Perfusionist. He recently worked on the Daniel Susnjar Afro-Peruvian Jazz Group live album release *Spark* and the multi-award-winning documentary film *Whiteley*. Susnjar is an adjunct professor at Western Australian Academy of Performing Arts, and is co-leader of TRISK, a hip-hop jazz trio.

**Aaron Ludwig**, D.M.A. '11, is staff sergeant in the United States Army and professional cellist who won an audition for The U.S. Army Strings. He has performed for political and military leaders at the U.S. Capitol, White House, and Library of Congress.

**Susie E. Dantzig**, M.M. '11, is manager of royalties at California-based entertainment company Lionsgate and is an active member of Santa Monica College Symphony Orchestra.

**Sarah Goedicke**, M.M. '11, is a member of the Arizona Presenters Alliance. She coordinated and managed the Mesa Arts Festival and the Architects of Air Albesila luminarium exhibition in Arizona.

**Barrett Johnson**, B.A. '11, singer and owner of Grin & Barrett Creative, marked her third year working with Elán Artists, an international talent and entertainment agency. Clients include: the dance band *The Source* and the pop and jazz group *The Fixe*.

**Juanita Marchand Knight**, D.M.A. '11, is a



researcher with the ACTOR (Analysis, Creation, and Teaching of Orchestration) project, an international

venture through the Schulich School of Music of McGill University. Its pedagogical and research focus is on gender diversity in voice and opera.

**Benjamin D. Goldsmith**, B.M. '12, singer-



songwriter, is a co-writer for country superstar Tim McGraw's new single "Neon Church."

**Justin H. Pressman**, B.M. '12, was recently appointed the West Coast associate director of the American Friends of the Israel Philharmonic Orchestra, leading the organization's West Coast fundraising initiatives.

**Liza Seigido**, D.M.A. '12, was awarded



a 2018 Discovery Grant for Female Composers from OPERA America to fund the development of her opera *Cyborgs are*

*Dancing*. The project was presented at the University of Miami.

**Laura Sutnick**, M.A. '12, a.k.a. "Laura of



Miami," is the co-founder of Klangbox.fm Radio, an internet radio station and mobile DJ booth that broadcasts

from a 1969 Airstream trailer. Previously named Best Female DJ by *Miami New Times*, the newspaper cited her recent work to promote emerging artists via an Extra Credit party in their 2019 Best of Miami Party roster.

**Peter J. Leitten**, B.M. '13, is an associate on the Technology, Media & Telecom Risk Team at Capital One, underwriting commercial debt to companies.

**Rafael Piccolotto de Lima**, M.M. '13,



D.M.A. '17, wrote two arrangements for Fleurine's new album, including solos by Brad Mehldau. He is

co-founder of the New York Jazz Composers' Mosaic, founder and co-producer of Forrobodó New York Festival, and was a finalist in the BMI Jazz Composers Workshop.

**Stephania "Teff" Martinez**, B.S. '13, is the



first and only audio engineer at Chewy.com, where she writes and produces music for national campaigns. In

2016 Martinez won a Standing-O award at ESPN for her original composition, *Symphony*, composed for Disney. She engineered the 2014 Grammy-nominated "All My Tomorrows" arranged by **Jeremy Fox**, M.M. '01, D.M.A. '13.

**Jake Shapiro**, B.M. '13, M.M. '15, pianist and organist, was a semifinalist in the 2018 Thelonious Monk Institute of Jazz International Piano Competition, and is the recipient of three *Downbeat* student awards. Shapiro is currently a teaching assistant and pursuing a D.M.A. at the Frost School of Music.

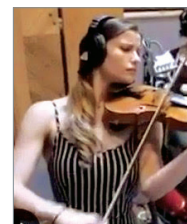
**Lauren M. Spahn**, J.D. '13, M.M. '13, is



part of the 2019 Leadership Music and the 2019 Nashville's Top 30 Under 30. In 2018, she was a panelist on Pollstar Live! and

MusicBiz Conference. She just finished serving her last year as co-chair of the Arts Immersion event benefiting the Arts & Business Council of Greater Nashville and its Volunteer Lawyers and Professionals for the Arts program.

**Arianne Urban**, B.M. '14, violinist, played



on John Legend's *A Legendary Christmas* album and recently took part in an NPR Tiny Desk concert with PJ

Morton and Matt Jones Orchestra. She also toured with Japanese rock star Yoshiki.

**Alyssa Wilkins**, B.M. '14, is the owner



and founder Dynamic Lynks, a thriving Music Therapy company celebrating its third year. In 2018, she

presented at several professional



conferences about her unique therapeutic approaches for individuals with autism and other neurodevelopmental disabilities.

**Mateja Kalajian**, B.M. '15, is a Wertheim Fellow and serves as concertmaster for the Florida International University Filharmonia in Miami, where she is completing a master's program in violin performance.

**Nerissa Manela**, B.M. '15, was a grant recipient from The Awesome Foundation for a class set of ukuleles for Phillis Wheatley Elementary in the Overtown neighborhood of Miami. She is also the director of Miami Jam Sessions, a music therapy socialization group for teens with special needs in partnership with the Donna E. Shalala MusicReach Program at the Frost School of Music.

**Eric J. McConnell**, B.M. '15, bass-baritone, is an artist-in-residence for Opera Colorado, where he played the role of Dr. Grenvil in *La Traviata* and Antonio in *Le nozze di Figaro*, and sang Figaro in the company's student matinee. This summer, he will return to the Aspen Music Festival to perform as the Sodbuster in Missy Mazzoli's opera *Proving Up*.

**Joshua A. Zimmerman**, B.M. '15, is working with film composer Brian Tyler in Los Angeles for projects such as *Crazy Rich Asians*, *Yellowstone*, *Escape Room*, and *Five Feet Apart*. Zimmerman also worked as a music arranger for *What Men Want*.

**Julián Brijaldo**, D.M.A. '16, composer, is currently a doctoral teaching assistant at the Frost School of Music. Recent awards include the 2018 CMS Kam Composition Award, 2017 Presser Graduate Music Award, and an honorable mention in the 2016 Colombian Composition Prize.

**Dmitrii Nilov**, B.M. '16, percussionist, won a Management Award in the 2018 Concert Artists Guild Victor Elmaleh Competition.



**Tyler Pedersen**, B.A. '16, a freelance musician now based in Boston, Massachusetts, won the fifth annual Drum-Off Blue Man Group competition.



**Veronica Swift**, B.M. '16, continues to be recognized as one of the top young jazz singers on the scene, continues to perform around the United States, and will be releasing her next album in 2019. She often tours with trumpeter Chris Botti, pianist Benny Green, and fellow alumnus **Emmet Cohen**, B.M. '12.

**Tyson J. Voigt**, D.M.A. '16, is on the faculty of the University of Texas, Permian Basin. He is now principal percussionist for Resound Duo.

**Javier Albornoz**, M.M. '17, is a composer for animation studios in Malaysia including several pilots featured at the Asian Animation Summit. He is also an audio specialist and composer/sound designer for Miami Dade College's video game development program, and a lecturer in the Frost School's Department of Music Media and Industry. As a composer for Velvet Green Music, his works are featured in orchestral drama, orchestral fantasy, and orchestral comedy genres.



**Keelan Dimick**, M.M. '17, was one of five finalists for the 2019 American Pianists Awards. He recently performed in Indianapolis for the Marianne Tobias Music Program at Eskenazi Health, worked collaboratively with high schools, and played at the Jazz Kitchen.

**Ksenija Komljenovic**, D.M.A. '17, A.D. '18, percussionist, Frost's 2018 Outstanding Graduate Awardee, is the cofounder of the Balkan Percussion Duo



alongside **Kiril Angelov**, M.M. '17, A.D. '18. Recently, the duo won second prize at the prestigious International Percussion Competition Luxembourg.

**Dennis Lejardi**, B.M. '17, is the event



musician.

**Jessica Perez**, M.A. '17, is an operations manager for Classical Movements and has worked on the Serenade! Washington D.C. Choral Festival.



**Natalia Ramirez**, M.A. '17, arts presenting and live entertainment management, was recording engineer for the 2019 Grammy-nominated album *Prometo* by Pablo Alboran. She serves as general manager of Art House Studio in Miami, Florida.

**Matthew W. Terzian** B.M. '17, a.k.a. Matt Taelor, has released three new singles titled "Everything," "Nobody but You," and "California."

**Jack Wengrosky Jr.**, D.M.A. '17, is director of bands and jazz for The Miami Arts Charter School in Homestead, Florida. He performs as pops principal trumpet for select performances with Naples Symphony and Sarasota Orchestra, including the *La La Land* soundtrack. His new recordings include John Daversa's Grammy-winning album *American Dreamers: Voices of Hope, Music of Freedom*.

**Alex Brown**, M.M. '18, visiting artist in jazz studies at the Peabody Institute of The Johns Hopkins University, has performed with Paquito D'Rivera, Sean Jones, Dafnis Prieto, Warren Wolf, Imani Winds, Harlem String Quartet, and more.

**Samantha Cordasco**, B.M. '18, interned at the Kennedy Center's Education Department, working with their Changing Education Through the Arts program last June. She was funded with a stipend from the women's music fraternity, Sigma Alpha Iota.

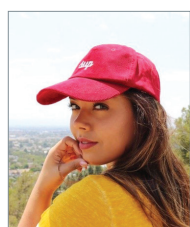


**Luca G. Cubisino**, D.M.A. '18, pianist, is currently the director of the Frost Preparatory Program's new advanced piano division. In 2018, he performed Schubert's *Winterreise* in a concert tour with the bass singer Dario Russo. He is the founder and artistic director of AmiCaFest, an international piano festival that takes place in Sicily, Italy. He will also appear as a guest artist with the Italian Ensemble in their U.S. tour.

**Miclen LaiPang**, B.M. '18, A.D. '18, was the first Frost student to perform with the Sue Miller Violin, an 18th-century Guarneri. In November 2018, he was accepted into an award-winning string ensemble called LGT Young Soloists. This summer, he will perform in the iPalpiti Festival of International Laureates. He is enrolled in the Robert Schumann Hochschule in Germany.



**Brian Logan**, D.M.A. '18, is the principal euphonium and utility trombonist with the United States Air Force Heritage of America Band stationed at Joint Base Langley-Eustis in Virginia. Logan has performed with the South Florida Symphony, Huxford Symphony Orchestra, Southwest Florida Symphony, Florida Grand Opera, and the Civic Orchestra of Chicago.



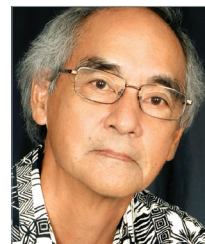
**Nicolette Moreno**, M.M. '18, is a manager of video administration for Warner Music Group/Atlantic Recordings.

**Jesse Ojanen**, B.M. '18, is a music teacher at the Albanian College in Tirana, Albania.

**Eitan Snyder**, B.M. '18, singer-songwriter, works as an engagement associate at USC Hillel Foundation in Los Angeles.

## Revered Frost Faculty Remembered

**Dennis Kam**, professor emeritus and chair of the Department of Theory and Composition from 1976 until his retirement in 2012, passed away on December 25, 2018. He was 76. Kam was a prolific and admired composer, whose many commissions and accolades included being a Ford Foundation Composer for his native State of Hawaii. He led the Frost School's Other Ensemble, and was also a past conductor of the Greater Miami Youth Symphony.



**John J. Olah**, associate professor of tuba and director of brass ensembles for three decades, joined the faculty in 1986 and passed away on July 6, 2018, at the age of 61. He was also an instructor for The Frost Method. He performed with Plácido Domingo, Luciano Pavarotti, James Taylor, and more. Olah received Grammy nominations for recordings of *The Rite of Spring* and the Berlioz *Requiem* with The Cleveland Orchestra. He was also an honorary member of Phi Mu Alpha.



**Sam Pilafian**, B.M. '72, 1996 Frost Distinguished Alumnus, former professor of professional practice and Stamps Brass Quintet mentor from 2012-2016, passed away in Tempe, Arizona, on April 6, 2019. He was 69. An internationally renowned tuba virtuoso, and founding member of the Empire Brass Quintet, he was coauthor of the *Breathing Gym* and *Brass Gym* DVDs and textbooks, the recipient of an Emmy for Excellence in Instructional Video Production, the Walt Disney Award, The Walter Naumburg Chamber Music Award, and many others. He was honored with the 2019 Lifetime Achievement Award by the International Tuba Euphonium Association.



**Julian "Julie" Stein**, pianist and retired musical theater lecturer who served on the faculty from 1989 to 1993, passed away in Miami, Florida, on May 31, 2018, at the age of 94. After performing in the U.S. Army during World War II, he enjoyed a successful Broadway and off-Broadway career as musical director and arranger for such productions as *Anything Goes*, *The Golden Apple*, and *The Fantasticks*.



**William Franklin Summers**, retired voice professor and chair of the Department of Vocal Performance from 1976 to 2000, passed away on July 26, 2018, in Naples, Florida, at the age of 81. He also taught at the school's Salzburg summer program with his wife and faculty member Lorine Buffington, and performed as a professional cellist, pianist, and percussionist. In 1966 he won the vocal competition of the Liederkantz Foundation in New York City, which launched his career with The Metropolitan Opera Studio, Turnau Opera, Florida Grand Opera, and many more.





# In Memoriam

**Clifford D. Alper**, B.M. '54, M.M. '56, passed away on February 27, 2019, in Pikesville, Maryland. He was 87. Alper was a retired professor of music history and education at Towson University, where he also taught an opera survey course. He is survived by his wife, Ruth Hagen Alper, B.Ed. '54, a retired educator.

**Paula L. Steele**, B.M. '58 M.Ed. '72, of Miami Springs, Florida, died June 16, 2018, at the age of 82. Paula was an active singer in church and on stage, and was a dedicated music and elementary school educator for nearly 50 years.

**Charles T. Webster**, B.M. '59, of Miami, Florida, died February 17, 2018, at the age of 80. He performed in the Band of the Hour, and held season tickets to the University's football games for decades.

**Mary O. Terhune**, B.M. '61, died on February 26, 2018, in Tallahassee, Florida. She was 79. She and her husband, Donald L. Terhune, B.M. '61, met at the University of Miami and were both music education majors. She taught music and band throughout Miami, and finished her 45-year career at Paul Bell Middle School.

**Edward J. McSheehy**, B.M. '62, passed away on June 15, 2018, in St. Petersburg, Florida, at the age of 79. He was a member of Phi Mu Alpha. He began his career as the first band director at Seminole High School, and later worked as a guidance counselor in two local middle schools.

**Victoria "Vicky" Faith Berns**, B.M. '66, passed away on July 24, 2018, at the age of 74. She dedicated 30 years teaching elementary school children. As a professional singer she performed for several Super Bowls and on *Miss USA*, *Miss Universe*, and *Ed Sullivan* shows, entertained troops on a European USO tour, sang jingles for commercials, and performed in numerous professional choral ensembles.

**Jorge A. Casas**, B.M. '84, passed away on January 31, 2019, in Jersey City, New Jersey, at the age of 69. The Grammy-nominated producer and session bass player was born in Cuba, then settled in Miami and earned a degree from the University of Miami in studio music and jazz. For 32 years Casas was the regular bassist, musical director, arranger, and producer for the Miami Sound Machine and was most recently performing in Gloria and Emilio Estefan's hit Broadway show *On Your Feet!*

**David R. Cohen**, D.M.A. '89, passed away on October 6, 2018, at the age of 61. A cellist, Cohen played in orchestras around the world, including Madrid, Barcelona, and Mexico City. After graduating with a doctorate from the Frost School, he was a member of the Florida Philharmonic Orchestra and later played cello for Broadway shows on tour, including *Phantom of the Opera*, *Evita*, and *The Music of Andrew Lloyd Webber*.

**Michael Orta**, B.M. '89, M.M. '92, jazz pianist who toured with Paquito D'Rivera, Arturo Sandoval, and more, passed away on December 9, 2018, at the age of 56. He was an associate professor at Florida International University School of Music, where a jazz piano scholarship was established in his memory.

**Kristin E. Bialick**, B.M. '08, of Broomfield, Colorado, passed away from a medical complication on August 28, 2018, at the age of 32. Her degree was in music business with an emphasis on jazz piano, with minors in business law, marketing, and business administration. Bialick taught for nine years as a 4th grade elementary school teacher. She was certified as a 21st Century BVSD Technology Cohort and a Google Level 1 & 2 Educator, tirelessly working to incorporate technology in her classroom, and to mentor her peers.

**Dennis Ostern**, M.M. '11, passed away from a heart attack on October 27, 2018, at the age of 34. After earning a master's degree in music business and entertainment industries, he worked for Banister Records for seven years. He had recently moved to Toronto, where he was working as a performing artist business manager.

**William M. Minion**, J.D. '13, M.M. '13, passed away on June 2, 2018, at the age of 33. A New Jersey native, Minion jointly earned a Juris Doctor degree from the University of Miami School of Law along with a Master of Music in music business and entertainment industries at the Frost School. His passions were family, friends and music.

**Thomas D. Hormel**, naming donor for a new Hormel Innovation Stage at the Frost School of Music, and several Mancini Institute fellowships, passed away on February 2, 2019, at the age of 89. Hormel was a composer, visual artist, environmental activist, and philanthropist. His life was celebrated by the Frost School on March 23 at a concert that he had organized with Dean Shelly Berg featuring his original music.

**Penelope "Penny" Stamps**, designer and long-time Frost donor and philanthropist of the arts, died December 13, 2018, at the age of 74. With her husband, University of Miami trustee E. Roe Stamps IV, she co-founded the Stamps Family Charitable Foundation, which has provided merit-based scholarships to more than 1,600 students nationwide, including 47 full scholarships at the Frost School of Music. They also sponsored the Stamps Family Distinguished Visitors Series at the Frost School for 10 years.

**Dorothy Weaver**, passed away on March 8, 2019, at the age of 72. The successful investment fund executive and philanthropist and her husband David R. Weaver were honored with the 2013 Frost Legacy Award for their dedicated service to the Frost School of Music and noble support of the arts throughout Miami. Frost's new Knight Recital Hall will feature an auditorium named after the couple.



# Bravi!

Frost faculty, students, and alumni!  
2019 GRAMMY™ AWARDS



JOHN DAVERSA



DAFNIS PRIETO

**CRAIG MORRIS**  
Best Classical  
Instrumental Solo  
Pre-Telecast Performer  
Nominee



CRAIG MORRIS

Composers of  
Grammy™-Winning Works

*Faculty*

**LANSING MCLOSKEY**  
Best Choral Performance  
(McLoskey: Zealot  
Canticles)

*Alumni*

**KENNETH FUCHS**  
Best Classical  
Compendium  
(Piano Concerto  
'Spiritualist'; Poems Of  
Life; Glacier; Rush)

## Faculty Winners

**JOHN DAVERSA**  
Best Improvised Jazz Solo  
**DON'T FENCE ME IN**

Best Large Jazz Ensemble  
Album

**AMERICAN DREAMERS: VOICES  
OF HOPE, MUSIC OF FREEDOM**

John Daversa Big Band  
Featuring DACA Artists

Best Arrangement,  
Instrumental or A Capella  
**STARS AND STRIPES FOREVER**  
John Daversa Big Band  
Featuring DACA Artists

**DAFNIS PRIETO**  
Best Latin Jazz Album  
**BACK TO THE SUNSET**  
Dafnis Prieto Big Band

Frost Faculty, Students & Alumni Participants  
in Grammy™-Winning Recordings

### Faculty

**MELVIN BUTLER**  
Best Large Jazz Ensemble  
Album

**BRIAN LYNCH**  
Best Latin Jazz Album

### Students

**CLINT BLEIL**  
**JOSIAH BOORNAZIAN**  
**MICHAEL DUDLEY**  
**JESSICA HAWTHORNE**  
**WESLEY THOMPSON**  
Best Large Jazz Ensemble  
Album

### Alumni

**TROY ROBERTS**  
Best Large Jazz Ensemble

**MIKE RODRIGUEZ**  
**MICHAEL THOMAS**  
Best Latin Jazz Album

**TAL COHEN**  
**TOM KELLEY**  
**DAVID LEON**  
**ZACH LARMER**  
**JESUS MATO**  
**CHRIS PALOWITZ**  
**DEREK PYLE**  
**CHRIS THOMPSON-TAYLOR**  
**JACK WENGROSKY**  
Best Large Jazz Ensemble  
Album

## Alumni Nominees

**JOSHUA HENRY**  
Best Musical Theatre Album  
**RAUL MIDON**  
Best Jazz Vocal Album  
**JANO RIX**  
Best Americana Album  
**RAQUEL SOFIA**  
Best Latin Pop Album

Frost Faculty & Alumni Grammy™-Nominated  
Recordings In Which They Participated

### Faculty

**DEAN SHELLY BERG**  
Best Traditional Pop  
Vocal Album

### Alumni

**JULIO REYES COPELLO**  
**CARLOS FERNANDO LOPEZ**  
**NATALIA RAMIREZ**  
Best Latin Pop Album

**FROST** | SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

FROST.MIAMI.EDU



# 2019-2020 Frost School of Music Administration and Faculty

## ADMINISTRATION

**Dean**  
Shelton G. Berg

**Associate Dean, Administration**  
Serona Elton

**Associate Dean, Graduate**  
Shannon de l'Etoile

**Associate Dean, Undergraduate**  
Steven Moore

**Associate Dean, Strategic Initiatives and Innovation**  
Reynaldo Sanchez

**Executive Director, Development**  
Lynne Gibson (Interim)

**Director, Admissions**  
Karen Kerr

**Executive Director, Business Operations**  
Barbara Ham

**Executive Director, Marketing and Communications**  
Patricia San Pedro

## DEPARTMENT CHAIRS

**Instrumental Performance**  
Robert Carnochan

**Keyboard Performance**  
Santiago Rodriguez

**Music Education and Therapy**  
Don D. Coffman

**Music Media and Industry**  
Reynaldo Sanchez (Interim)

**Music Theory and Composition**  
Charles Mason

**Musicology**  
David Ake

**Studio Music and Jazz**  
John Daversa

**Vocal Performance**  
Frank Ragsdale

## FACULTY

**Arts Presenting**  
Christopher Palmer  
Gary Wood

**Bachelor of Arts in Music**  
Brent Swanson

**Band of the Hour**  
Doug McCullough  
Jay Rees

**Bassoon**  
Gabriel Beavers

**Bruce Hornsby Creative American Music**  
Joseph Abbati  
Craig Carothers  
Cassandra Claude  
Raina Murnak  
Kat Reinhert  
Carlos Rivera  
Stephen Rucker  
Brian Russell  
Reynaldo Sanchez  
Justina Shandler  
Tim Smith  
Daniel Strange

**Chamber Music/Entrepreneurship**  
Valerie Coleman

**Choral Studies**  
Anita Castiglione  
Corin Overland  
Amanda Quist

**Clarinet**  
Margaret Donaghue

**Conducting**  
Robert Carnochan  
Doug McCullough  
Steven Moore  
Corin Overland  
Amanda Quist  
Jay Rees  
Gerard Schwarz

**Dance**  
Carol Kaminsky  
Jorge Morejon

**Double Bass**  
Brian Powell

**Flute**  
Jennifer Grim

**Frost Online**  
Serona Elton  
Scott Flavin  
Brian Lynch  
Raina Murnak  
John Redmond  
Reynaldo Sanchez  
Gary Wood

**Guitar**  
Rafael Padron  
Federico Musgrove Stetson

**Harp**  
Kay Kemper

**Henry Mancini Institute**  
Scott Flavin  
Stephen Guerra Jr.  
Maria Schneider

**Horn**  
Richard Todd

**Jazz Bass**  
Charles Bergeron  
Tim Smith

**Jazz Composition and Jazz Arranging**  
John Daversa  
Gary Lindsay  
Stephen Guerra Jr.  
William Longo

**Jazz Drums**  
Dafnis Prieto  
Stephen Rucker  
John Yarleng

**Jazz Guitar**  
John Hart  
Tim Jago

**Jazz Piano**  
Martin Bejerano  
Shelton G. Berg  
Gonzalo Rubalcaba

**Jazz Saxophone**  
Gary Keller

**Jazz Trombone**  
Dante Luciani

**Jazz Trumpet**  
Brian Lynch  
John Daversa

**Jazz Vibraphone**  
Erral Rackipov

**Jazz Voice**  
Kate Reid

**Keyboard Performance**  
Dlekxi Ivanchenko  
Kevin Kenner  
Santiago Rodriguez  
Larisa Soboleva  
Naoko Takao  
Tian Ying

**Keyboard Pedagogy**  
Naoko Takao

**Media Writing and Production**  
Randall Barlow  
Carlos Rivera  
Camilo Rodriguez

**Music Business and Entertainment Industries**  
Hector Almaguer  
Serona Elton  
John Redmond  
Christopher Palmer  
Reynaldo Sanchez

**Musicianship, Artistry Development, and Entrepreneurship**  
Linda Alvarado  
Craig Carothers  
Derek Fairholm  
Mitch Farber  
Serona Elton  
Raina Murnak  
Sara Paar

Kat Reinhert  
Carlos Rivera  
Stephen Rucker  
Brian Russell  
Justina Shandler  
Tim Smith  
Jennifer Snyder  
Daniel Strange

**Music Education**  
Carlos Abril  
Don D. Coffman  
Steven Moore  
Corin Overland  
Jay Rees  
Stephen Zdzinski

**Music Engineering**  
Joseph Abbati  
Christopher Bennett  
William Pirkle  
Dana M. Salminen

**Music Therapy**  
Shannon de l'Etoile  
Teresa Lesiuk  
Kimberly Sena Moore

**Music Theory and Composition**  
Dwight Banks  
Julian Brijaldo  
Juan Chattah  
Shawn Crouch  
Dorothy Hindman  
Juraj Kojas  
Peter Learn  
William Longo  
Karen Lord-Powell  
Charles Mason  
Lansing McLoskey  
David Mendoza  
David Pegel  
Mirjana Petrovic  
Federico Musgrove Stetson  
Donald Stinson

**Musicology**  
David Ake  
Melvin Butler  
Marysol Quevedo  
Frederick Reece  
David Scimonelli  
Anne Searcy  
Brent Swanson  
Larisa Soboleva

**Oboe**  
Robert Weiner

**Opera Theater**  
Jeffrey Buchman  
Alan O. Johnson

**Percussion**  
Svetoslav Stoyanov  
Matthew Strauss  
Clifford Sutton

**Saxophone**  
Dale Underwood

**Trombone**  
Timothy Conner

**Trumpet**  
Craig Morris

**Tuba and Euphonium**  
Aaron Tindall

**Viola**  
Jodi Levitz

**Violin**  
Charles Castleman  
Scott Flavin  
Karen Lord-Powell  
Bettina Musumeli

**Violoncello**  
Ross Harbaugh

**Voice**  
Jeffrey Buchman  
Alan Johnson  
Sandra Lopez Neill  
Judy Marchman  
Frank Ragsdale  
Robynne Redmon  
Jennifer Snyder  
Jeanette Thompson  
Sarah Wee



**FROST**  
SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

# The Next Step in Your Career

*An opportunity to explore dynamic, innovative careers or pursue competitive positions in future graduate studies*

## Graduate Degrees

- Music Engineering Technology
- Music Business and Entertainment Industries: Also offered as a joint degree with UM School of Law where students earn both an MM and a JD. (Also available online)
- Music Therapy
- Media Writing and Production
- Arts Presenting and Live Entertainment Management: Also offered as a joint degree with UM School of Law where students earn both an MA and a JD. (Also available online)
- Music Education
- Musicology
- Composition



UM/Frost alumni are eligible for scholarships and other awards

frost.miami.edu





**FROST**  
SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

Post Office Box 248165  
Coral Gables, Florida 33124-7610

Nonprofit  
Organization  
U.S. Postage  
P A I D  
Permit No. 438  
Miami, FL

UNIVERSITY COMMUNICATIONS 18-145



**FROST**  
SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

**GRADUATE  
PERFORMANCE DEGREES**

*The Next Step  
in Your Career*

Real-World performance opportunities

.....  
Stellar large and small ensembles  
.....

Faculty artists and performers:  
active, award-winning, world-class

.....  
Learn entrepreneurial skills  
that support a successful career:  
marketing, branding, pedagogy,  
effective communication,  
the psychology of performing,  
media creation, and more  
.....

UM/Frost alumni are eligible  
for scholarships and other awards

**FROST.MIAMI.EDU**