

FROST SCHOOL OF MUSIC

University of Miami • Spring 2020

score

INSIDE:

#FrostBuilt

Expanding the Path

Compassionate Maestro



Hitmakers *and* Trailblazers

#FrostBuilt musicians zoom past obstacles
and forge new ties with industry influencers

Message from the Dean

When all of us at the Frost School of Music look back on this academic year, I hope we won't linger on the unprecedented worldwide coronavirus pandemic that resulted in most of us transitioning to all virtual learning, concertizing, and working from home for several months at the end of the spring semester.

Rather, because our musical community came together and supported each other with great compassion during very challenging times, I believe our memories will be landmarked by the outstanding accomplishments of our Frost School students, alumni, faculty, staff, and leadership team that grace the pages of this issue of *Score* magazine.



JENNY ARREAU

Frost musicians once again earned high honors and performance awards this year including DownBeat, Emmy, and Grammy wins; achieved research acclaim in peer-reviewed journals; enjoyed prominent composition commissions and premieres; and attained civic accolades for impactful community service.

The Frost Method® undergraduate curriculum continued to provide Frost students with the artistic skillset and business acumen needed to succeed in the music profession today, and our recent #FrostBuilt grads and alumni made us all proud with their prodigious creative output in the careers of their choosing.

I know we will all move forward from this year, more resilient than ever, understanding more fully the benefits of working as a team, and especially how important music is to human happiness and connectivity.

To the Frost School's faculty, department chairs, and senior administration, I want to extend a very big thank you for helping everyone transition to all new teaching modalities so quickly and efficiently. You have my heartfelt appreciation and admiration.

To our graduating seniors who completed their coursework despite the obstacles, and our master's and doctoral students who successfully submitted their theses and dissertations, a huge congratulations from everyone at the Frost School of Music and the University of Miami. We look forward to celebrating with you at your Commencement ceremonies.

Warmly,

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

Frost School of Music

Dean, Frost School of Music
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Front Cover

Music alumnus Federico Vindver in the recording studio;
photography by Jonna Mojica; cover design by Spark It
Communications.

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 UNIVERSITY
OF MIAMI

Spring 2020

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Frost Music Therapy Program is 50 Years Strong and Growing



Above: Frost music therapy alumni and students coach a young hospital patient during a clinical training session

THE MUSIC THERAPY program at the Frost School of Music has grown exponentially from its modest beginnings in 1969. Today, it is home to 65 music therapy majors across three different music degrees (bachelor's, master's, and Ph.D.). So it was fitting that the program commemorated its 50th anniversary with a retrospective celebration.

The activities began with a three-part afternoon agenda in Clarke Recital Hall on October 5, which was attended by Frost faculty, students, alumni, and supporters. Multi-media presentations about the history of the program were presented by current Ph.D. music therapy faculty, including Associate Dean Shannon de l'Etoile, who joined the faculty in 2001 and served as

Center: Assistant Professor Kimberly Sena Moore facilitates an alumni panel discussion



GONZALO MEJIA

program director for more than a decade; Associate Professor Teresa Lesiuk, the current program director who joined Frost in 2005 and is the recipient of a 2020 Provost Research Grant; and Assistant Professor of Professional Practice Kimberly Sena Moore, who joined the faculty in 2014 and received a 2018 Arthur Flagler Fultz Research Award.

Then, four 12-minute Frost MTx talks, similar to Ted Talks, were given by invited Frost music therapy alumni: Evelyn Erwin, B.M. '12; Erin M. Heaslip, M.M. '11; Carlos-Andres Rodriguez, B.M. '15; and BriAnne Weaver, M.M. '07. The talks captivated the

audience with stories of professional growth, valuing creativity in those with disabilities, taking time for self-care when caring for others, and demonstrating music interventions that can come about when working with other arts therapists.

The day concluded with an inspiring alumni panel discussion and Q and A about the future of the program, facilitated by Moore. The consensus was that the Frost Music Therapy program would do well to continue its reliance on a science-based model known as neurologic music therapy. This logical approach examines parallels between music perception and production and the psychological and physical needs of the clients or patients. For example, one of the most resilient practices in music therapy, called auditory rhythmic facilitation, is based on the human response to rhythm and how, in

turn, the response helps in areas of walking difficulties, such as those seen in patients with stroke or Parkinson's disease.

The celebrating continued into November at a reception held as part of the American Music Therapy Annual Conference in Minneapolis, Minnesota. "It was great fun when Frost music therapy alumni from different decades and from around the nation shared their stories of attending Frost," says Lesiuk. "Every decade was accounted for at this celebration. It was a truly inspiring evening with a close community and commitment to the profession." ||



Left to right: Donors Lewis and Esta Ress with Associate Professor Teresa Lesiuk and Assistant Professor Kimberly Sena Moore

Standardized Tests Now Optional for Admission to Frost School

SOME UNDERGRADUATE applicants to the Frost School of Music will soon be evaluated for admission based primarily on their high school grade point average (GPA), coursework, extracurricular activities, auditions, and portfolios, not standardized test scores such as SAT or ACT, which had been required in the past.

The new test-optional policy begins with the 2020-2021 academic year. This option is common among liberal arts colleges but less so among research-focused institutions, says John Haller, vice president of enrollment management, who sought the policy change approved by Frost School Dean Shelly Berg, University of Miami President Julio Frenk, and Jeffrey Duerk, provost and executive vice president for academic affairs.

While freshman SAT scores at the Frost School of Music remain the highest in the country when compared to other music schools, averaging 1340, Berg notes that

many high schoolers don't have access to SAT prep courses. Others take advanced music courses rather than trigonometry or calculus. "We don't want to exclude those very talented, smart applicants for whom standardized test scores might not be the best indication," Berg says.

"Going forward," Haller says, "if a student has a 3.7 GPA and is the Babe Ruth of the bassoon, that student could be admitted to the Frost School without submitting a test score."

Applicants will still need to meet the rest of the University's rigorous standards, which have similarly placed more emphasis on high school performance as a growing body of national research shows that a student's GPA in high school is a stronger predictor of their GPA in the first year of college, and of their graduation rate. ||



#FrostBuilt

The Frost School of Music is proud to launch a new campaign aimed at spotlighting its outstanding alumni and students called #FrostBuilt. The spotlight sometimes shines on fabulous Frost faculty too, since without them no graduate would be Frost built.

When sharing career news on social media, use the hashtags #FrostBuilt and #FrostSchoolUM. We're proud of all that you do! For more, see the #FrostBuilt feature story on page 26. ||

Mixed Reality Technology for Opera and the Concert Stage



Michael Mannino, left, program director at the Center for Computational Science, demonstrates Magic Leap's headsets for Frost faculty Valerie Coleman and Jeffrey Buchman.

JEFFREY MARC BUCHMAN, assistant professor and stage director for Frost Opera Theater, has long incorporated multimedia effects into his critically acclaimed opera staging, large arena events, and intimate theatrical settings. "Brilliant," "compelling," and "bold" are words often used by reviewers to describe his productions.

Last summer, he began exploring how he might use mixed reality technology in opera. This was taking place at the same time the University of Miami was expanding an academic-business partnership with Magic Leap, a spatial computing company that has developed mixed reality headsets described as "a lightweight, wearable computer that brings the physical and digital worlds together as one."

"When I got back to the U in the fall, I stopped by the Magic Leap lab in the Richter Library to try out the technology, where I met Michael Mannino, director of programs of the University of Miami's Center for Computational Science (CCS). I talked him through a variety of ways I envision working with Magic Leap technology, and he connected me to Nick Tsinoremas [vice provost for research computing and data, and founding director of the CCS], Joel Zysman [director of advanced computing at CCS], and Kim Grinfeder

[director of the Interactive Media Program at the University of Miami School of Communication], who have proven invaluable to the technical and creative brainstorming on this line of research," Buchman says.

Buchman then attended a concert in Gusman Concert Hall where Assistant Professor of Professional Practice Valerie Coleman performed her own composition *Wish Sonatine* for flute and piano. "While sitting in the audience, I had a tremendously visceral reaction to the piece and realized that, handled with just the right touch, the technology of Magic Leap mixed reality could share an already very powerful moment in history within a new platform of storytelling," Buchman shares.

Wish Sonatine is a moving commentary on the slave trade's Middle Passage when enslaved people were trafficked in bondage on ships from Africa to the New World. The composition was inspired by the sentiment of Fred D'Aguiar's poem *Wish*.

Buchman reached out to Coleman to explain how he envisioned serving the expression of her composition visually, by using Magic Leap technology, and Coleman was enthusiastic. So, Buchman submitted a Magic Leap grant proposal for the "Wish" project through the Office of the Provost; in December he learned the project would receive \$10,000 in seed funding.

"One of the most important aspects we have our eye on as we explore layering this new technology into the storytelling of the artistic product we are putting forth, is to be sure its integration goes to the heart of the message being expressed and enhances the experience for the audience, rather than being a mere technological gimmick or distraction," says Buchman.

To advance their work to the next level, the team plans to create a 2D video capture of the experience of their mixed reality performance as seen through Magic Leap glasses, to apply for further funding to realize one of their ultimate goals: to create a Magic Leap installation of this project in internationally renowned, high exposure institutions and museums, such as the Smithsonian Museum of African American History. ||

Frost Hosts DDEX Working Group Meeting

THE MUSIC BUSINESS and Entertainment Industries program in the Frost School of Music hosted two days of meetings in October for the Digital Data Exchange (DDEX) Licensing Working Group, comprised of music executives from 15 companies and organizations. It was the first time a university music business program has hosted a DDEX working group meeting.

DDEX (typically pronounced “Dee-Dex”) is a standards-setting organization focused on

the creation of digital value chain standards to make the exchange of data and information across the music industry more efficient. The DDEX Licensing Working Group focuses on the exchange of information related to mechanical licensing, which involves securing permission from, or notifying a music publisher about, the use of their song in a recording that will be distributed as a download, on-demand stream, or in the form of physical



records such as CDs and vinyl records. This type of music business activity was the focus of the largest and most complex portion of the Music Modernization Act, a recent amendment to the United States copyright law.

Frost Associate Dean

Serona Elton, M.M. '85, and director of the Music Business and Entertainment Industries Program, has extensive experience in this area and serves on the DDEX licensing group.

Jay Gress, senior vice president for copyright administration at Sony

Music Entertainment and co-chair of the DDEX Licensing group says, “It is very encouraging to know that music business students at the University of Miami are learning all about how mechanical licensing works and how important data and messaging standards are in helping to improve the efficiency of the process. The next generation of music industry leaders has to be well versed in how data are used throughout the industry.” ||

Left to right:
Jay Gress,
Sony Music
Entertainment;
Serona Elton, Frost
School of Music;
Raphael Amselli,
Kobalt Music Group;
Niels Rump, DDEX
Secretariat

Frost Students Fast Track to Creative Opportunities in Music Industry

Hit-makers Estefan Enterprises and Sony/ATV Music Publishing are partnering with 'Cane Music Group (CMG), the working name of a new innovative enterprise center at the Frost School of Music, to help Frost students pitch original music for album projects, commercials, film and television productions, and more.

The powerhouse team responsible for this initiative is: Emilio Estefan, multi-Grammy-winning producer and songwriter; Jorge Mejia, B.M. '96, Sony/ATV's President and CEO for Latin America and U.S. Latin; Shelly Berg, multi-Grammy nominee and dean of the Frost School; and Rey Sanchez, B.M. '80, M.M. '82, associate dean for strategic initiatives and innovation at the Frost School, all of whom will be personally involved throughout the process to ensure its success.

Under the supervision of Sanchez, CMG will oversee the creation of new works, provide creative guidance, vet writers and music for submission, and manage the related publishing and

business affairs. Sony/ATV will exclusively administer the CMG catalog, and along with Estefan Enterprises, contribute leads for pitches and other projects. Select students may have opportunities to collaborate with Estefan and his team

in both songwriting and production. In addition, some final mixes may be completed under Estefan's guidance at Crescent Moon Recording Studio in Miami.

CMG is now ramping up, working with students to compile a library of original music for film and television cues. The Frost School is also video-documenting the creation of the entity. ||



Emilio Estefan



Jorge Mejia

Frost Professor and Alumni Receive Grammy® Wins and Nominations



Left to right: GRAMMY EXCITEMENT at the Frost School of Music was palpable during the 62nd Annual Grammy Awards ceremony on January 26, 2020.

Cristian Măcelaru;
Natalia Ramirez,
Julio Reyes Copello,
Carlos Fernando Lopez

Among the pool of gifted professionals announced as winners were Frost Professor Brian Lynch for the category of Best Large Jazz Ensemble Album, conducting alumnus Cristian Măcelaru, B.M. '03 for Best Classical Instrumental Solo, and producer Julio Reyes Copello, M.M. '00, engineer Natalia Ramirez, M.A. '17, and engineer Carlos Fernando Lopez, B.M. '12 for Best Latin Pop Album.

The Brian Lynch album features numerous Frost School of Music students, faculty, and alumni and was

recorded at the school's state-of-the-art L. Austin Weeks Recording Studio.

Congratulations are also in order for three other alumni who received Grammy nominations: Eric Alexandrakis, M.M. '96, Scott M. Riesett, M.M. '95, and Michael Thomas, B.M. '08.

"Being nominated for a Grammy Award and being recognized by your peers is the highest form of recognition in the music industry," says Dean Shelly Berg. "This level of excellence is granted to a very select group, and I am extremely proud that the Recording Academy acknowledged our faculty and alumni's achievements with these prestigious honors!" ||

Brian Lynch

Grammy Best Large Jazz Ensemble Album:
 Brian Lynch Big Band:
The Omni-American Book Club
 Best Instrumental Composition:
"Crucible for Crisis"

Eric Alexandrakis, M.M. '96

Best Spoken Word Album:
I.V. Catatonia: 20 Years as a Two-Time Cancer Survivor

Cristian Măcelaru, B.M. '03

Grammy Best Classical Instrumental Solo:
 Nicola Benedetti, violin;
 Cristian Măcelaru, conductor,
 Philadelphia Orchestra:
Wynton Marsalis: Violin Concerto, Fiddle Dance Suite

Michael Thomas, B.M. '08

Best Large Jazz Ensemble Album:
 Terraza Big Band:
One Day Wonder

Julio Reyes Copello, M.M. '00

Grammy Best Latin Pop Album of the Year:
 Carlos Fernando Lopez, B.M. '12
 Natalia Ramirez, M.A. '17
 Alejandro Sanz: #ElDisco

Scott M. Riesett, M.M. '95

Best Musical Theater Album:
Ain't Too Proud: The Life and Times of the Temptations

Alumni Honored with Latin Grammy Awards

FOUR FROST ALUMNI received the prestigious Latin Grammy Award at the 20th Annual Latin Grammy Awards® live telecast on Thursday, November 14, 2019, from the MGM Grand Garden Arena in Las Vegas on the Univision Network.

George Noriega, B.M.'96, earned a Latin Grammy Award in the Song of the Year category, as a songwriter for "Calma" recorded by Pedro Capó. Noriega came to prominence in the late 1990s as he helped Latin artists such as Ricky Martin, Shakira, and Jennifer Lopez cross over into the English pop music market. He is also known for his award-winning work with Gloria and Emilio Estefan. This is his third Latin Grammy win. He is also a Grammy-winning and Emmy-nominated producer.

Carlos Fernando Lopez, B.M.'12 (currently a master's composition student), Natalia Ramirez,



M.A.'17, and Julio Reyes Copello, M.M.'00 each won Latin Grammy Awards in the Record of the Year category for their engineering work on "Mi Persona Favorita" recorded by Alejandro Sanz and Camila Cabello, produced by Copello and Sanz. The three

also worked on two different projects nominated for the Latin Grammy Album of the Year: *Visceral* by Paula Arenas and #*El Disco* by Alejandro Sanz.

Multi-Grammy winning producer Copello was additionally nominated as Producer of the Year for his work with multiple Latin recording artists, and Lopez was nominated in the Best Engineered Album category for *Montaner* by Ricardo Montaner. ||

Gerard Schwarz Earns 7th Emmy Award

"THE PRESIDENT'S OWN" United States Marine Band under the direction of Maestro Gerard Schwarz in partnership with the All-Star Orchestra, took home an Emmy Award last May in the category Special Event Coverage

(Other than News and Sports) for their program *New England Spirit* aired on Thirteen WNET New York, featuring William Schuman's iconic work, *New England Triptych*.

Schwarz joined the Frost School's full-time faculty this academic year as distinguished professor of music, conducting and orchestral studies. This was the seventh Emmy Award to be won by ensembles under Maestro Schwarz's direction. He is conductor laureate of the Seattle Symphony where he was music director for 25 years. See feature story page 22. ||



DOWNBEAT 43RD ANNUAL STUDENT MUSIC AWARDS

Undergraduate College Winners

Marcello Carelli, "Resilience"
Original Composition – Small Ensemble

Frost Funk Ensemble
Blues/Pop/Rock Group

Graduate College Winners

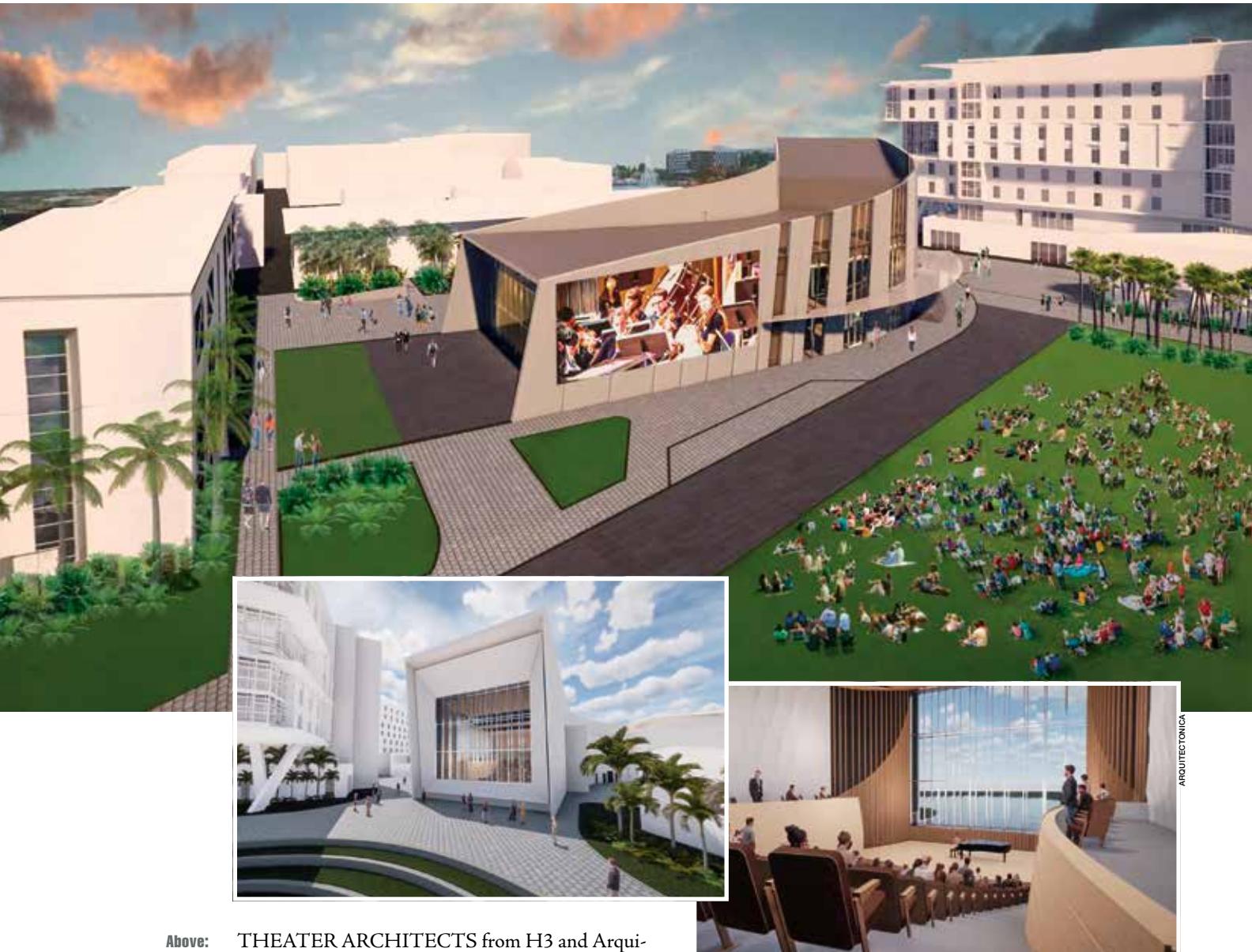
Alan Hsiao, "James"
Jazz Arrangement, Vocal

Bryan Kennard
Engineered Live Recording
Engineered Studio Recording

The Frost Septet Spring Group
Small Jazz Combo

For full list, visit frost.miami.edu/downbeat2020

Knight Recital Hall Design Reveal



ARQUITECTONICA

Above:
Knight Recital Hall exterior rendering showing wall-casting

Center:
Knight Recital Hall exterior and interior renderings overlooking Lake Osceola

THEATER ARCHITECTS from H3 and Arquitectonica International Corporation are well into the design of the John S. and James L. Knight Recital Hall at the Frost School of Music. With construction slated for completion in 2023, the innovative concept design includes a prominent structure situated on the edge of Lake Osceola, adjacent to the Rehearsal Center.

A large transparent glass lobby and stage backdrop maximizes the site's vantage point, and a vast outdoor space enables students and visitors to view outdoor wall-cast projections from the intramural fields. With a

budget of \$26.5 million, the 25,435-square-foot Knight Recital Hall will feature two new performance spaces with video and live streaming capabilities, a green room, state-of-the-art recording control booth, rehearsal rooms, and storage spaces.

Patrons and alumni interested in naming opportunities to support final design touches in the Knight Recital Hall may contact Dania Gorri at d.gorri@miami.edu or 305-284-8252. ||

Volpe Building Renovation Yields Refreshing Updates

SERONA ELTON, associate dean for administration and associate professor of music business and entertainment industries, was very pleased as she reviewed a final punch list in early August for a fully renovated Arnold Volpe Building. A significant and multifaceted refurbishment, overseen by the University Facilities Design and Construction team, occurred at warp speed over the summer. The building opened in 1955 and was named in honor of the University's founding symphony orchestra conductor.

Students and faculty returned at the start of the fall semester to discover modern floor-to-ceiling hurricane-resistant windows, allowing dappled sunlight to brighten each Volpe Building classroom instead of the dark beige-washed plywood walls that had covered the façade along the quad for several decades prior.

Modern lightweight furniture and window shades were also installed, providing greater classroom comfort and set-up flexibility. In 2017, new air conditioning was installed, as well as new windows on the side of the building facing the Marta and Austin Weeks Music Library and Technology Center.

"It's a pleasure to be in the Volpe Building now," Elton says. "A full renovation was long overdue, and everyone in the Frost School is grateful to Provost Jeffrey Duerk and University Facilities for giving the green light to make it happen." ||



Matching Gift Campaign Honors Investor Dorothy Collins Weaver

THE JAMES M. COLLINS Foundation will contribute \$3 for every \$1 donation made toward a new Marshall & Ogletree Organ Fund, up to \$100,000, to be used to support construction, installation, and regulation

of a new electronic organ by Marshall & Ogletree in the Dorothy and David Weaver Auditorium in the John S. and James L. Knight Recital Hall. An organ has been part of the design concept since inception.

Dorothy Collins Weaver, who passed away in May 2019, was an investment executive at Collins Capital. David Weaver is an investor in new energy, a senior trustee of the University of Miami, and a member of the Frost School's advisory board.



Left to right: Sheldon and Julia Berg with Dorothy and David Weaver, 2013 Frost Legacy Award honorees

The foundation's commitment is "in memory of Dorothy Collins Weaver and her friendship with Dean Shelton and Julia Berg." Donations may be made payable to the University of Miami and sent to P.O. Box 025388, Coral Gables, Florida 33102-9811. ||

Experienced Fundraiser Joins Frost

Dania E. Gorri, M.B.A. '01, is the new executive director for major gifts for the Frost School of Music, responsible for the implementation of all fundraising strategies across the school including planned giving. With 17 years of fundraising success and 15 years of management experience, she previously served as vice president of endowments and major gifts at United Way of Miami-Dade and delivered \$187 million in major gifts. She has served on the boards of Philanthropy Miami and United Way's Worldwide Major and Planned Giving Council.

"I am thrilled to be part of the Frost School of Music and to return to the UM family," says Gorri, who earned an M.B.A. from the University of Miami and a B.A. from the College of William & Mary. "The Frost School is one of the most prestigious music institutions in the world, and I am so proud to represent its fundraising efforts." ||



Charles Castleman Donates J. B. Guadagnini Violin

A 1748 Joannes Baptista Guadagnini violin with a 1735 scroll of Francesco Stradivari was presented to the Frost School of Music on April 12, 2019 by Professor Charles Castleman. He donated the instrument valued at \$1 million after an exhilarating performance with the Frost School's Henry Mancini Institute Orchestra presented by Frost Music Live.

Professor Charles Castleman plays his Guadagnini violin in concert, prior to donating it to the Frost School

"We are very moved by this extraordinary gift to our school by Charlie, who is one of the world's most renowned performers and teachers of the violin and a beloved member of our faculty," says Frost Dean Shelly Berg. "While this extraordinary instrument is worth a

great deal of money, its value cannot only be measured in dollars. It is an invaluable tool in our mission to provide an incomparable music education to aspiring young musicians today."

Castleman's donation of his Guardagnini violin joins a previous rare instrument donation to Frost: an early 18th century Guarneri violin valued at \$1.1 million donated by the Miller family (see Score 2017).

"Housing two violins, with such value and quality, is a great asset to the Frost School and our students, and I'm glad to be able to make that possible," Castleman says. ||



VERSATILE LIGHT STUDIO

Generous Donation Funds New Steinway Concert Grand Pianos

THREE NEW STEINWAY concert grand pianos will grace recital and concert halls for decades to come at the Frost School of Music, thanks to the generosity of an anonymous donor who made a multi-year gift of \$600,000.

Last summer Associate Professor Kevin Kenner, a prizewinning Steinway piano artist and artistic director

of the Frost Chopin Festival and Academy, traveled to Hamburg, Germany to personally select two new 7-foot Steinway "B" pianos from the artist showroom there. One is already housed in the 132-seat Clarke Recital Hall in the Weeks Center for Recording and Performance, and the second will soon be housed in the new 200-seat Knight Recital Hall (see page 8).

"The German Steinways have a remarkably colorful sound that is ideal for certain repertoire and are perfect for solo recitals and chamber music in our halls," says Dean Shelly Berg, also a Steinway piano artist.

This year Kenner will return to Hamburg to select a new 9-foot Steinway "D" piano for the 600-seat Maurice Gusman Concert Hall courtesy of the new donation. The donor's gift also covers a full refurbishment of the existing Steinway "D" at Gusman Hall.

"The acquisition of these beautiful pianos further enhances our profile as a world-class piano department," says Department Chair and Professor Santiago Rodriguez, a Van Cliburn winner and acclaimed soloist and recording artist. "Our students and faculty are extremely grateful for these very generous gifts as they benefit the artistic vision of the Frost School of Music," he says. ||



Kevin Kenner

Hurricane Dorian Benefit Concert

FACULTY AND STUDENTS from the Frost School of Music hosted a benefit concert on September 28 to help those impacted by Hurricane Dorian in the Bahamas. The massive hurricane made landfall on September 3 with sustained category 5 winds and extensive flooding.

"Watching the footage of the devastation made me feel compelled to help in any way I could," says Charles Bergeron, associate professor of professional practice in Studio Music and Jazz.

It was that feeling of despair that inspired Bergeron to organize a benefit concert in Gusman Concert Hall to raise funds for the Bahamas. "So many students and faculty wanted to participate that three stage plots were created to present music from the classical, jazz, and contemporary areas," he says. "A terrific idea offered by our colleague Rey Sanchez was to hold a songwriting contest for the benefit. The winning students rose to the challenge and performed music that was both well-crafted and heartfelt."

The concert needed a powerful opening act, "and we got one with the Frost Band of The Hour," Bergeron says. "Many thanks to Jay Rees and his team for that!"

He also gives big kudos to Patricia San Pedro, Frost's executive director of marketing and events, for stepping in. "Without her, and her team's herculean efforts, no one would have known about the concert. They quickly



GONZALO MEJIA



created an ad campaign, and by showtime, the place was packed," he says, adding that it was a testament to everyone's efforts that President Julio Frenk, Provost Jeffery Duerk, and Chair of the Board of Trustees Hilary Bass all stayed for the entire three-hour show.

The audience donated more than \$7,000 in cash gifts that evening. Additional online donations were received via www.miami.edu/dorian.

"As South Floridians, we all know the devastating effects of hurricanes, and it is our humane duty to take part in helping our neighbors in the Bahamas. As performing artists, Frost students, and faculty are fortunate that, through the power of music, they can reach out to the public to support our community in times of need," says Bergeron. ||

Frost Wind Ensemble Commissions Wynton Marsalis

JOE MARTINEZ

ROBERT CARNOCHAN, chair of the Department of Instrumental Performance and director of wind ensemble activities, announced that the Frost Wind Ensemble, which he conducts, will be premiering a new composition by Wynton Marsalis in the 2020/2021 academic year. The work is expected to be 20-30 minutes in length and is composed for a wide performing audience, including high school level student-musicians.

"We are thrilled to be leading the commission of this work from one of today's leading musicians whose career has crossed musical boundaries as successfully as anyone's," Carnochan says. "For me, this is a dream come true as I've idolized Mr. Marsalis' musicianship since I was a kid!"

The Frost Wind Ensemble has a rich history of commissioning and co-commissioning dozens of works in recent decades, conducted by Professor Carnochan and Professor Emeritus Gary Green. ||

Industry Ranks Frost at the Top

The Frost School of Music is proud to be featured again on *Billboard's* list of Top Music Business Schools and on *The Hollywood Reporter's* Top 25 Music Schools for Composing for Film and TV.

billboard

Hollywood
THE
REPORTER

Wynton Marsalis

Winter Wonderful Showcases Stunning Student Talent



**Associate Professor
Amanda Quist, left,
and choral students
at Winter Wonderful**

AMANDA QUIST, newly appointed associate professor and director of choral activities, was in her element at Winter Wonderful, the Frost School's annual holiday gala dinner filled with candlelight and carols. She deftly directed over 150 outstanding choir members and dozens of instrumentalists in upbeat holiday medleys, heartfelt holiday carols, and sublime music that took 400 gala patrons through a sparkling tunnel of northern lights to a peaceful and tranquil musical journey that now sets the tone for the holiday season in Miami.

Winter Wonderful is a multi-generational gala that spans the breadth of the Miami community. It begins with a creative reception where patrons are escorted and entertained by Frost students, and the entire evening is infused with youthful energy, a diverse selection of holiday music, and colorful décor.

"Winter Wonderful allowed students to experience the many elements that go into putting a large



production together and affords them the opportunity to interact in a more direct way with the members of our community of support," says Quist. "This year they performed music from different religious and cultural backgrounds and sang in languages such as Hebrew, Latin, English, and the Kituba dialect from South Africa. They work as a group to bring joy through their singing

and playing, and that is inspiring to see."



Two of Miami's most beloved music patrons, Olga and David Melin, pictured center with Dean Shelly Berg, left, and University of Miami President Julio Frenk, right, received the Frost

Legacy Award in honor of their longtime patronage to the Frost School of Music and other arts organizations in South Florida.

Proceeds from the event benefit the Donna E. Shalala MusicReach Program. ||

MusicReach to Host Summer Institute

THE DONNA E. SHALALA MusicReach Program at the Frost School of Music is gearing up for a summer filled with unique musical experiences for youth across Miami-Dade County.

Due to the coronavirus, the program will host its second annual MusicReach Summer Institute virtually, funded by the Children's Trust. This tuition-free summer program designed for high school students passionate about music will offer classes unlike any other summer music camp. The offerings include classes in music technology, production, chamber ensembles, college prep, and more. Each student will receive a loaner iPad for the duration of the program, allowing them to explore music technology programs and applications.

Director of Outreach Melissa Lesniak, Ph.D.'05, reports that 91 percent of students who participated in the summer institute in 2019 reported they feel more prepared to take on the college search and application process.

The mission of the Donna E. Shalala MusicReach Program is to enrich the education of underserved youth in the Miami-Dade community through unique

and innovative music education programming, while providing opportunities for Frost School of Music students to develop their teaching and community engagement skills.

With over a dozen in-school programs across Miami-Dade County and others such as 2:1 mentoring held at the Frost School of Music; the program serves more than 650 youth on a weekly basis.

In recognition of its excellence, the Shalala MusicReach Program was honored with a 2019 Exemplary Dade Partner Award from Miami-Dade Public Schools. The program was nominated by Arthur and Polly Mays Conservatory of the Arts in Goulds, Florida for contributing to the success of its music program through in-school lessons, after school programming, as well as summer camp. ||



Anna Kevelson, left, a Shalala MusicReach mentor and instrumental performance major, teaches a flute lesson to a mentee in the program

\$5.4 Million Grant to Continue Prosthetic Rehab Research through Music

Music Engineering research assistant professor Christopher Bennett, B.S.E.E. '05, M.S.M.E.T. '07, Ph.D. '10, and collaborators from the Department of Physical Therapy, Department of Athletics, the Miami VA Hospital, and the UHealth Sports Medicine Institute were awarded \$5.4 million by the Department of Veterans Affairs and the Department of Defense to continue their research to explore the effects of auditory cueing on gait in veterans who are amputees learning to walk with prosthetic devices.

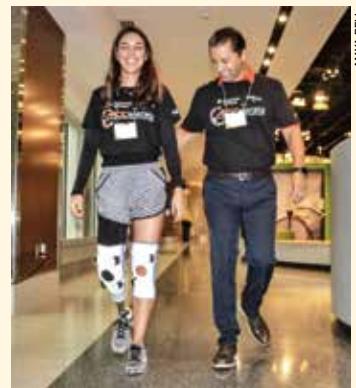
Working out of the Functional Outcomes Research and Evaluation (FORE) Lab on the Coral Gables campus, the team is building a portable system that improves performance for people who are rehabilitating a lower-limb injury by providing specific music cues via an iPhone app under development by the team. The work is backed by a World Patent Application and has resulted in 10 journal articles and more than 30 conference papers and abstracts.

"We know that motion and music are inextricably linked—which is why most people can't help but tap their foot to the tempo of a song—and we aim to exploit this linkage to send therapeutic cues that are embedded within the music that a user is playing from their iTunes playlist," explains Bennett, who teaches classes in psychoacoustics, transducer theory, audio signal processing, and iOS audio programming.

"By researching music engineering from a biomedical perspective, students will discover why we hear the way we hear," Bennett summarizes.

The research team's work was recently highlighted by *The Pulse* on a podcast episode "A Different Tune" on the NPR member station WHYY.

See also "Body Tune-Up" feature story in *Score* 2013. ||



MAYA BELL

Research participant Jennifer Lopez, left, and Associate Professor Ignacio Gaunaurd, demonstrate the functionality of a rehab music app



Joy Doan

Music Librarian Brings Wealth of Expertise

JOY DOAN joined the University of Miami Libraries this year as the new head of the Marta and Austin Weeks Music Library and Technology Center. Doan is an accomplished music librarian with a strong commitment to information literacy, faculty and student engagement, and diversity and inclusion. Her team at the Weeks Music Library is responsible for curating collections of music scores, books, sound recordings, archives, manuscripts, and more. They also offer learning, consultation, and research services and provide access to online music data-

bases, streaming resources and music technology tools.

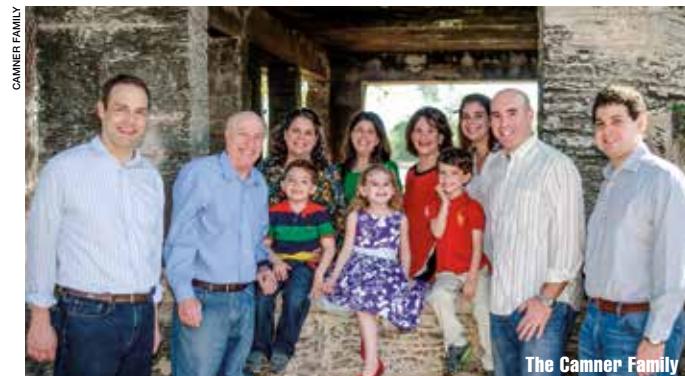
Doan previously served as the music instruction and research librarian, as well as the radio, film, and television librarian at Northwestern University. She holds a Master of Library and Information Science degree from San Jose State University, an M.A. in music history from Case Western Reserve University, and a B.A. in English and music from the University of Michigan. She is a frequent meeting presenter and has published articles and reviews in library and music journals. ||

Rare Music Masterworks Revealed

ALFRED AND ANNE CAMNER and family made a second gift of 100 rare first, early, and limited editions of musical masterworks to their distinctive Camner Family Music Collection, which was established three years ago in the Weeks Music Library under the auspices of University of Miami Libraries (see *Score* 2017).

The new gift is a dazzling array of compositions penned by musical giants from baroque to modern eras, many of them printed and performed during the composers' lives. It includes opera scores by Puccini and Verdi; an 1820 edition of Bach's *Well-Tempered Clavier*; an 1824 American printing of Handel's *Hallelujah Chorus*; a first edition of Ravel's *Daphnis and Chloe*; and Jerome Kern's score for the 1933 musical *Roberta*.

"Not only does this gift double the size of the Camner Family Music Collection, it includes several extraordinary items that will increase the reputation of the Weeks Music Library's distinctive holdings, thereby attracting the best students and researchers to the University of Miami," says Dean of Libraries Charles Eckman.



The Camner Family

Alfred "Fred" Camner is a member of the University of Miami Board of Trustees. His father was a musician, and he and Anne are opera devotees.

"We're delighted that students will be able to see original manuscripts as well as the first and early printings by Beethoven, Mozart, and other composers, and then see the notations and variations between various editions," Camner says. "It builds enthusiasm and understanding of the works in a unique way." ||



VERSATILE LIGHT STUDIO

Hit Song Data Helps Songwriters

UNIVERSITY OF MIAMI LIBRARIES recently subscribed to Hit Songs Deconstructed, an interactive database that provides data and analysis into the compositional characteristics and songwriting techniques used to create some of the most successful songs of the *Billboard* Hot 100. Access to the database is free to enrolled students and faculty through library.miami.edu or to the public via paid subscription.

According to its creators, the database "provides unparalleled insight into the inner-workings of a current chart-topping hit." Each song report includes a combination of commentary, charts, graphs, and notation. Among the many areas covered are song structure, energy, genres and influences, instruments and accompaniment, harmony, vocal production and melody, lyrics, rhymes, narrative, and more. The reports also feature a companion downloadable Logic PRO X Project. ||

The JAS Academy Experience

FOR ALMOST THREE DECADES Jazz Aspen Snowmass (JAS) has presented concerts and educational programs in Aspen, Colorado. The JAS Academy, now presented in collaboration with the Frost School's innovative teaching and educational strategies, serves as a two-week boot camp to launch the careers of emerging jazz artists.

When Frost senior Marcello Carelli received the news that he'd been selected to participate in the JAS Academy last summer along with his Stamps Jazz Quintet colleagues, he was thrilled. The upbeat drummer says it has been one of his most memorable collegiate experiences. "It was an honor to collaborate with other students from around the world, along with accomplished faculty artists. Many of the relationships I made during these two weeks will last a lifetime," Carelli says.

"I loved that the first week was dedicated to small group playing and the second week had a big band focus," Carelli says. "In week one, the Stamps Jazz Quintet got to workshop our original music with the help of Dr. Charles Bergeron and Dean Shelly Berg, but we also decided how we would like our target audience to receive our concert program by writing a group mission

statement. We, and other groups selected for the program, learned that in the end, being a good player isn't the only ticket to a solid career, you must engage your audience.

Professor Ray Sanchez also shared his knowledge about the promotional and production side of the industry," he adds.

The group also participated in three jam sessions open to guests at the Limelight Hotel in downtown Aspen. "It gave us an opportunity to perform with all of the other students, and just as important, to be conscious of the balance between taking chances on the bandstand and entertaining people that may not know a lot about jazz," Carelli shares. "I have no doubt that the lessons I learned and the experiences I gained at JAS Academy will have long-term benefits to my career."

The 2020 JAS Academy is scheduled to take place July 26 through August 9. It is supported by a multi-year gift from Sasha and Ed Bass. ||



Jazz students perform during the JAS Academy, a two-week summer boot camp for emerging artists in Aspen, Colorado

Frost Band of the Hour at Super Bowl

THE FROST BAND OF THE HOUR appeared with National Football League (NFL) stars, hall-of-famers, and pop music icons during Super Bowl LIV at Hard Rock Stadium in Miami Gardens, Florida, on February 2, 2020.

The drumline pumped up fans at a media showcase featuring players and coaches from the competing Kansas City Chiefs and San Francisco 49ers.

Students in the marching band, drumline, color guard, and dance line unfurled a giant American flag on the field for the singing of the national anthem to start the game, and returned at halftime as cast members for an explosive halftime show, co-headlined by Jennifer Lopez ("J. Lo"), and Shakira.

"Stepping on the field for both pregame and halftime was electric," says trumpeter Donald Fielding. "The audience went wild when Shakira jumped off the stage and crowd surfed over our band. We practiced it at rehearsal, but being there, live, was a moment I'll never forget." ||



Calais Campbell, B.A. '08, a former Miami Hurricane, now in the NFL, with the Frost Band of the Hour and Hurricanettes before Super Bowl

Stamps Woodwind Quintet Class of 2023

A new Stamps Woodwind Quintet joined the Frost School of Music this fall through the generosity of the Stamps Family Charitable Foundation, which provides four-year undergraduate scholarships, room and board, and enrichment opportunities: Al Mayer, flute; Emily Mendez, oboe; Cameron Leonardi, clarinet; Sofie Friedlander, bassoon; and Ben Fowler, horn; who were chosen on the basis of their leadership potential, academic merit, outstanding talent, and exceptional character.



The Stamps Family Charitable Foundation also provides funding for a Stamps String Quartet, Stamps Brass Quintet and a Stamps Jazz Quintet at the Frost School. ||

Classical Faculty Shine Brightly at Frost Music Live

FACULTY ARTISTS were featured prominently during the Frost Music Live 2019-2020 season, begin-

ning with lectures by Research Professor Emeritus Frank Cooper celebrating Beethoven's 250th anniversary year, and concluding with a Frost Symphony Orchestra (FSO) Classical Giants concert featuring soloists Scott Flavin and Professor Jodi Levitz in Mozart's *Sinfonia Concertante* for violin, viola, and orchestra.

In two other concerts the FSO showcased Associate Professor Aaron Tindall in Samuel Jones's *Tuba Concerto*, and Professors Charles Castleman (violin) and Ross Harbaugh (cello) in the Brahms's Double Concerto in A Minor.

The Frost Wind Ensemble featured Associate Professor of Flute Jennifer Grim on *Come Sunday* written by visiting commissioned composer Omar Thomas.

Professor of Piano Santiago Rodriguez performed a

solo recital of works by Bach, Beethoven, Brahms, Stravinsky and others; and Associate Professor of Piano Tian Ying and Harbaugh presented a program of Beethoven cello sonatas.

Pushing the envelope was a far-reaching concert Bang on a Bassoon, where Associate Professor Gabriel Beavers played new compositions for amplified bassoon, often sounding like a rock guitarist.

Larger chamber music concerts presented by faculty artists were also front-and-center.

Assistant Professor Valerie Coleman (chamber music and entrepreneurship), Associate Professor Margaret Donaghue (clarinet), and Associate Professor Svet Stoyanov (percussion) performed new works accompanied by poetry and visual art.

Ensemble Ibis performed music by Melinda Wagner, the 2019 Frost Distinguished Visiting Composer-in-Residence; and guest ensemble Switch performed new compositions by Professor Lansing McLoskey, Associate Professor Charles Norman Mason, and Associate Professor Dorothy Hindman. ||

2020 Frost Composer-in-Residence

George E. Lewis is the 2020 Frost Distinguished Composer-in-Residence, and will give private lessons and master classes to student composers at the Frost School of Music throughout the year.

Lewis is the Edwin H. Case Professor of American Music at Columbia University. A composer, electronic performer, installation artist, trombone player, and scholar in experimental and computer music, he has been honored with a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. ||

JOAO FELIPE DA FRAGA



EILEEN BARROSO

Seventh Annual Robert Kelley Memorial Lecture Series

CAROL OJA, Professor of Music at Harvard University, was the guest lecturer for the seventh annual Robert Kelley Memorial Lecture Series at the Frost School of Music on February 21. The topic was "Marian Anderson and Racial Desegregation of the American Concert Stage" and focused on how singer Marian Anderson's debut at the Metropolitan Opera House in 1955 broke through the opera company's long-standing Jim Crow practices. Oja revisited the campaign waged by the NAACP and Anderson's manager, Sol Hurok, to gain equal access to concert halls and major performance institutions. ||



KRIS SNIBBE

Supergroup CNCO Performs Rare Intimate Benefit Concert

IN A UNIQUE COLLABORATION with the Latin Grammy Cultural Foundation (LGCF), the Frost School of Music hosted an unplugged fundraising concert on February 8 featuring Latin Grammy-nominated supergroup CNCO. Ticket proceeds will benefit the Frost School and the LGCF.

The performance drew fans from as far as Philadelphia, who jumped at the opportunity to have a rare, up-close-and-personal concert experience with CNCO (Richard Camacho, Erick Brian Colón, Zabdiel De Jesús, Joel Pimentel, and Christopher Vélez).

To open the concert, Latin Grammy award-winning faculty member Dafnis Prieto led a combined ensemble of Frost and LGCF students in a high-energy set, followed by an exciting performance by CNCO. Several students were invited to the stage to join CNCO's back-up band.

JOHN PARRAGETTY IMAGES



The event was the brainchild of two #FrostBuilt alumni now establishing their music industry careers at their respective organizations—Dennis Lejardi, B.M. '17, senior events planner at the Frost School, and Kevin Forte, B.M. '18, development specialist at the LGCF. ||

Trailblazer Keeps Moving Forward

IMOGEN HEAP, a double-Grammy-winning singer-songwriter, became a household name in 2006 when she was nominated for Best New Artist in the 49th Annual Grammy Awards. While her music and songwriting remain an integral part of her career, Imogen has created her own space within the music industry. She is co-founder and developer of MiMu Gloves; a wearable technology that allows her to create music and perform live without the use of instruments.

Prior to the start of her 2019 U.S. tour, Imogen Heap stopped by the Frost School of Music to hold a masterclass. Not only did she demonstrate how this new

technology can expand the creativity and potential of any musician or songwriter, she spoke to students in the Music Business and Entertainment Industries program about what it takes to 'make it' in music.

"There is no formula, which makes it hard," Heap said. "It's more of a state of mind. Get out there, make friends, meet people, read, learn; get excited, and just keep going."

She described her success, and the success of others, as "happy accidents," and encouraged students to embrace any opportunity to create their own paths within the industry. ||



Drummer Grooves at Frost

Gregg Bissonette, one of the most versatile drummers on the music scene today, was a guest artist in the Department of Studio Music and Jazz in September. He generously shared his expertise on a wide range of topics that ranged from shuffle groove variants in a drum set clinic to an informal discussion about his audition with Stevie Wonder.

"His wealth of experience enabled him to educate our students about the practical aspects of being a musician in today's world," says faculty member Stephen Rucker, B.M. '79, M.M. '83.

Bissonnette also rehearsed and performed a concert with both the Frost Concert Jazz Band and Frost Studio Jazz Band to an enthusiastic crowd in Gusman Concert Hall. ||



Guest Artists

Jazz Legend Imparts Seven Decades of Experience



Students in the jazz vocal ensemble Extensions perform with NEA Jazz Master Sheila Jordan, right



genre," says Associate Professor and Jazz Voice Program Director Kate Reid, M.M. '96, D.M.A. '03. "At 91 years young, she has been singing and working for more than seven decades, sharing her artistry and love of bebop, improvisation, swing, vocalese, and the subtlety of a great lyric with audiences all over the world."

Jordan began singing in Detroit as a teenager where she was exposed to bebop at its onset by one of its most well-known and most integral originators, Charlie "Bird" Parker. She and Bird became "dear friends" and remained close until Bird's passing in 1955. Jordan was honored as an NEA Jazz Master in 2012.

"One could say Ms. Jordan is a descendant of Bird and has made it her mission to keep the bop language prevalent and alive through vocal music of the jazz genre by performing and teaching around the globe," Reid says.

During her concert set Jordan also regaled the audience with stories about her life, her journey in the music business, the music she loves so deeply, and the many musicians who helped shape her life and career in jazz. ||

JAZZ SINGER SHEILA JORDAN spent two days at the Frost School of Music in November, first presenting a masterclass on solo jazz singing, then rehearsing and performing a one-hour solo set with the rhythm section from the Extensions jazz vocal ensemble, in tandem with the Frost Jazz Vocal program's semester-end concert.

"Not many would argue that Ms. Jordan is the last remaining vocal connection to the bebop era of the jazz

British Invasion—Latin Style!

JAZZ ROOTS at the Adrienne Arsht Center opened its 2019-2020 season on November 1 with British Invasion—Latin Style!

featuring the Frost School's Henry Mancini Institute Orchestra led by resident conductor Scott Flavin.

Co-hosted by Rolling Stones saxophonist Tim Ries and Frost Dean Shelly Berg, the concert featured José Feliciano and Arturo Sandoval, plus singers Fantine, Kate Reid, and Lucy Woodward.

"Popular music like blues, jazz, and rock originated almost exclusively in the United States," Ries said in his opening remarks. "But in the 1960s, groups of young British rock and jazz performers began finding their own musical voice. When the Beatles came to America and played on

The Ed Sullivan Show, it tilted the world on its axis. Today we call it the British Invasion, but it was more than an invasion; it was a triumph that rocked the world of music."

Dean Berg, Lecturer Stephen Guerra, Jr., and HMI Fellows Spencer Clarke, Seth Crail, Eli Feingold, and Alan Hsiao arranged music by the Beatles, Rolling Stones, Eric Clapton and Elton John especially for this concert, "with the rhythm, flavor and spice of our Caribbean and Latin American neighbors," Berg says.

"Think "Crocodile Rock" in bachata style, and "Spoonful of Sugar" as a mambo!"

The show closed with the full cast in a swinging rendition of the Beatles hit, "I Saw Her Standing There." ||



Arturo Sandoval, left, performs with Associate Professor Kate Reid and the Henry Mancini Institute Orchestra

Red Carpet Rolled Out for New HMI Artistic Director

MARIA SCHNEIDER, five-time Grammy award winning recording artist, composer, and NEA jazz master, conducted her debut concert as artistic director of the Frost School's Henry Mancini Institute Orchestra (HMI) on January 25, alongside saxophone artist Donny McCaslin.

Schneider was named the artistic director of HMI last spring (see Score 2019). She was in residence at Frost for a week in the fall to begin collaborating with HMI students and again in January to prepare for the concert. McCaslin was featured on David Bowie's last album *Blackstar*, and has a robust career as a soloist and band leader.

Seth Crail, B.M.'19, a graduate student who was selected to arrange one of the songs for the celebratory evening, is enthusiastic about Schneider's appointment. "She encouraged me to not be afraid of writing in the extreme ranges of the violin and to include more

players to fill out the orchestration," says Crail about the mentorship he received from Schneider in preparation for the performance. "I have so far to go, and I've never been more excited about it in my life."

The Frost

School's HMI Orchestra is comprised of 65 graduate student musicians, including several arrangers and composers. The orchestra often works with artists on the cutting edge of today's music to create unique and contemporary blends of multiple genres. ||



JENNY ABREAU

HMI Artistic Director
Maria Schneider, right,
with saxophonist
Donny McCaslin, left,
in Gusman Concert Hall

Masterclass with International Megastar Yoshiki

Yoshiki, the classically-trained pianist, rock drummer, and leader of the rock group X Japan, shared his passion for music during a masterclass at the Frost School of Music.

Fans of Yoshiki sat in Gusman Concert Hall, while thousands of others around the world watched through live streaming channels. Frost School Dean Shelly Berg moderated the class where Yoshiki spoke about his early life.

"I lost my dad when I was 10. He took his own life. Without music, I could never have survived. Music was able to give me this life I live today," said the international superstar, who has more than two million fans on social media.

Yoshiki said he always turned to music as a form of therapy and hopes to one day get involved in the research behind it, even mentioning how he would be interested in taking a course in the unique music therapy program at the Frost School.

"I always think about how I survived my hard times, but I'm still here and breathing because of music," he said. "One day I hope to investigate the feeling music brings to a person. I want to prove it scientifically."

Throughout the class, Berg and Yoshiki shared their experiences working

together on several notable projects including the Golden Globe Awards theme song, along with two sold-out Carnegie Hall performances and a PBS special.

"Every time I work with Yoshiki he always has such a clear vision of what he wants and he doesn't settle for anything outside of that visualization. It takes a lot of courage and clarity to be able to do that," Berg said, who has arranged and orchestrated for Yoshiki for more than two decades.

"Shelly is an amazing teacher who has taught me a variety of things, including orchestration," said the Japanese rock legend, who then surprised and thrilled the audience with a beautiful classical piano performance.

Along with hosting the masterclass, Yoshiki donated \$150,000 to the

Frost School on behalf of his non-profit organization, the Yoshiki Foundation America. In Yoshiki's honor, Berg's office in the Messinger Music Executive Building is now officially named the Yoshiki Dean's Suite. ||



EVAN GARCIA



Exceptional Pianists in the Spotlight



Lindsay Garritson



Aaron Petit



Priscilla Navarro

"let my hair down," he recalls. "I spent a good hour before I played in meditation and prayer... I knew whatever would happen was meant to happen. I went out and enjoyed myself. Having known I brought my best; I was ok with any result. It was a surprise and a huge honor to receive the Gershwin award at the ceremony," he says.

Petit's long-term

ambition is to share the love he has for the arts through scoring films, teaching, and performing.

Priscilla Navarro, M.M.'17, a doctoral student, was named the Piano Grand Prize Winner of the 2019 Heida Hermanns International Music Competition, and also a semi-finalist for the 2020 International Franz Liszt Piano Competition which was unfortunately cancelled due to the coronavirus worldwide pandemic (the organization hopes to reschedule at a future date).

Born in Peru, Navarro often performs internationally. She returned to her home country in early fall to perform at the 19th Festival Internacional de Música de Cámara, organized by the Asociación Parnassus de la Música. "It is very important to me to share the best of my art with Peruvian audiences and to contribute to the development of the classical music scene there," she says.

In a twist of teacher-student collaborations, Navarro invited Frost Professor of Viola Jodi Levitz to perform as a duo at the festival and to conduct masterclasses at the Universidad Nacional de Música and at the School of the Arts of the San Agustín National University. "I am so proud of our extraordinarily talented and entrepreneurial student Priscila Navarro who brought this tour together," Levitz says. "It reinforced a warm hemispheric connection between the Frost School and Peruvian music universities, and showed what the Frost School is all about to Peru's enthusiastic classical music fans." ||

FRESH OFF COMPETITIONS and concerts in major venues such as Carnegie Hall, pianists studying with Professor Santiago Rodriguez at the Frost School of Music are making a splash on the international scene.

Lindsay Garritson, a top prizewinner at the Montreal International Piano Competition and doctoral piano candidate at Frost, made her Carnegie Hall solo recital debut on November 11, performing the world premiere of Carl Vine's Piano Sonata No. 4. She will reprise the work in Australia and Singapore later this year. She also released a new solo album *Aphorisms*, and was featured on the cover of *International Piano* magazine.

Garritson credits the mentorship she's received from Frost professors for her continuing rise. "The overall atmosphere of learning at the Frost School has been one of support and striving for excellence," says Garritson. "I can't imagine a better program which caters to and enhances my professional life as a pianist."

Aaron Petit, an undergraduate piano major with several competition wins had taken a couple of years off from the stress of preparing for them. "I knew I was ready, but the talent pool is gigantic," he says.

This fall, Petit earned the top prize and the critic prize at the 2019 George Gershwin International Competition in New York.

"I felt that I played a very solid semi-final round, and when I found out I made the finals, I relaxed a bit and

Songwriter Inspires Hope and Healing After Tragedy

SAWYER GARRITY was among the students at Marjory Stoneman Douglas High School in Parkland, Florida the day of a tragic school-shooting in February 2018. Immediately following, she began channeling grief through music, alongside fellow student Andrea Pena. Together, they composed "Shine." Their song has since inspired the foundation Shine M.S.D., and is the namesake for Camp Shine, a free arts therapy camp that allowed Stoneman Douglas students to process their shared trauma through music, drama, and visual arts.

Now a Media Writing and Production student at the Frost School of Music, Garrity received an invitation

from Dr. Felicia Marie Knaul, Director of the University of Miami's Institute for Advanced Study of the Americas, to participate in the Women Leaders Global Forum in Reykjavik, Iceland, November 17-20, 2019.

At the forum Garrity spoke about her experience with gun violence and how she used music to start the healing process. "Being able to spread the message of "Shine" is so important to me," she says. "I hope to make people realize that discussing the healing after trauma is just as important, if not more, as discussing the event itself." ||

GONZALO MEZA



Disney Internship Provides Priceless Experience

JEREMY ZACUTO, a music engineering technology (MUE) major, was selected as the only Disney Animation Careers music intern at the Walt Disney Animation Studios in Burbank, California

from June to August 2019.

As part of his internship, Zacuto composed the music and sound design for a short animation film *Maestro*, made with other interns who specialized in animation, lighting, story, and environment. "The whole experience of working in an animation studio was new to me, as well as

the scoring sessions," Zacuto says. "I learned a lot about the detailed artistry that goes into animated Disney films. Every frame is dealt with care."

Zacuto also participated in the recording of the soundtrack to the animated feature *Frozen II*, as a music production archivist intern. "I had to dictate all the

musical changes that were happening from each take to the next, as well as any dialogue in the control room that was relevant to the musical changes on the score," he says. "I was also responsible for recording the "fritz" mic, a binaural microphone that is used for spatial reference of the orchestra when the engineer mixes the score." An added bonus was that he could put on headphones and listen to the orchestra as if he were in the live room with the conductor. "It was really cool!"

While working on *Frozen II* he was mentored by Frost MUE alumni David Boucher, B.M. '97 and Kevin Harp, B.M. '98, both experience recording and mix engineers with long lists of professional movie credits. "I could ask them questions on their decision-making or taste," Zacuto says. "Sometimes, if it was appropriate, I would ask how they used a specific plugin."

Upon his return to Frost in the fall, Zacuto felt more confident about doing projects in his MUE digital audio and post production classes. "I had the mindset to push my own boundaries, like I had done in the summer," he says. ||



Stamps Scholar Lands Principal Tuba Position

Thomas "TJ" Graf, a graduating senior, was appointed principal tuba of The Florida Orchestra in the fall. It is the first time in 20 years that an undergraduate has earned a principal tuba position with a major orchestra in the United States. While at Frost he performed in the Frost Symphony Orchestra, Frost Wind Ensemble, and Stamps Brass Quintet, and was an orchestral fellow and principal tuba of the Aspen Festival Orchestra. ||

VERSATILE LIGHT STUDIO





MUSICAL MASTER **GERARD SCHWARZ** SCALES NEW HEIGHTS AT FROST

A Compassionate Maestro



BY JORDAN LEVIN

Gconductor Gerard Schwarz is a man who likes to say yes. Yes to music, yes to opportunity, yes to trying new things and taking chances. "If someone asks me to do something my initial reaction is yes," says Schwarz. "You make it happen."

Early one February morning, he was busy saying yes to the dozen Frost graduate instrumental students in his conducting seminar in Clarke Recital Hall in the Weeks Center for Recording and Performance. Some are nervous in front of the famous maestro but eagerly lift the baton to try. Schwarz, alternately jovial and incisive, has everyone take a turn leading Debussy's *Prélude à l'après midi d'un faune* ("Prelude to the Afternoon of a Faun"), coaxing, joking, pushing, finding something encouraging and insightful to say to each.



Gerard Schwarz at his debut with the Frost Symphony Orchestra

JENNY ACREAU
"Everything has to feel organic," he says. "Think of the words flowing and fluid—relax!"

Easy to say for Schwarz, who started his astonishing career as a legendary principal trumpet at the New York Philharmonic, moving on to 26 years as music director at the Seattle Symphony;

conducting numerous top orchestras and leading renowned music festivals; making hundreds of recordings; receiving scores of awards and accolades including seven Emmy Awards and 14 Grammy nominations.



At this apex, he could easily have rested on a towering mountain of laurels. Instead, he said yes to a new adventure and the only thing he hadn't done: a fulltime job in academia. Last fall Schwarz was named Distinguished Professor of Music; Conducting And Orchestral Studies at the Frost School of Music, leading the Frost Symphony Orchestra. This fall he aims to launch a new graduate conducting program.

His star status makes his hiring a coup for the University of Miami, says President Julio Frenk. "Maestro Schwarz's stature in the arts... is tantamount to the renown of a Nobel Laureate in the sciences," says Frenk pictured center right with Schwarz. "His arrival at the Frost School of Music is emblematic of the excellence that makes the University of Miami a magnet for talent."

For his part, Schwarz is thrilled at the opportunity to pass on his rich experience and passion for music at an institution where innovation is central.

"If there's a place for me in the world of universities the Frost school is it," he says. "It's a great school, with students and faculty with the willingness to continue to grow. We are constantly challenging what we do educationally."

Challenge has been central to Schwarz. His Jewish parents—doctors fresh out of medical school—escaped Vienna and the Holocaust in 1939 for Weehawken, New Jersey. They raised their son and his two older sisters in the Viennese cultural tradition, constantly taking them to concerts, ballet and opera. When Schwarz was 7, a performance of the opera *Aida* changed his life. "I heard those wonderful herald trumpets in the final act and that was it," he says. "I wanted to play the trumpet."

He graduated from New York's High School of Performing Arts and The Juilliard School, and played with the likes of the Metropolitan Opera, New York City Opera, one of America's first two brass quintets, and the famed Leopold Stokowski's American Symphony Orchestra at Carnegie Hall. In the '60s the city was bubbling with artistic activity, and Schwarz learned from



geniuses like Aaron Copland, Samuel Barber, Leonard Bernstein, and Milton Babbitt. He went on to be co-principal trumpet at the New York Philharmonic, and a local legend.

"He was the best trumpet player of his generation by far," says Frost viola professor Jodi Levitz, who attended Juilliard after Schwarz. "An incredibly gifted musician."

Life seemed perfect. "I was living my dream," Schwarz says. "I loved working with great musicians, great conductors, playing great music. How thrilling is that?"

As it turned out, not thrilling enough. "I wanted to be more involved in music making," he says. "I thought the way I could do that was by being a conductor. I just wanted to grow as an artist."



"His arrival at the Frost School of Music is emblematic of the excellence that makes the University of Miami a magnet for talent."

After only four years with the New York Philharmonic, he left in 1977. He had a fallow six weeks ("It seemed like six years"), but soon became music director of the New York Chamber Symphony. In 1982 he became music director of the Mostly Mozart Festival (staying almost 20 years), and joined the Seattle Symphony in 1983.

A dizzying career followed. Schwarz built the Seattle Symphony into a world-class ensemble artistically and institutionally. Conducting around the world, he became renowned for the breadth of his repertoire, profound musical understanding and lush, detailed sound. He championed neglected 20th century American composers, commissioned new music, and added to the repertoire with his own compositions.

His experience as an instrumentalist enriched his approach to conducting and interpreting music.

"I know how hard it is," he says. "Your job is to bring out the best in an orchestra, to make the environment conducive to making music. I saw so many conductors not deal with musical issues, especially phrasing. When I left the Philharmonic, I said that if I become a successful conductor, I will be known for what I do with phrasing, momentum, structure—the overarching thinking of the work."

He was driven by an insatiable curiosity and boundless enthusiasm for music.

"It's a world that never ends," Schwarz says.

Though passionate about education (he created a free online curriculum for Khan Academy that reached seven million people) the one area he hadn't considered was academia. Then, in the summer of 2018, Frost's professor of tuba and euphonium Aaron Tindall, who was teaching under Schwarz at the Eastern Music Festival in North Carolina, asked if he'd be interested in a vacant position at Frost.

"It's a great school, with students and faculty with the willingness to continue to grow. We are constantly challenging what we do educationally."

Naturally, Schwarz said yes. That fall he spent a week on campus, and was immediately compelled.

"I was shocked at how good the orchestra was, and at how quickly they embraced my ideas," he says. He recognized a kindred adventurous spirit in Dean Shelly Berg. "He thinks out of the box," Schwarz says. "He is one of the great leaders in the world of music education, changing the culture in remarkable ways. Even his choice of me is that."

The dean saw in Schwarz the rare combination of excellence and innovation that distinguishes the school.

"Maestro Schwarz personifies our Frost Method Curriculum®," Berg says. "Gerard has created iconic organizations and raised the bar everywhere he has been. He will help us achieve new heights."

Schwarz was appointed to his new position at Frost at the beginning of the 2019-2020 academic year, after an intensive international search that drew outstanding candidates.

The opposite of the cliché of the arrogant conductor, Schwarz is friendly, receptive and down to earth, always willing to listen to a student preparing for an audition or talk about a score.

"He's really open and willing to become part of the musical fabric of this school," says Levitz. "I think he sees more students than any of us."



His vast achievements on both sides of the baton have inspired the players and raised the Frost Symphony Orchestra to new pinnacles, their concerts receiving strong reviews and selling out frequently.

"People feed off his energy and knowledge, and the stories he can tell because of that wealth of experience," says Royce Lassley, a graduate student in violin performance

and a Frost Symphony Orchestra concertmaster. "Our performances come together beautifully because he has a trust in the orchestra."

Central to Schwarz's impact has been the way he combines his passion for music with humanity.

"An essential quality of great teachers is empathy," says Scott Flavin, conductor of the Henry Mancini Orchestra, who is working closely with Schwarz on teaching and launching the conducting program. "He immediately understood where the students were and how to give them what they needed. He's very warm, yet his expectations are at the highest level."

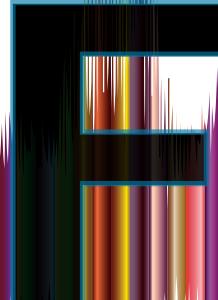
"I've never met anyone with so much fire and confidence," says Greg Cardi, Schwarz's teaching assistant and an aspiring conductor. "He believes in everyone so much, and that brings out the best in everyone."

Schwarz has happily settled into a new home in Coral Gables with his wife Jody, a flutist turned novelist. (They have four adult children.) He is immersed in auditioning students and shaping the conducting program, another peak to ascend. But he seems just as thrilled at how the orchestra is improving, and teaching every student that he can.

"What we're doing is education," he says. "My interest is in trying to help, and be part of the artistic growth of anyone who wants to be part of my class."

"I never thought I would love it this much." ||





FROST MUSICIAN MAKES MEMORABLE HITS WITH

FEDERICO VINDVER, B.M. '08, alumnus, pianist, songwriter, and producer to the superstars, has a 12-hour day ahead of him, one that will take him well into the night. But he's eager—and grateful—to describe how the Frost School of Music at the University of Miami (UM) led to his chart-topping career.

"You learn so much, both in the classroom and outside," says Vindver about his formative years at the Frost School. "And it's like a tight family. Every teacher knows you, knows your story, your background, your abilities. What you get is customized learning, pretty much all of the time."

The past two years have been a dream-come-true for the Argentine who fell in love with music by listening to the radio and learning to play piano and guitar in an elementary school music class in Buenos Aires. In the past few months alone, several of Vindver's productions have appeared on top *Billboard* charts, garnering the attention of music news media and fellow artists.

He was the only other musician, aside from Kanye West, to get credits on 10 different tracks in West's new album, *Jesus is King*, which debuted at No. 1 on the *Billboard* 200 albums chart. Every one of those tracks landed on the *Billboard* Top 100 as well.

He also produced and wrote four tracks for Coldplay's *Everyday Life*, which debuted as a chart-topper in Europe weeks later. He has ranked at No. 5 on the Hot 100 Songwriters list, and No. 10 on the Hot 100 Producers, No. 8 on the Hip-Hop Producers, and No. 2 on the Christian Songwriters lists.

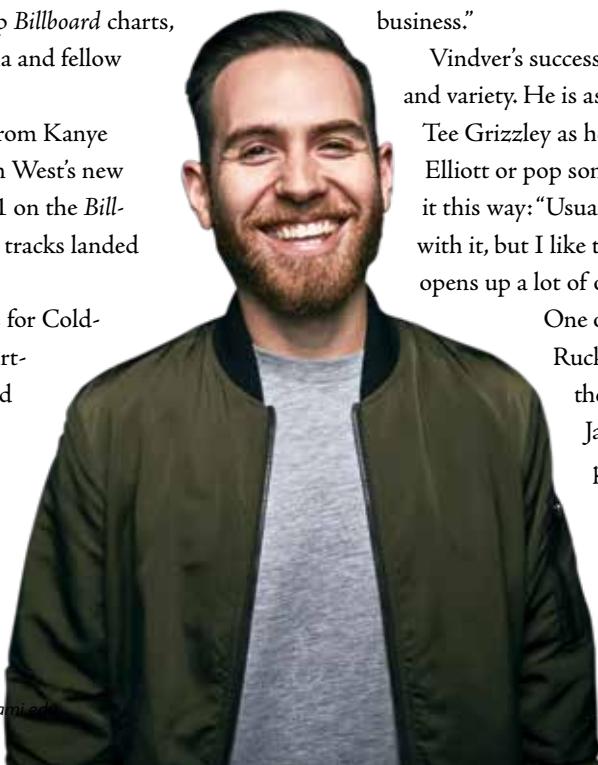
Rolling Stone magazine labeled it "a breakout moment" for Vindver, but

it's been a hard-earned breakout that surprises no one who has followed his trajectory. He has written, toured or produced songs for Mariah Carey, Ricky Martin, Jennifer Lopez, Lauryn Hill, Pitbull, Pharrell Williams, Zayn, Muse, Alejandra Guzmán, Joss Stone, Chance the Rapper, Armin Van Buuren—and that's not even close to a complete list. Before the latest accolades, Vindver worked as a producer, arranger and musician on albums that went on to earn four Grammy Awards, including Ricky Martin's *A Quien Quiera Escuchar* and Pitbull's *Dale*.

No doubt that Vindver's extraordinary talent and drive account for the success. But he also likes to share it with his alma mater: "They teach you to learn on your own, and they have a way of showing you how to problem solve. That's very important in the real world because things change so rapidly in the music business."

Vindver's successes are notable for their breadth and variety. He is as adept working on hard rap with Tee Grizzley as he is working on ballads with Missy Elliott or pop songs with Mariah Carey. He explains it this way: "Usually people choose a style and stick with it, but I like to challenge myself. Being versatile opens up a lot of opportunities."

One of his Frost professors, Steve Rucker, a lecturer and ensemble coach in the Department of Studio Music and Jazz, says Vindver's musical taste and piano playing were forward-thinking and he exhibited a curiosity and pioneering spirit while a member of the school's Funk Fusion Ensemble.



JONNA MOICA

Built

MEGASTARS

BY ANA VECIANA-SUAREZ



COURTESY OF ARTISTS



GARY MARELLA



AMY HARRIS/INVISION/AP/SHUTTERSTOCK

Above: Federico "Fede" Vindver is a recording engineer for multi-platinum rap artists such as Timbaland, far left, and Kanye West, far right.

Center, left to right: Vindver with producers Angel Lopez, Wallis Lane, and Timbaland.

"Fede was a good piano player, but he also played very different from the traditional jazz pianist," Rucker says. "There was something else there. He was someone who listened to music that was cutting-edge, and it showed."

Vindver's musical vision and promise arrived early, though it would take him on a circuitous route through several countries and musical styles. He first came upon jazz as a teen in Buenos Aires, when a friend gifted him a cassette. That fateful discovery launched

him on what would turn out to be his lifelong passion. By the time he was 15, he was working paying gigs. "It felt great to be making money by playing the music I loved," he recalls.

He enrolled at a local university in Buenos Aires as a computer science major, "which, without me knowing it at the time, would help when I got into production later."

He also took jazz piano lessons from Diego Schissi, B.M. '96, which served to confirm his intent to pursue the genre. Meeting

Schissi was also his first introduction to the Frost School of Music. "He had gone to school at UM and told me, 'This is where you go to learn,'" Vindver says. "He was such an amazing musician. I wanted to do what he did."

However, the devastating economic crisis in Argentina in 2001 would wreak havoc on Vindver's educational plans. At age 19, he moved to Spain and then to Mexico, where he survived by playing gigs at hotels.

He then began researching music schools and was elated when he was offered a full scholarship at the Frost School after an audition; he enrolled in 2004. "I knew that people in the industry would visit UM just to scout and hire musicians."

But challenges still lay ahead. "I spoke almost no English and I had been in Miami only once before, as a tourist," he says.

The decision to move to Miami proved prescient, however. Within days, he was forging friendships with professors and students, and getting hired to play in bands. His first job was a recording session at the invitation of a fellow student, jazz drummer Omar Tavarez, '05, who would later become rapper Pitbull's music director.

Miami is, if anything, a melting pot of people and music, and Vindver helped himself to that feast with both hands. Eager to play as many gigs as he could, he was recruited to play at an African-American church. The fact that he was just learning about



"They teach you to learn on your own, and they have a way of showing you how to problem solve. That's very important in the real world because things change so rapidly in the music business."

contemporary R&B and gospel didn't stop him. He just double-downed on his research and learned from other musicians at the church.

"I did my homework, a lot of it," he says. "I felt that if I had left my country and family, I wanted to learn as much as I could."

And learn he did, some in the classroom, or with Frost ensembles, or coached by piano teacher Vince Maggio; some at

CONGRATULATIONS TO ALL OF OUR OUTSTANDING ALUMNI WHO ARE

Read about the accomplishments of these and other stellar Frost alumni in Class Notes beginning on page 36. All Frost alumni are invited to tag their social media posts on Facebook, Instagram, and Twitter with #FrostBuilt and #FrostSchoolUM.



Music Engineering Technology
MIKE CHEMISTRUCK
B.S. '12
Senior Software Engineer, Microsoft



Media Writing and Production
JACOPO TRIFONE
M.M. '17
Video Game Sound Designer



MADE
ALICE KIM
B.M. '19
Singer-songwriter, Hunjiya



Music Business and Entertainment Industries
OLGA CARDONA
M.M. '08
V.P. Administration and Marketing, Universal Latin



AP Live
ERIN PUCKETT
M.A. '18
Marketing Coordinator, Promotions & Partnerships Los Angeles Philharmonic Association



Brass
BRIAN LOGAN
D.M.A. '18
Senior Airman, U.S. Air Force, Heritage of America Band



Composition
STEVE DAYNEW
B.M. '06
Instructor of Arts Leadership, Eastman School of Music



Woodwinds
PAUL CHININ
D.M.A. '19
Principal Oboe, Great Falls Symphony and Chinnock Winds



Conducting
CRAIG MACKENZIE
D.M.A '19
Associate Director of Bands, San Jose State University



Percussion
DMITRII NILOV
B.M. '16
Educational Artist, Vic Firth Mallet Company

the weekly gigs he picked up around town. Those gigs, including one as pianist for hip-hop artist Lauryn Hill, would later lead to a post-college touring career with Jennifer Lopez, Ricky Martin, and Franco de Vita.

Frost's reputation also made some of this possible. "UM is at the center of the music scene in Miami," he adds.

From Rucker, he says he learned the importance of inspiration.



"I did my homework, a lot of it... I felt that if I had left my country and family, I wanted to learn as much as I could."

"He enters a room and you just want to play so good," Vindner says. "I've never forgotten how he made me feel. I want to do the same whenever I'm in the studio."

When asked for advice, he tells students to challenge themselves and seize opportunities provided by Frost connections. Network, network, network, he suggests. "The key is to get real-world experience as soon as you can."

His education at the Frost School also helped him in a unique way: To avail himself of what he was offered both on and off campus, he learned the essential art of organization. "I had to have a system to get things done," he says. "And now that my to-do list is ginormous, I still use that organizational system."

Vindner's career is now playing out at vivacissimo. In addition to studio time with established singers Christina Aguilera and

Pablo Alborán and newcomer Paulo Londra, he's writing and recording his own songs, and working with producer/singer/composer Timbaland to release an online platform for producers called BeatClub that Vindner says could "democratize" music by helping producers sell their home-studio finished tracks online

while also connecting them with other artists.

Presently living in Los Angeles and a father to a new baby, Vindner travels occasionally to Miami, namely to work with his publisher Warner Chappell Music. But the lessons from his time at the Frost School, remain with him wherever he is and whether he's writing, producing or playing.

"This is really a very demanding job," he says, "but no matter what, I always remember that I want to be the bright light in a room. I like to create an environment that makes everybody want to be there, making the music they love." ||

#FROSTBUILT.

EVRIKO COZ



Guitar
DOUGLAS LORA
M.M. '06
Guitarist,
Brasil Guitar Duo



Vocal Performance
ZARAY RODRIGUEZ
M.M. '16
Gerdine Young Artist,
Opera Theatre of Saint Louis



Keyboard Performance
ASIYA KOREPANOVA
D.M.A. '16
Concert Pianist,
Artistic Director
Festival Baltimore



Vocal Pedagogy
CARL DUPONT
D.M.A. '15
Assistant Professor
of Voice,
Johns Hopkins Peabody
Conservatory of Music



Keyboard Pedagogy
ANASTASIYA NAPLEKOVA
D.M.A. '16
Assistant Professor,
University of Florida



Choral Studies
KYLE NIELSEN
D.M.A. '17
Assistant Professor
Choral Studies,
Southern Virginia
University



Jazz Instrumental Performance
MIKE PIOLET
B.M. '13
Percussionist,
Hamilton musical



Jazz Vocal Performance
BECKY TUMBARELLO
B.M. '03
Teacher for the Deaf and Hard of Hearing,
NYC Dept. of Education



Musicology
RAFAEL TORRALVO
M.M. '18
Founder and Artistic Director,
Encontro Internacional de Cordas



Studio Jazz Writing
ALEX BROWN
M.M. '18
Pianist, composer,
Yamaha Artist



Music Education
ALEXANDRA COLAZZI
B.M. '18
Mezzo-Soprano,
Concert Soloist



Jazz Pedagogy
LOWELL RINGEL
B.M. '16, M.M. '18
Bassist, composer,
bandleader



Music Therapy
EVELYN ERWIN
B.M. '13
Board Certified Music Therapist II



Assistant Professor Valerie Coleman acknowledges a standing ovation after the Philadelphia Orchestra debuts her full orchestra version of *Umoja*

BY MAYA BELL

JESSICA GRIFFIN

STANDING ON THE EDGE of the stage, Valerie Coleman was awestruck the first time she heard the Philadelphia Orchestra rehearse *Umoja*, the signature piece that the flutist and composer wrote more than 20 years ago for her woodwind quintet and recently expanded for the orchestra's season-opening concert in September.

"I have to admit when the violins dug in on the first notes with that glorious, golden Philadelphia sound I got weak in the knees," says Coleman, the founder and creative force behind the acclaimed genre-bending Imani Winds ensemble and now assistant professor of Performance, Chamber Music, and Entrepreneurship at the Frost School of Music. "It was beyond my wildest imagination that they chose to commission me to write this piece."

The commission was particularly noteworthy for Coleman, who has spent her career making classical music more inclusive. The Philadelphia Orchestra invited Coleman, recently named

Performance Today's Classical Woman of the Year, to launch its year-long showcase of women composers to "strengthen the role of women in classical music."

But her appearance on the opening-night stage in Philadelphia, and again a month later when the orchestra took *Umoja* to New York City's Carnegie Hall, was even more significant because she is an African-American woman composer who has spent her life becoming the kind of role model she rarely saw in her youth.

As the *Philadelphia Inquirer's* classical music critic Peter Dobrin noted in his review of the Philadelphia Orchestra's premiere of *Umoja*—which means "unity" in Swahili—it marked the first time the 120-year-old orchestra had performed a classical work by a living African-American woman composer.

"What took them so long, and why does it matter?" Dobrin asked, quickly answering the latter question. "Coleman's identity is an important factor to many, but especially to children all over who may never have thought this world was open to them—as composers and listeners."

Opening the world of classical music to people of color is what drove Coleman—who began composing at age 7, started flute lessons at 11, and had written three orchestral works by 14—to form the Grammy-nominated Imani Winds in 1997 with three

other African-American woodwind musicians and one Latina while in college.

"We really wanted to break down the barriers with audiences because, after all, classical music has long been considered such an exclusive thing, and for people of color, you feel that doubly so," Coleman says. "When things become more inclusive on a musical level then the artistry has room to grow. One needs to expand the path for musicians to grow."

Coleman grew up in Louisville, Kentucky, the youth orchestra she played in was filled with African-American children. But when she arrived at Boston University as an undergraduate music major and later earned a master's degree at Mannes School of Music, she was the only African-American in the orchestra. "So,"



Valerie Coleman, center, with members of the chamber music group KHAOS, who met at the Frost School of Music

she told National Public Radio years later, "I wondered: What in the world happened here? It came to my mind that role models are needed."

Imani means "faith" in Swahili, and from the first time Imani Winds played together, Coleman had faith that their

music would connect with diverse audiences in a special way.

She was right. Weaving a tapestry of urban-classical roots with everything from Afro-Cuban jazz to Jewish klezmer,

W

HEN THINGS BECOME MORE INCLUSIVE ON A MUSICAL LEVEL THEN THE ARTISTRY HAS ROOM TO GROW. ONE NEEDS TO EXPAND THE PATH FOR MUSICIANS TO GROW.

Imani Winds filled concert halls by challenging the stereotype of a woodwind ensemble. The group played scherzos about moonshine in the Mississippi Delta, motifs based on Morse Code, and tributes to legendary African-Americans. Along the way, Imani Winds garnered awards and commissions across the U.S. and around the world.

Although Coleman no longer tours with Imani Winds, she is by no means turning her back on the small-group chamber music ensemble where she carved her own path to success. The Imani Winds Chamber Music Festival she founded in New York City nine years ago draws hundreds of advanced students from around the world. And, as she notes, she was attracted to the Frost School in large part by the opportunity to develop the school's chamber music offerings across the school's departments, a goal that aligns with the Frost School's strategic plan to nurture musicians who can forge their own careers.

"Because of its portability, chamber music is a gateway to a musician's success," Coleman says. "Too often, conservatory-trained classical musicians hit a dead end when they go out into the world because they aren't taught how to do for themselves. Chamber music not only teaches collabo-



Valerie Coleman reacts with happiness as NPR host Fred Child, center, announces her selection as *Performance Today's Classical Woman of the Year* on internet Livestream.

ration and how-to commission new works, it teaches you how to make a living in any kind of setting—whether it be a major concert hall, an education outreach concert, or a club."

Horn player and doctoral candidate Caiti Beth McKinney says she and four other female students from France, Greece, Panama, and the U.S. were inspired by Coleman to start their own woodwind quintet, KHAOS, and asked the composer and flutist for advice. "I've never had such intense coaching as a group, and never as much coaching on how to stay a group," McKinney says about her interactions with Coleman. "There's so much more to music than reading notes on a page, and she knows and shares it all—through music coaching, career coaching, and life coaching." ||

Welcoming New Faculty

NEW AWARD-WINNING FACULTY AT THE FROST SCHOOL OF MUSIC BRING A BROAD RANGE OF EXPERIENCES TO ENGAGE STUDENTS IN NEW WAYS OF LEARNING AND FLOURISHING. WITH EXPERTISE RANGING FROM MUSICOLOGY TO MUSIC BUSINESS, THESE RENOWNED PROFESSORS AND LECTURERS ARE AT THE PINNACLE OF THE PROFESSION. THEIR VIRTUOSITY AMPLIFIES THE SCHOOL'S MISSION TO INSPIRE AND EDUCATE THE WORLD'S OUTSTANDING MUSICAL LEADERS OF TOMORROW.



Gabrielle Cornish, assistant professor of musicology, earned her Ph.D. in musicology from the Eastman School of Music and is the recipient of two teaching awards. Her research broadly considers music and everyday life in the Soviet Union, in particular the intersections between music, technology, and the politics of socialist modernity after Stalinism. Her research in Russia was supported by the Fulbright Program and she was awarded a Cohen-Tucker Dissertation Research Fellowship, a Mellon/ACLS

Dissertation Completion Fellowship, and an honorary Alvin H. Johnson AMS-50 Fellowship from the American Musicalological Society. Her writing has appeared in the *Journal of Musicology* and the *Slavic and East European Journal*, and she has bylines in *Slate*, *The Washington Post*, and *The New York Times*. She has also appeared as a guest to discuss Russian history, culture, and politics on *NBC Nightly News*, *BBC World Service Television*, and *BBC Radio Newsday*.



Kim Josephson, professor of voice, is hailed as one of opera's most versatile baritones. He is a regular guest of leading opera companies including the Metropolitan Opera, where he has performed more than 250 performances of 29 roles including Rigoletto in *Rigoletto*, Germont in *La Traviata*, Marcello in *La Bohème*, Enrico in *Lucia di Lammermoor*, and Belcore in *L'Elisir d'Amore*, to name a few. He has also appeared at the Lyric Opera of Chicago as Eddie Carbone in *A View from the Bridge*,

and with the Vienna State Opera, Spoleto Festival U.S.A., Seattle Opera, Houston Grand Opera, Baltimore Opera, Cincinnati Opera, Connecticut Opera, Sarasota Opera, and Tulsa Opera. Josephson earned B.M. and M.M. degrees from the University of Houston and is the recipient of many honors including a William Sullivan/George London Foundation Award, Baltimore Opera Vocal Competition, Enrico Caruso International Vocal Competition, and Loren Zachary Foundation Award.



Gerard Schwarz, distinguished professor of music for conducting and orchestral studies, also serves as music director of the All-Star Orchestra, Eastern Music Festival, Palm Beach Symphony and Mozart Orchestra of New York. He is conductor laureate of the Seattle Symphony and conductor emeritus of the Mostly Mozart Festival. His discography of over 350 albums showcases collaborations with some of the world's greatest orchestras including The Philadelphia Orchestra, London Symphony, Berlin

Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony, and Seattle Symphony, among others. In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including Emmy Awards, Grammy nominations, ASCAP Awards and the Ditson Conductor's Award. He was the first American named Conductor of the Year by *Musical America*.

Guillermo Page, B.B.A. '96, M.B.A. '98, assistant professor of practice in the Department of Music Media and Industry, earned bachelor and master's degrees from the Miami Herbert Business School at the University of Miami, specializing in marketing and international business. A seasoned record label executive in both indie and corporate settings, Page began his career at Vedisco Records, then led the strategic marketing divisions of BMG U.S. Latin and EMI Latin America, and was

soon after promoted to vice president of EMI Marketing at their U.S. Latin operation. He has also served as senior vice president of commercial and sales at Sony Music Latin, and senior vice president of sales and strategic products for Universal Music Latin Entertainment. Page earned a second graduate degree in 2018 specializing in digital marketing, brand development, and marketing analytics. In addition to teaching music business courses at the Frost School, he is an industry consultant.



Carlos Abril Named Associate Dean of Research and Honored with Phillip Frost Teaching Award

Professor of Music Education Carlos Abril, B.M. '93, was named the inaugural associate dean of research for the Frost School of Music this academic year. It is a new position that interfaces with the school's executive and school councils, music research faculty, and the University of Miami's Office of Research Administration.

"I have always found the Frost School to be a vibrant, stimulating, and supportive place to work," says Abril, who received a Ph.D. in music education at The Ohio State University, an M.M. in performance at the University of Cincinnati College-Conservatory of Music, and a B.M. in music education at the Frost School of Music. "In my new role as associate dean of research, I look forward to contributing to that environment by promoting, supporting, and advocating for the research and creative endeavors of my amazing colleagues at the school."

This year Abril was also recognized with the prestigious Phillip Frost Award for Excellence in Teaching and Scholarship for his extensive research focused on issues of equity, cultural diversity, and social justice in music education, and his outstanding contributions as an educator and scholar.

His body of research, which seeks to identify and eliminate visible and invisible barriers to the study of music in schools, is published in numerous journals and book chapters. He co-edited the books *Teaching General Music: Approaches, Issues, and Viewpoints* (Oxford) and *Musical Experiences in Our Lives: Lessons We Learn and Meanings We Make* (Rowman & Littlefield)

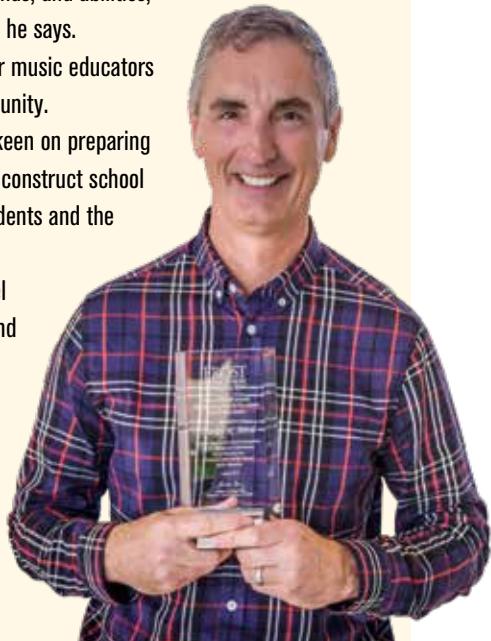
and has published music and instructional materials for World Music Press and McGraw-Hill's *Spotlight on Music*. He has a new book in contract with Oxford University Press.

Growing up as a Latino male in the profession, his topic of research hits close to home. "I was someone who benefited greatly from the study of music in school. This ignited my research interest to examine ways that music education can be made more culturally responsive, equitable, and accessible for all students. I believe strongly that all students, regardless of their financial circumstances, cultural backgrounds, and abilities, have a right to a quality music education," he says.

Abril hopes his research will help other music educators become aware of the needs of their community.

"We at the Frost School of Music are keen on preparing the next generation of music educators to construct school programs that best serve the needs of students and the communities where they live," he says.

Abril has served on the Research Panel for the National Endowment for the Arts and is the chair-elect of the NAFME Society of Research in Music Education. He is a recipient of the Cervantes Outstanding Educator Award, Northwestern University Faculty Honor Roll, and the University of Miami Provost's Research Award.



Faculty Updates

New Lecturers



Matteo Magarotto, lecturer, musicology, teaches music history, bibliography, and analysis. He holds a Ph.D. in musicology from the University of Cincinnati College-Conservatory of Music and his research is focused on Mozart, the Enlightenment, and aesthetics. He has presented at meetings of the Society for Eighteenth-Century Music, chapters of the American Musicological

Society, the Gesellschaft für Musiktheorie, the European Music Analysis Conference, and the Music and Philosophy Study Group of the Royal Musical Association. Prior to his appointment at the Frost School of Music, Magarotto taught at Cincinnati and the University of Missouri-Kansas City, and was a one-year visiting scholar at Cornell University.



Laura Sherman, lecturer, harp performance, has over 30 years of experience as a performer, teacher, writer, editor, and publisher. She is a J.S. Bach specialist and also teaches a Bach for Performers class at the Frost School of Music, open to all instrumentalists and vocalists. An in-demand studio musician, she played on Broadway and is on the original cast recordings for

Wicked and *Hamilton*, and has recorded and toured with Barbra Streisand and others. A graduate of Queens College/CUNY, Yale School of Music, and University of Michigan, Sherman was assistant professor of harp and music studies at Louisiana University from 1999-2000 and adjunct harp and music studies instructor at Hunter College/CUNY from 2000-2003.



Alison Wedding, lecturer, jazz voice, has released four studio albums, recorded with Andy Summers (formerly of The Police), toured as a back-up singer with Kevyn Lettau, and performed with Snarky Puppy, Richard Clapton, Chris Potter, Lionel Loueke, and more. Originally from Dallas, Texas, she earned a B.M. from University of North Texas, then moved onto Melbourne,

Australia where she taught jazz voice for six years, toured extensively, and she was named a semifinalist at the Wangaratta Festival of Jazz Competition. She also won the Gibson-May Award at the London International Vocal Jazz Competition. Wedding was on the faculty of Berklee College of Music for 11 years before relocating to Miami to join the Frost School of Music.

Recently Promoted and Retiring Faculty

Jennifer Grim, associate professor of flute in the Department of Instrumental Performance, was awarded tenure this year by the Frost School of Music.



VERSATILE LIGHT STUDIO
MZACHS

Raina Murnak, D.M.A. '06, and **Daniel Strange**, M.M. '09, were promoted from lecturer to tenure-track assistant professor positions in contemporary and songwriting program areas. **Charles Bergeron**, M.M. '93, was promoted to associate professor of practice in the Department of Studio Music and Jazz, and jazz guitarist **John Hart**, B.M. '83, was promoted to assistant professor of practice.



Gary Lindsay, M.M. '78, founder of the Frost School of Music's jazz writing program, retires at the end May after an illustrious career as a saxophonist, professor, arranger, orchestrator, and author. Alumni of his program are working as composers, orchestrators, music directors, and arrangers for movies, television shows, video games, and live events. "I am so fortunate to have spent the past 40 years teaching jazz writing at the Frost School—and interacting with an amazing and caring faculty, administration and staff," he says. "Love to you all!"

Breaking Out of the ‘Academic Bubble’

TWENTY-FOUR University of Miami faculty, including the Frost School’s Associate Professor of Musicology Melvin Butler, are participating in a year-long Public Voices fellowship aimed at increasing the impact of women and minorities in the public discourse.

The Op-Ed Project’s Public Voices Fellowship is a national initiative at top universities to dramatically increase the public impact of women and/or underrepresented minorities who usually aren’t on the go-to list for commentary or influential forums.

Ethnomusicologist Melvin Butler hopes to play a bigger role in public conversations on the issues of the day. He specializes in African-American and Caribbean music and has written extensively about music’s relevance to many personal, social, and political issues, yet he is rarely called upon to publicly share his insights. “In my case, ethnomusicology touches on race, religion, gender, class and all these areas that are in the news, that are concerns for everyday people,” the acclaimed saxophonist says. “Yet I don’t have a role in the public discourse that I’d like to have. As romantic as it sounds, I want what I publish to make the world a better place. But it gets trapped in this academic bubble.”

Butler’s new book, *Island Gospel*, is the result of extensive fieldwork provides a rare look at Jamaican Pentecostals and their music. It is called a “ground-breaking exploration,” and “insightful” by reviewers.

In bringing the Public Voices fellowship to the University, Vice Provost for Research John Bixby hopes to expand the range of voices and quality of ideas that shape important contemporary conversations. He says he and many others are guilty of “a kind of intellectual laziness” that has unintentionally kept many women and minority voices out of the public discourse.

“Women and minorities may lack influence not because they don’t know things, but because the culture doesn’t permit them access to the journalists and other opinion-makers who can make them known,” Bixby says. “I think that’s true everywhere, but certainly I see it here, where many of us don’t recommend people outside of our circle of colleagues, friends, and acquaintances. We all do it. But if we believe that this is something that shouldn’t be, then we have an obligation to do something about it.”

EVAN GARCIA



Melvin Butler

“AS ROMANTIC AS IT SOUNDS, I WANT WHAT I PUBLISH TO MAKE THE WORLD A BETTER PLACE.”

Joining Butler on the year-long fellowship, which includes four interactive, day-long seminars, one-on-one coaching with top journalists, and monthly calls with media insiders, are 20 female and two other male faculty members whose specialties range from illiteracy and palliative care to kidney disease and criminal justice.

The fellows are sponsored by the Office of the Vice Provost for Research, with additional support from the Sylvester Comprehensive Cancer Center and the Clinical and Translational Science Institute.

“We have so much impressive expertise at UM and this fellowship program will help make sure the rest of the world knows it,” said Associate Provost Susan Morgan, who put the fellowship together and notes that it aligns with the Roadmap to Our New Century by deepening the University’s dedication to diversity and inclusion. “This program also signals the University’s commitment to our own faculty, and we hope that this group will enhance our culture of belonging, which is a clear priority for UM.”

Class Notes

1970s

Curtis McConly, B.M. '76, orchestrated



and released several works, including "Magic of Christmas" for the Charlotte Symphony Orchestra, and five songs for singer Megan Hiltz, which was performed by the National Symphony Orchestra at the Kenney Center. Curtis also released "America the Beautiful," an arrangement for orchestra, chorus, and solo vocalists.

Hugh James Hardman, B.M. '78, is



pianist-in-residence at Disney's Grand Californian Hotel in Anaheim, California.

Albert Hospers, B.M. '78, bassist, engineer, and producer, performed two sold-out concerts of his original music at the Leura Hill Eastman Performing Arts Center in Fryeburg, Maine.

Steven Rivera, B.M. '79, is a branch



manager for Janney Montgomery Scott, LLC. Outside of his financial work, Steven plays percussion

in three bands: No Doubt World Famous Monday Night Band, North Shore Community Band, and Greenport Community Band.

1980s

Bruce H. Zimmerman, B.M. '81,



celebrated 34 years composing music. Last year, IMAX films credited him in *Ancient Caves*, *Astronaut*, and *Secrets of the Sea*.

Daniel C. Adams, M.M. '81, professor



of music at Texas Southern University, released five compositions in 2019: "Solstice Introspect" for vibraphone trio, "Road Traversed and Reversed" for marimba duet, "Serpentine Glow" for bass flute, "Refractive Variants" for alto flute and guitar, and "Congruent Verses" for English horn solo.

John Hart, B.M. '83, assistant



professor of practice and director of Jazz Guitar Studies at the Frost School of Music, released the album *Crop Circles*. John toured throughout Japan and the United States with artists Hilary Kole and Brian Blade.

Brett G. Porter, B.M. '87, M.M. '90,



presented on cloud integration strategies for music systems at NAMM 2019, and led a workshop

on JUCE audio application development at SXSW. Brett is lead engineer for sound and music at Art and Logic Software Development.

1990s

David G. Russell, M.M. '92, composed the final season of *Star Wars: The Clone Wars*. He also composed for the hit television show *Jane the Virgin*, and the Deep Space 9 documentary called *What We Left Behind*.

Marko Marcinko, B.M. '93, is artistic director of Scranton Jazz Festival and director of jazz studies at Penn State University. In 2019, Marko released two albums: Mike Zilber's *East West: Music for Big Bands* and Dan Bonsanti's *The Future Ain't What it Used to Be*.

Eduardo Ponsdomenech, M.M. '95, music editor and producer, received a 2020 Golden Reel nomination in the sound editing category for his project *Cantu Tu Vida*.

Michael Babcock, B.M. '96, is the



supervising sound designer for Warner Brothers Studios, where he sound designed *Wonder Woman*: 1984, sound mixed the movies *The Long Shot* and *Dr. Sleep*, as well as the Apple TV series *See*.

Alexis D. Kurtz, B.M. '97, is associate



principal at Cerami & Associates, where she leads the Washington, DC Acoustic Consulting

Team. Alexis was the first person to become a board-certified Noise Control Engineer through the Institute of Noise Control Engineering (INCE).

Eric Alexandrakis, M.M. '96, received



a 2020 Grammy® nomination for Best Spoken Word Album, *I.V. CATATONIA: 20 Years as a Two-Time Cancer Survivor*.

Orlando Jacinto Garcia, B.M. '98,



M.M. '82, D.M.A. '85, is professor of music at Florida International University. Within the last year, he has performed with the New World Symphony Orchestra at the New World Center, the Nuevo Ensemble de Segovia Festival in Spain, the Havana Chamber Music Festival in Cuba, and more.

Kendra Preston Leonard, M.M. '98, received the Music Library Association's 2019-20 Dena Epstein Award for research on women in silent film music. She published the book *Music for the Kingdom of Shadows: Cinema Accompaniment in the Age of Spiritualism* and was an invited speaker for music and film at two public libraries in Wisconsin and at the University of Colorado-Boulder.

Andrew Synowiec, B.M. '02, M.M.

'04, released his debut album *Second Story*. He also performed on The Who's new album *Who* along with the soundtracks to *The Simpsons*, *Ford v Ferrari*, *The Call of the Wild*, and the 2020 Golden Globes.

Michael Guzman, B.M. '08, is the



director of bands for Tuscaloosa County High School in Northport, Alabama, where his ensembles were selected to perform at the Alabama State Conference and Music for All Southern Regional Festival.

2000s

David E. Rowe, B.M. '00, was promoted to senior lead audio designer at Infinity Ward/Activision, where he led the sound, music, and dialog for the award-winning game *Call of Duty: Modern Warfare*.

Rebecca Tumbarello, B.M. '03, is a teacher for the deaf and hard of hearing. She is expanding her program focused on visual and kinesthetic response to all five boroughs of New York City.

'Homemade' songwriter makes it to the top of the music charts

One of the Frost School's own is behind a hit song that topped the *Billboard*'s country charts. Ben Goldsmith, B.M. '12, a co-writer of the song "Homemade" by singer Jake Owen, is an alumnus of the Frost School of Music, and he is one of the earliest to go through the Bruce Hornsby Creative American Music Program.

"This is my first hit song, and I'm super grateful for this recognition," said Goldsmith. "In country music we heavily rely on the radio as a main driver of hits, and this song took 42 weeks to reach number one, so it's been a really long journey."

Goldsmith credits the Frost School of Music for helping him get to where he is today.

"When I found out about the Hornsby program, I thought to myself 'wow that's right up my alley,'" he recalled. "I'm grateful that Bruce Hornsby donated funds to start this program, because it was exactly what I wanted to do," he added.

Goldsmith believes that the program taught him highly beneficial skills that he still uses on a daily basis in his career.

"We were taught how to create tracks and demos, which is something I do every day. I think it would have taken me longer to get my feet wet in Nashville if I didn't have this background in music," he added.

Goldsmith recounts traveling to Nashville every summer during his time at the U to intern at a publishing company and recording studio, which eventually helped him to land his first job in the industry.

"My first opportunity was to integrate data and read excel sheets. Obviously, I went to music school, and I wanted to play music, but it was a foot in the door. I ended up

working there for four years, and I eventually got promoted and worked my way up," said Goldsmith.

He believes hard work helped pave a path for success for him. He advises those at Frost who are interested in entering the music industry to do the same.



Class Notes

Emily Ward, B.M. '09, is an associate



attorney in Atlanta and board member of BRAVO!, the Atlanta Symphony's Young Professional

Association. In 2019, Emily opened two restaurants: Southern Belle and Georgia Boy.

2010s

Juanita Marchand Knight, D.M.A. '11,



is a researcher on the Analysis, Creation, and Teaching of Orchestration (ACTOR) project at McGill

University. Juanita received the Frederick Lowy Scholars Fellowship to investigate the therapeutic applications of singing lessons for children with cochlear implants, stroke patients, and people with voice dysphoria. They were one of three recipients of McGill's 2019 award for Equity and Community Building.

Michael G. Chemistruck, B.S. '12, is a senior software engineer at Microsoft where he works on cutting-edge algorithms for audio and acoustics processing for holograms.

Liza Seigido, D.M.A. '13, received a grant by CMN Arts to fund the world premiere of her latest electronic-opera "Cyborgs are Dancing."



Liza is a Lecturer at Miami Dade College, Miami International University, and Florida International University, where she also fills the role of Interim Music Business Program Coordinator for the School of Music.

Lauren M. Spahn, M.M./J.D. '13, was



promoted to Partner at Shackelford, Bowen, McKinley & Norton, LLP Law Firm, where

she serves as legal counsel for the Women in Music Business Association. Lauren is a member of the Leadership Music Class of 2019 as well as a voting member of the National Association of Recording Arts and Sciences and the Country Music Association.

Jason Mulligan, B.M. '13, was



honored by the American Academy of Arts and Letters with a Charles Ives Scholarship Grant.

Nessyah A. Buder Gallagher, M.M. '13,



is a music teacher at ANG Music Studios and a music history tutor at the University of Melbourne.

Matthew G. Limones, M.M. '14, was



featured in Billboard's 40 Under 40: Music's Top Young Power Players article. He works as manager

of artist and label relations at SoundExchange.

Carl DuPont, D.M.A. '14, assistant professor of voice at Johns Hopkins Peabody Conservatory of Music, performed in Rome, Italy; Salzburg, Austria; and Portland, Oregon as well as held operatic roles at El Palacio de Bellas Artes, Columbus Opera, Glimmerglass Festival, Opera Carolina, and the Leipzig Opera House. He was on the world premiere recording of the *Caldara Mass* in A Major and *The Death of Webern*.

Eric J. McConnell, B.M. '15, is



completing his second year as an Artist in Residence with Opera Colorado, where he performed

as Bartolo in *Il barbiere di Siviglia* and Angelotti in *Tosca*. He was also a regional finalist in the Rocky Mountain Region of the Metropolitan Opera National Council Auditions.

Josh Zimmerman, B.M. '15, is the music arranger and Brian Tyler's assistant. Josh is credited on several major motion picture and television works, including: *Escape Room* (Score Coordinator), *What Men Want* (Music Arranger), *Rambo: Last Blood* (Music Arranger), *Charlie's Angels* (Music Arranger), and more.

Jamie Balter Levine, B.M. '15, is pursuing a Master of Music degree in Vocal Performance at the University of Alabama. She is a member of the UA Opera Theatre where she has performed the Nurse in Philip Seward's *Juliet*, Rosalinda in *Die Fledermaus*, and Consuelo in *West Side Story*.

Benjamin J. Morris, B.M. '15,



Instructor of Aural Skills and D.M.A. candidate at the University of Colorado Boulder. Ben received an

ASCAP Herb Alpert Young Jazz Composer Award and performed at the Newport Jazz Festival with his quintet. He received commissions from the New York Youth Symphony First Music Jazz and the Colorado State Music Teachers Association (CSMTA).

Dmitrii Nilov, B.M. '16, performed both concerto and recital roles at the Napa Valley Music Festival, and he had his recital debut at Carnegie Hall's Weill Recital Hall.

Alumni Spotlight

Interactive Orchestra Concert Involves the Audience

JOSE VELIZ, B.M. '19, a pianist and composer born in Guatemala and a new graduate from the Frost School of Music's Media Writing and Production program, developed a creative interactive concert experience for his senior recital last year that is representative of his forward-thinking education at the Frost School.

Veliz's composition were modified in real time, as audience members were invited to use their smartphones to vote and collectively alter one of his original orchestral works. During the concert, audience members chose which instruments should play the melody, tempo and dynamics of the piece, as well as the mood (e.g., calm, exciting, intense) and much more. Their choices were displayed in real time on a large multimedia screen behind the orchestra, as Veliz cued their preferences from the conducting podium. Special stage lighting design spotlighted featured soloists or sections. Veliz also created a three-minute YouTube video to explain and promote the concept.

The enterprising composer began working on this project after taking a class in video game scoring and says he was "fascinated by the way music interacts and changes according to the way in which the game

is played." So, he wanted to pass on the controller to the audience in Maurice Gusman Concert Hall.

He has since branded the concept as Take Control, which he hopes will also attract new audiences into the concert hall. "The concept will be further developed to educate a younger audience about the different instruments in the orchestra through interactive performance," he says.

After living and studying piano in Brazil and Mexico, and then moving to the U.S. at the age of 12, Veliz began writing music, studying with Donald Waxman, and soon began earning awards for his compositions and piano performances.

Veliz is now composing music for film and media projects, recording his music both in the U.S. and Europe. He is also the keyboard player for the two-time Emmy Award-winning group, 8-Bit Wave.

JM NEWS



Class Notes

Vinson Johnson, M.M. '16, was on hit television show *Power* as well as film *Saint Judy*. Vinson has also developed the TV/film/music production curriculum for Oak Hammock Middle School, released an album called *Champion Sounds*, and won five Lee County TV and film awards.



Zaray Rodriguez, M.M. '16, is a 2020 Gerdine Young Artist with Opera Theatre of Saint Louis. Among her 2019-20 season engagements is Hansel in *Hansel and Gretel*, in Education Engagement performances with Boston Lyric Opera. In the summer of 2019, she sang Asakir's role in Mohammed Fairouz's "Sumeida's Song" with Opera Maine and performed a solo recital at the Portland Museum of Art in Maine.

Anastasiya Napolekova, D.M.A. '16, is an adjunct assistant professor at the University of Florida's School of Music, vice president for the Florida State Music Teachers Association's competitive events as well as chair for the Gainesville Music Teachers Association's scholarships and awards auditon.

Theodore "TJ" Schaper, M.A. '17, is the co-founder of Finger Lakes Thaw music festival and the host of a one-day DJ festival. He is touring and performing around the world totaling 5 continents and over 20 countries. One of his bands, Nahko and Medicine for the People, will be releasing a record.



Kyle B. Nielsen, D.M.A. '17, assistant professor of music and director of choral studies at Southern Virginia University, was voted Professor of the Semester in Spring 2019 by students and faculty. He also oversees the Vocal Music Internship and Music Education programs.

Craig McKenzie, D.M.A. '19, is the 2019 Grand Champion of the International Conducting Competition, hosted by the National Association of Brass Band Conductors in Eccles, England. He guest conducted the world-famous Cory Band of Treorchy, Wales.

Victor M. Rubio Carrillo, M.M. '19, is a current doctoral candidate of music education at the Frost School of Music. His research "Musical Breathing Approach with Guitar Performance" won first place in the category of arts and humanities during the University of Miami's Graduate Research Symposium (2019).

Ksenija Komljenović, D.M.A. '17, A.D. '18, is assistant professor at Texas A&M University. She completed a teaching fellowship at the

at the ISF Academy in Hong Kong, became a Marimba One Artist, and was selected to be a co-principal of the World Percussion Group with whom she toured around England, Spain, and Portugal.

Alex Brown, M.M. '18, is a Yamaha artist who was featured on the 2019 Grammy award-winning album *The Omni-American Book Club* by Frost faculty member Brian Lynch.

Erin Puckett (Kulinski), M.M. '18, is marketing coordinator of promotions and partnerships for the Los Angeles Philharmonic Association.

Alexandra Colaizzi, B.M. '18, performed as an ensemble musician with the Roomful of Teeth and the Santa Fe Desert Chorale conducted by former Frost faculty member Dr. Joshua Habermann.

Brian M. Logan, D.M.A. '18, was promoted to Senior Airman of the United States Air Force, USAF Heritage of America Band. In addition to his role as principal euphonium, Brian fulfills the role of tour manager.

Donald C. Gorder, M.M. '75, the chair of the music business and management department at Berklee College of Music, gave the keynote address at the Music Creates Future: Cross-Border Talent and Industry Prosperity international forum at Tsinghua University in Beijing, China.

Douglas Martins Costa Fonseca, M.M. '04, composed 15 orchestral arrangements for Jazz Sinfônica Brasil as well as various television advertisement soundtracks.

Kimberly Lonetree, M.A. '19, is the new Executive Director of Personnel for Ho-Chunk Nation.

Alissa Musto, M.M. '19, was nominated for Songwriter of the Year in the New England Music Awards and featured in a few national publications, including *Refinery29*, *Reader's Digest*, and *The Music Business Journal*.

Miguel H. Tomas, M.M. '19, is credited for his work under M.S. Records Japan label. Miguel is participating in a conference with the Asociación Peruano Japonesa.

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Share your news with us!

We are proud to showcase our Frost School of Music alumni, both near and far.

Send us your notable achievements, career milestones, news and updates to be included in a future issue of *Score* magazine.

Submit your note to frost.miami.edu/classnotes

Alumni Spotlight

Raul Midón Named Distinguished Alumnus

UNIVERSITY OF MIAMI Homecoming Week included a special performance by Raul Midón, B.M. '90, as part of the Frost Music Live Concert Series, where he was presented with the 2019 Distinguished Alumnus Award.

"Raul Midón is so deserving of this award. He truly personifies what a student at our school can achieve," says Dean Shelly Berg, pictured below left with Midón. "This was a special evening, a special performance and a thrill to be able to honor Raul's extraordinary talent and exemplary accomplishments during our Homecoming Week celebration."

Upon receiving the award, Raul Midón said, "I learned so much being here at Frost. I was able to use



what I learned, I networked, I did a whole bunch of gigs with people here that went to the same school. Every-where in the world, I have met people who came to the University of Miami

in my industry. Thank you for having me here and letting me come to this distinguished place."

The New York Times has called Midón "A one-man band who turns a guitar into an orchestra and his voice into a chorus." *People Magazine* dubbed him "An eclectic adventurist and the Frost School of Music is proud to call him 'FrostBuilt!'"

Midón is a contemporary singer-songwriter whose impassioned acoustic guitar playing – a mix of rock, classical, and flamenco – has received as much attention as his smooth, relaxed voice. Blind since birth, he was born in Embudo, New Mexico, to an Argentine father and American mother. He began playing drums early in his childhood, before switching to guitar and experimenting with flamenco, jazz, and classical styles on his chosen instrument. While attending Frost to pursue a degree in Jazz Performance he moonlighted as a background vocalist for Latin pop recording sessions. Along with releasing ten studio albums as a solo artist, he has collaborated with such heroes as Herbie Hancock, Stevie Wonder, and Bill Withers, and contributed to recordings by Queen Latifah, Snoop Dogg and the soundtrack to Spike Lee's *She Hate Me*.



Raul Midón, B.M. '90, celebrated Homecoming Week with alumni and fans in Gusman Concert Hall

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*In memoriam

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Floye K. Dreyer

Patricia and Phillip Frost

Peggy M. Hollander

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In Memoriam

Edward Alfred Diedo, B.M. '43, passed away on August 15, 2019 at the age of 99. After serving in the U.S. Army during W.W. II, he enjoyed a long successful career teaching music and math in Detroit Public Schools before retiring in 1980.

Phyllis Schulman Kamenoff, B.M. '45, passed away on July 7, 2019 at age 94. She was on the committee that established the University of Miami's first Hillel Chapter, becoming president two years later. Kamenoff's community outreach extended beyond Temple Israel. A cancer survivor since 1985, she counseled others undergoing treatment.

Judith Nelson Drucker, B.M. '48, passed away on March 30, 2020. She was 91. Drucker founded the Concert Association of Florida, and was recognized as a presenter of the world's greatest classical music orchestras and conductors, soloists, opera stars, and ballet and dance companies to audiences throughout Florida.

Margaret Ann Turner Fambrough, B.M. '48, passed away on April 13, 2019 at the age of 91. She worked as a piano teacher, and as organist for the Rich & Thompson Funeral Home. Fambrough served as the organist for First Reformed United Church of Christ in North Carolina for nearly 60 years.

Jesse Pearl, B.M. '49, passed away on September 28, 2019 at the age of 96. Pearl was a music educator at the junior and high school level in the south Dade area for over 35 years.

Stanley Wolfman, B.M. '53, J.D. '58, passed away on November 4, 2019 at the age of 89. His love of music filled his life; it took him from playing in jazz clubs, to playing "the call to post" at Hialeah racetrack, and playing with the Miami Symphony Orchestra. He served in the Army with a tour in Korea.

Martha Sue Cole, B.M. '55, passed away on January 9, 2020 at the age of 85. She taught at Walnut Hill Elementary in Shreveport, Louisiana for 13 years and three years at Shreveport Christian School. After moving to Abilene, Texas in 1999, Martha was a substitute teacher for five years.

Shirley Vineyard Curtiss, M.M. '57, passed away on October 26, 2019 at the age of 85. An active music educator, Curtiss was principal bassoon for the Pennsylvania Ballet for over 40 years and an occasional bassoon player for the Philadelphia Orchestra.

Louis B. Hamada, B.M. '59, passed away on October 31, 2019. He was 91. Throughout his life he was an actor, opera singer, boxing instructor, college professor, and more. In 1982, he became a theologian and missiologist.

Robert Medeiros Silva, B.M. '68, passed away on November 11, 2019 at the age of 77. He played in several local bands throughout Massachusetts. He also taught young children to play music.

Pamela Lynn Andrews, M.M. '71, passed away on August 15, 2019 at the age of 70. Andrews served on the Florida State University College of Music faculty as associate professor of strings from 1971 until her retirement in 2018. During her career, she performed with 14 regional orchestras and was principal double bass with the Tallahassee and Albany Symphonies.

Leto Virgo Steinbach, B.M. '71, passed away on November 20, 2019. She was 73. A life-long love of classical music led her to play with many community groups in South Florida and Southeast Virginia, including the York River Symphony, Symphonicity, and the string trio Sine Nomine.

Linda Walters Byrd, M.M. '75 passed away on November 13, 2019 at the age of 80. A gifted musician, she performed extensively in the United States, Scotland, Austria, Germany, and Norway. She taught at Miami Dade College for 25 years.

Dr. John W. Augenblick, M.M. '76, D.M.A. '78, passed away on July 22, 2019 at age 69. His was the director of choral activities at Florida International University for 32 years. Augenblick was active in music ministry where he served as the long-term music director at various churches.

Kerry S. Marisco, B.M. '90, passed away on April 15, 2019. He was 54. Marisco began his career as a professional drummer then pursued a career in marketing and promotions. He worked for IRS Records, T.V.T. Records, and Moonshine Music. He devoted time to teaching drum lessons to underprivileged youth as a volunteer with the non-profit, Hearts of Los Angeles.

Edward Michael Grotkowski, M.M. '91, passed away on January 18, 2020 at the age of 65. Alongside his career in music education, Grotkowski held several positions as director of music in churches. In 2013, he performed on the great Vatican organ and conducted the choir.

Dan Warner, '92, passed away on September 4, 2019. He was 49. Warner was a guitarist, producer, engineer, and songwriter, who's work earned him a Grammy and five Latin Grammy awards, as well as an Emmy award. He served as Musical Director for the Latin Recording Academy.

Julienne G. Edwards, M.M. '15, passed away on August 8, 2019 at the age of 30. She was a lawyer and an outspoken advocate for healthcare and for young adult cancer patients. She concurrently earned her law degree from UM School of Law and a master's degree from the Frost School of Music in 2015.

Pedro Herrera Ontiveros, M.A. '17, passed away on January 29, 2020 at the age of 23. He was an active industry presenter in Miami, Las Vegas, and in Mexico. He was the founder of RAW Live, an international event company.

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