

University of Miami • Spring 2012

SCORE

FROST SCHOOL OF MUSIC

INSIDE:

Measuring Bandwidth

Third Stream

Bass-ic Inspiration



Sound with **Soul**

Trumpet teaching at Frost
is infused with
the creative genius of
four modern masters

Message from the Dean

As an undergraduate at the University of Houston in the 1970s, I served as president of the Music School Student Council. When the school consulted the council as part of its search for a new director, I said, "Please interview William F. Lee. He is the greatest and most innovative music dean in the country." They did, though Dr. Lee had no intention of leaving Miami. Thus began a decades-long friendship between Bill Lee and me.



PHOTO BY MICHAEL MARRO

We each served terms as president of the International Association for Jazz Education (IAJE), and during my tenure, the then-retired Lee was filling in as interim executive director. We traveled the world together, deepening our bond as musicians, educators, and friends. Bill Lee was a true renaissance man—brilliant and visionary. He was a performing musician who “gigged” his entire life, while leading music schools, helping to found the IAJE, and authoring dozens of books on a wide range of topics.

Most importantly to the University of Miami, Bill Lee founded the modern Frost School, and former dean Bill Hipp and I have continued to build on that foundation. Lee’s passing in October of 2011 was a sad day for all who knew him. His insight and sense of humor will remain with us all. A William F. Lee Scholarship has been established at the Frost School so that his legacy can continue to enhance students’ lives.

The passing of Bill Lee has caused me to reflect on the evolution of the Frost School, which was built by dedicated, iconic professors. Many of them remain on the faculty and are working with me to bring about the school’s next iteration. We have implemented the paradigm-shifting *Experiential Music Curriculum*, ushered in the *Henry Mancini Institute*, and once again launched unprecedented degrees—the *J.D./M.M.* and the *M.A. in Arts Presenting and Live Entertainment Management*.

This is also a time of transition. Many wonderful mentors have retired, including Raymond Barr, Ivan Davis, Nicholas DeCarbo, Joyce Jordan, Jerry Peel, Jim Progris, Ney Rosauero, and Rosalina Sackstein. This year, Randall Dollahon, Robert Gower, and Paul Wilson are joining those ranks. Take a moment to reflect on these great leaders and perhaps drop them a line—I am sure they would love to hear from you and about how their work influenced your life.

I am very grateful to the Frost faculty members listed above and mindful of the big shoes we’ve had to fill. Twenty-one professors have arrived since I did in 2007, and there are five ongoing faculty searches, so the evolution continues. I assure you that our newest faculty are world-class people and musicians who offer an almost unmatched collegiality, a desire to work together to affect the future, and an intense dedication to our students. In addition to reading *Score*, you can learn more about our new professors by visiting our website, www.music.miami.edu.

As you think about the professor who had that profound impact on your life, I also ask you to consider making a contribution in his or her honor. We are entering the *Momentum2* fundraising campaign, and over the next several years we will be constructing new buildings, endowing faculty chairs, and seeking to increase our scholarship offerings. A studio or rehearsal hall can be named in honor of a professor, as can an endowed professorship or scholarship. You are a part of our legacy, and your gift will help us preserve that legacy and ensure that we continue to be a trailblazer, just as Bill Lee expected.

Warmly,

A handwritten signature in black ink that reads "Shelton G. Berg". The signature is fluid and cursive.

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

Frost School of Music

Frost School of Music Dean
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University of Miami and Frost School Launch *Momentum2* Campaign



Construction will soon begin on the Patricia L. Frost Studios Building, part of the master plan for the Frost School campus. Rendering of the building's North Wing by architect Yann Weymouth.

THE UNIVERSITY OF MIAMI has launched *Momentum2: The Breakthrough Campaign for the University of Miami*, a new comprehensive campaign to raise \$1.6 billion for key initiatives and goals throughout the University by 2016. *Momentum2* builds on the highly successful *Momentum* campaign, which raised a record \$1.4 billion by its completion in 2007.

The Frost School of Music's goal for *Momentum2* is to raise \$40 million to construct new music buildings and refurbish others, as well as dramatically increase music scholarships, faculty endowments, and programmatic support, including outreach and mentoring programs. The Frost School has already secured 50 percent of its campaign goal, and additional *Momentum2* gifts will be announced as they are received.

During the first *Momentum* campaign, the UM School of Music was renamed the Phillip and Patricia Frost School of Music in honor of a substantial gift from physician, businessman, and former chair of the University of Miami Board of Trustees Phillip Frost and his wife, Patricia Frost, an ardent supporter of education and the arts. A second significant gift during the previous campaign helped to construct a new jewel on the Coral Gables campus, the Marta and Austin Weeks Music Library and Technology Center. Marta Weeks Wulf is also a former UM Board of Trustees chair.

Construction will begin soon on the first of three new music buildings planned for the *Momentum2* campaign: the Patricia L. Frost Studios Building, North and South Wings. Designed in a sleek and modern style by renowned architect Yann Weymouth and international design firm HOK as part of a new UM master plan for the Frost School's campus, the Patricia L. Frost Studios Building will showcase a grand new entrance to the Frost School of Music. The two wings will flank the Bertha Foster Practice Building, which will be fully renovated.

The *Momentum2* campaign for the Frost School of Music will also focus on raising additional capital for a new 200-seat recital hall overlooking Lake Osceola and the Cobb Fountain, as well as a new multimedia Center for Experiential Music and renovation of the Arnold Volpe Building and other music facilities.

The Frost School played a unique role in kicking off the *Momentum2* campaign. Dean Shelly Berg served as music director and conductor for a special reception, dinner, and concert that honored more than 700 University of Miami trustees and major donors at the UM BankUnited Center on February 16, 2012. Performances included the Frost School's Henry Mancini Institute Orchestra with faculty vocalist Nicole Yarling and a special guest appearance by Kenny Loggins. Faculty member Steve Guerra contributed several new arrangements, as did student arrangers Jeremy Fox, Rafael de Lima, David Pegel, and Casey Dickey.

To learn more about naming opportunities for the *Momentum2* campaign for the Frost School of Music, please contact Associate Dean for Advancement Holly Freyre at hfreyre@miami.edu or 305-284-2918. ||

Weaver to Lead Frost School's *Momentum2* Campaign



UNIVERSITY OF MIAMI Senior Trustee David R. Weaver is dedicated to helping the Frost School of Music achieve its fundraising goals. Not only is he providing astute leadership as the school's *Momentum2* campaign chair, he and his wife, Dorothy, have also pledged a naming gift to support a new music auditorium.

The Frost School of Music will soon be home to the Dorothy and David Weaver Auditorium, thanks to a \$1.2 million pledge to the Frost School of Music Building Fund by Dorothy and David R. Weaver and Arthur and Melba Weaver. The new pledge coincides with the February 16, 2012 launch of *Momentum2: The Breakthrough Campaign for the University of Miami*.

"Dorothy and I are pleased to support the Frost School of Music and Dean Shelly Berg's vision for its future," David Weaver says. "As music lovers whose

families are active music-makers and long-time supporters of the arts, we applaud the Frost School's commitment to both performance and research excellence. The Weaver Auditorium will be a wonderful showcase for artists, and we can't wait to attend the opening night concert!"

David Weaver is managing partner and chairman of Intercap Institutional Investors LLC, a national real estate development and finance firm. Dorothy Collins Weaver is chairman, CEO, and co-founder of Collins Capital Investments LLC, a hedge fund. She is a former chair of the Miami Federal Reserve and an active philanthropist and community leader.

The Dorothy and David Weaver Auditorium will be part of a proposed 200-seat recital hall with a dramatic concert stage framed by a floor-to-ceiling window overlooking Lake Osceola and the Cobb Fountain, conceived to showcase recitals and chamber music concerts.

Including the Weaver Auditorium gift, the Frost School has raised 50 percent of its \$40 million campaign goal to date. ■

Frost *Momentum2* campaign chair David Weaver, left, with Julia and Shelly Berg at the campaign launch

"Dorothy and David Weaver, along with their extended families, epitomize the spirit of philanthropy in our country," says Dean Berg.

Did You Know?

- The Frost School's scholarship "merit" funding for talented music students still falls far short of our peer institutions. We now compete with institutions that have much deeper scholarship pockets. As part of the *Momentum2* campaign, the Frost School aims to increase its merit music scholarship base by \$6 million through endowments and cash gifts in order to continue to recruit the best and brightest music students in the country.
- An endowed scholarship is a wonderful way to honor a Frost School professor or family member or colleague who

impacted your life and career. The minimum to establish a named endowed scholarship is \$100,000, which may be set up as a pledge and paid over five years or created through a planned or estate gift. Only the interest is awarded annually from endowed scholarships, preserving the principal in perpetuity.

- You can also join others in honoring a former dean with a contribution to the William F. Lee Music Scholarship Fund (see page 64) or the William Hipp Endowed Scholarship Fund. Contact Holly Freyre at hfreyre@miami.edu for details.

UM Ear Institute and Frost School Partner to Preserve Hearing



Student Nathan Curry, left, works with Sergio Guerreiro at the UM Ear Institute to protect the ears of student musicians.

RECENT STUDIES INDICATE that student musicians from 18 to 22 years of age are at an increased risk for noise-induced hearing loss (NIHL) related to exposure to loud music. Armed with this knowledge, the University of Miami Ear Institute and the Frost School of Music have partnered to provide custom musician earplugs at a reduced cost to all University of Miami music students. An effort spearheaded by second-year Music Media and Industry student Nathan Curry, these earplugs, with ER15 or ER25 noise reduction, have the

ability to reduce the intensity of sound while preserving the quality of the music.

“I think about life without having the ability to hear music,” says Curry, who also fronts the band Silent Trio. For musicians like him, it’s critical to prevent hearing loss from prolonged exposure to loud sound, which can lead to diminished ability to hear musical tones, lack of perception of timbre, distortion of balance between instruments, and tinnitus (the perception of sound in the absence of it).

“I have seen many patients with irreversible hearing loss caused by years of loud noise and music exposure, and today they wish they had been told about ear protection,” says Sergio Guerreiro, assistant professor of audiology, who fit Curry for earplugs. “The Ear Institute is proud to join Nathan and the students and faculty of the Frost School of Music in helping to preserve their hearing.”

For students, alumni, and faculty interested in learning more about obtaining a pair of these earplugs, contact Lindsay Dwyer at 305-243-1840, via email at ldwyer@med.miami.edu, or online at otolaryngology.med.miami.edu/ear-institute/audiology/musician-earplugs. ||

University Climbs to 38 in National Rankings

In the 2012 edition of the *U.S. News & World Report's* annual “Best Colleges” issue, the University of Miami is ranked No. 38 in the National Universities category, a nine-point rise from No. 47 last year. UM remains the highest ranked school in the state of Florida.

The University has moved up 29 slots in the last ten years, making it one of the fastest-rising institutions among national universities in recent times. The impressive ascent can be attributed to the University’s marked improvement in key areas such as the six-year graduation rate, freshman retention rate, average SAT score of its incoming freshmen, and percentage of freshmen who were in the top 10 percent of their high school graduation class.

The total number of applicants has more than doubled from



13,080 in 2000 to more than 28,000 in 2011, and as a result the University has been more selective by accepting only 39 percent of all applicants. The 2011 mean SAT score is at a record 1319, up from 1175 in 2000.

The mean SAT score for freshmen enrolled at the Frost School in 2011 is 1328, up 248 points from 1080 in 2007. Sixty-eight percent of 2010 freshmen were in the top 10 percent of their high school graduating class, compared with 45 percent in 2000.

The editors of *U.S. News & World Report* have ranked the nation’s top universities and colleges for the past 28 years. To learn more about the magazine’s methodology, visit www.usnews.com. ||

Stamps String Quartet in Residency with Juilliard String Quartet



THE FROST SCHOOL'S FRESHMAN Stamps String Quartet auditioned and was selected to participate in a weeklong residency with the Juilliard String Quartet in New York City in May 2011. The Juilliard School of Music hosts the residency with the Juilliard String Quartet each year to foster the artistic growth of pre-professional string quartets. An average of eight quartets are selected annually, and it is extremely rare for a freshman university ensemble to earn this opportunity.

Stamps String Quartet members Arianne Urban (violin), Victor Colmenares (violin), Amanda Diaz (viola),

and Christopher Young (cello)—as well as all residency participants—received two daily coaching sessions with members of the Juilliard String Quartet and studied two works of contrasting styles. They also had access to a rehearsal studio and performed in a public concert at Juilliard at the culmination of the residency.

“The Stamps String Quartet performed the very challenging Shostakovich String Quartet No. 3 in F, Op. 76 with musical maturity and incredible poise,” says Dean Shelly Berg, who helped chaperone the visit. “They held their own with the professional quartets who performed before and after. The residency was highly challenging and a great bonding experience for them all.”

A unique charitable gift from UM Trustee E. Roe Stamps IV and his wife, Penny, created the Stamps Family Charitable Foundation Music Scholarship Fund, which allows the Frost School to attract top student musicians such as the Stamps String Quartet. The Stamps String Quartet's participation at Juilliard was made possible through the generosity of the Stamps Family Charitable Foundation, the University of Miami Frost School of Music, and an anonymous donor. The quartet also performed in July at the Orfeo Festival in Vipiteno, Italy. ||

Support from E. Roe and Penny Stamps enabled the Stamps String Quartet to perform at Juilliard.

OvationTix Selected for Online Ticketing at Frost

THE FROST SCHOOL OF MUSIC has selected OvationTix, a division of TheatreMania, Inc. in New York, as the online ticketing service for its major ensemble concerts. Beginning in fall 2011, the online service now enables the school to charge admission for concerts, which helps defray expenses for guest artist travel and commissions while also providing general program support. The average general admission ticket price for Frost-produced concerts is \$15 for adults and \$10 for seniors, while virtually all concerts are free to UM students with a valid student ID. As a special feature of the online ticket service, ticket patrons may opt-in to the Frost School's categorized e-blast mailing list, enabling the school to market its concerts, master classes, and special events more effectively. A new Frost Ticket Hotline (305-284-2400) also was established.

Director of Music Operations William Dillon, aided by Kimberly Engelhardt in the Festival Miami and Frost



Communications office, manages a team of box office student employees and also provides supervisory training to graduate students in the Arts Presenting and Live Entertainment Industries program. Through online service, patrons can purchase tickets via credit card using a secure online system that also provides the Frost School with reporting mechanisms that interface with the UM Controller's Office. ||

Gusman Hall Renovation Improves Reverberation



PHOTO BY VERSATILE LIGHT STUDIOS

Renovations accentuate acoustics at Maurice Gusman Concert Hall.

THIS PAST SUMMER, the 600-seat Maurice Gusman Concert Hall underwent a major renovation, its first in more than ten years. Supervised by the Frost School's Associate Dean of Administration Raul Murciano, B.S.C.E. '91, M.M. '93, D.M.A. '97, and Director of Music Operations William Dillon, as well as Senior Project Manager Chris Blair from University Facilities, all of the seats, carpeting, and wood stage flooring were replaced. UM Provost Thomas J. LeBlanc allocated \$500,000 for the three-month project, and all work was completed by the start of the 2011-2012 academic year.

One of the most costly aspects of the project was installing new white oak planking on the stage floor. Upon recommendation from Arup USA's principal acoustician Raj Patel and visiting audio producer Phil Ramone, the front of the stage was also faced with matching white oak to help improve acoustics. New carpeting was reinstalled only on the side aisles, and the cement floor under all rows and at the front of the stage was finished with an acoustically friendly earth-tone sealant. In addition, approximately 7,700 square feet of sound-absorbing panels on the upper rear wall were replaced with sound-reflecting material.

The ceiling and walls were painted in a soft patina of warm beige, sage green, and burnt orange. A new stage curtain was installed, as were comfortable new seats with microfiber upholstery. These changes improved the reverberation time in the hall from 1.2 to 1.5 seconds, significant in the realm of acoustics.

South Florida Classical Review music critic Lawrence Budmen praised the renovation in an October 2011 review of the Frost Symphony Orchestra, stating, "Instrumental textures now emerge with greater clarity and definition, and fortissimos are bright and crisp without the harshness that previously afflicted this venue."

Renovation plans for 2012 include upgrading the stage lighting and underlying electrical grid for the entire building. ■

Gusman Hall History

Maurice Gusman (1888-1980) was a generous patron of the University of Miami for more than 20 years and the recipient of many of its highest honors. His \$2.5 million gift to the University helped construct the Maurice Gusman Concert Hall, which opened on the Coral Gables campus in 1975. William F. Lee, then-dean of the school (see page 64), composed *Eight Vignettes for a Festive Occasion: A Simul-Sensory Experience*, for the dedication ceremonies.

Architect Morris Lapidus, whose firm also designed the Fontainebleau Hotel and Lincoln Road Pedestrian Mall in Miami Beach, designed Gusman Hall. Renowned acoustician Cyril M. Harris, who consulted in the design and construction of more than 100 halls during his career, designed the original acoustics of the sound chamber.

The Maurice Gusman Concert Hall is an outstanding mid-sized performance venue that is used for a variety of University func-



tions and more than 300 concerts, recitals, and events presented annually by the Frost School's various ensembles. Other music organizations, such as the Miami Civic Music Organization, the Miami Symphony Orchestra, and Sunday Afternoons of Music, also rent the hall for their concert presentations. ■

Frost Opera Theater Earns Kudos in New York

STUDENTS AND FACULTY of the Frost Opera Theater had the distinct honor of performing at the National Arts Club in New York City at the Center for Contemporary Opera's 2011 gala. Assistant professors Alan Johnson and Dean Southern directed excerpts from the opera *Frankenstein: The Modern Prometheus* by composer Libby Larsen and *The Mary Shelley Opera* by composer Allan Jaffe and librettist Deborah Atherton. The selections prominently featured Frost assistant professor and tenor Tony Boutté. Elliot Forrest, a Peabody Award-winning broadcaster and producer, emceed the event.

Student performers included Kathryn Kupchik, David Tayloe, Katherine Wiggins, Jeffrey Wienand, and Jared Glazer. The other performers at the gala were all professional New York singers, including soprano Amy Burton.

"The University of Miami has every right to be proud of what they are doing," remarked Jim Schaeffer, general director of the Center for Contemporary Opera. "As someone who listens to literally hundreds of singers per year as they try to win a role in one of our productions, there is no doubt that your young artists will be well-represented on the professional stage."

Esther Jane Hardenberg, associate professor and chair of the Department of Vocal Performance, added, "I can easily and proudly report that they were absolutely some of the best performers of the evening. Frost Opera Theater Program Director Alan Johnson made the contact that resulted in this prestigious invitation and did a wonderful job organizing the trip. The students had a backstage tour of the Met—saw all the nooks and crannies—and enjoyed a performance there the following night."

Founded in 1982 and based in New York City, the Center for Contemporary Opera is the leading proponent of new opera in the United States. Focusing on developing and producing new opera, new music theater works, and rarely seen American operas written after World War II, the center has staged the premieres of more than 70 works and released four commercial recordings. Works are presented at all stages, from libretto readings, ateliers, and concert versions to full productions.

Additional Opera Program Highlights

In June 2011, David Tayloe, M.M. '11, and D.M.A. candidate Jeffrey Wienand performed at the Duffy



Geoffrey Loff, Alan Johnson, Tony Boutté, Jared Glazer (on floor), Jeffrey Williams, and Kathryn Kupchik perform excerpts from *Frankenstein: The Modern Prometheus*.

Composer's Institute at the Virginia Arts Festival. Alan Johnson was the musical director.

In July 2011, Renée Fleming attended the 24th season of the Frost School of Music at Salzburg Program in Salzburg, Austria, a month-long program organized annually by Hardenbergh. Highlights of the Salzburg 2011 session, which welcomed a student body of 51 from around the United States and a faculty of 11, included a dress rehearsal with Fleming and the Vienna Philharmonic and a visit by Fleming to meet the students. Frost at Salzburg continues to be the premiere program of its kind, putting the Frost School on the map for classical vocal performers. ||

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Dave Grusin CD Nominated for Best Surround Sound Grammy

AN EVENING WITH DAVE GRUSIN received a 2011 Grammy Award nomination for Best Surround Sound Album, Frank Filipetti & Eric Schilling, surround mix engineers; Frank Filipetti, surround mastering engineer; Phil Ramone, surround producer (Various Artists).

The project, also available on Blu-ray Disc and ROBA iPad App, captures composer Dave Grusin conducting and performing at the Adrienne Arsht Center for the Performing Arts with the Frost School of Music's Henry Mancini Institute Orchestra and a host of stars, including Patti Austin, Jon Secada, Monica Mancini, Gary Burton, Arturo Sandoval, Nestor Torres, and Sammy Figueroa. The live concert was produced in collaboration with the Arsht Center, Jazz Roots: A Larry



Rosen Jazz Series, and Festival Miami. The CD features 12 songs from the concert and was released on April 26, 2011 on Heads Up International, a division of Concord Music Group.

Dave Grusin, a ten-time Grammy Award-winning and Academy Award-winning composer, has scored some of the most entertaining and enduring films of the past half-century. The musical selections on the CD feature his film scores for *On Golden Pond*, *Tootsie*, *The Fabulous Baker Boys*, *Goonies*, and more.

Additionally, the CD celebrates the music of great American composer George Gershwin's *Porgy and Bess*, Henry Mancini's *Moon River*, and Leonard Bernstein's music for the Broadway hit *West Side Story*. ||

Additionally, the CD celebrates the music of great American composer George Gershwin's *Porgy and Bess*, Henry Mancini's *Moon River*, and Leonard Bernstein's music for the Broadway hit *West Side Story*. ||

Frost Chorale Tours Spain



PHOTO BY VERSATILE LIGHT STUDIOS

The University of Miami's Frost Chorale celebrated the end of the spring 2011 semester by touring Spain, performing works by Spanish composers Pablo Casals, Tomás Luis de Victoria, and Javier Busto, as well as Spanish folk music arranged by Vicente Chavarria and a selection of American folk songs arranged by Richard Burchard; Sydney Guillaume, B.M. '04; James Erb; William Hawley; Jack Halloran; and Joseph Jennings.

The Frost Chorale began its tour in Barcelona with a performance on May 17 at Santa Maria del Mar. Next the chorale traveled to Valencia for a performance at the Palacio del Marques de Dos Aguas (former palace and now home of Spain's National Museum of Ceramics and Arts), followed by a joint concert at la Iglesia de San Esteban with the Chamber Choir of the Professional Conservatory of Music, under the direction of José Francisco Iborra. The chorale then performed at the Church of San Pedro in Cuenca, wrapping up its tour

in Toledo at Santo Tome with a final performance on May 21. Dating from the 14th century, Toledo's Santo Tome is best known for housing El Greco's most famous painting, *The Burial of Count Orgaz*.

After the tour concluded, Joshua Habermann, director of choral studies, bade the Frost School "adios" to begin a new position as director of the Dallas Symphony Chorus. Karen Kennedy replaces Habermann as director (see page 41). ||

Ginny Mancini Receives Frost Legacy Award

THE FROST SCHOOL OF MUSIC presented its 2011 Frost Legacy Award to humanitarian Ginny Mancini on November 4, 2011 at the Adrienne Arsht Center for the Performing Arts. The award paid tribute to her transformative and inspiring support of the Henry Mancini Institute, the Frost School of Music, and other institutions of musical excellence throughout the world.

Born and raised in Los Angeles, Ginny Mancini enjoyed a flourishing singing career, performing with Mel Torme and The Mel-Tones and the Tex Beneke Orchestra before marrying composer/conductor Henry Mancini. As a long-time supporter of major performing arts organizations dedicated to music education, Mancini was a founding member of the Henry Mancini Institute and is a past president. She continued to support the Henry Mancini Institute when it moved to the Frost School of Music in 2007.

Mancini serves as vice president of the Los Angeles Philharmonic Association and is a director of The Leo Buscaglia Foundation. She is a founding member of the USC Thornton School of Music's Board of Advisors, a board member of the ASCAP Foundation, and secretary of the Geffen Playhouse.

The award was presented to Mancini at the *Jazz*



PHOTO BY ANDREW BRYANT

Ginny Mancini, with Michael Feinstein, on stage at the Adrienne Arsht Center

Meets Gershwin concert, another outstanding Frost School of Music collaboration with Jazz Roots: A Larry Rosen Series, Festival Miami, and the Arsht Center. The program featured the Frost School's Henry Mancini Institute Orchestra, led by its new artistic director Terence Blanchard, with special guest artists Michael Feinstein, Denyce Graves, Monica Mancini, and Dee Dee Bridgewater, as well as the Frost School's Dean Shelly Berg and artist-in-residence Mark O'Connor. The concert was sponsored in part by a grant from the John S. and James L. Knight Foundation and philanthropist and UM Trustee Adrienne Arsht. ||

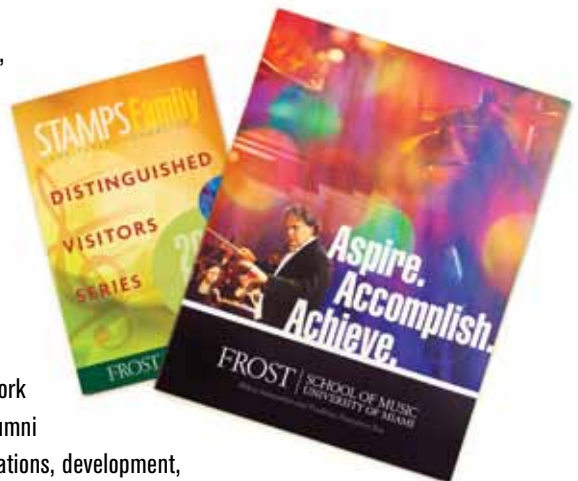
Frost Admissions Book Earns Two CASE Awards of Excellence

The Frost School of Music Admissions publication, "Aspire. Accomplish. Achieve.," earned a Printed Publications Award of Excellence in the "Student Recruitment" category as well as a Visual Design Award of Excellence in the "Design for Print" category from CASE (the Council for Advancement and Support of Education). The brochure was the result of collaboration between the Frost School's Director of Communications Julia Berg, Director of Admissions Karen Kerr, Associate Dean of Graduate Studies Edward Asmus, and Assistant Dean of Undergraduate Studies Ken Moses, B.M. '72, M.M. '74, and University Publications Editorial Director Meredith Camel, Artistic Director Scott Fricker, and Senior Graphic Designer Sau Ping Choi.

In addition, a direct mail piece for the 2010-2011 Stamps Family Charitable Foundation Distinguished Visitors Series produced by Frost Director of Events Marianne Mijares, B.S.C. '04, M.A.L.S. '09, and Senior Graphic Designer Kristian

Rodriguez, B.S.C. '04, received a "Special Merit" nod.

CASE is a professional association serving educational institutions and the advancement professionals who work on their behalf in alumni relations, communications, development, marketing, and allied areas. CASE helps its members build stronger relationships with their alumni and donors, raise funds for campus projects, produce recruitment materials, market their institutions to prospective students, diversify the profession, and foster public support of education. ||



Frost and Thornton Explore Bicoastal Virtual Songwriting



PHOTOS BY REY SANCHEZ



“The students were thrust into a situation where they had to create a song without creating the trust dynamic first,” Sampson says. “They couldn’t play along with each other because of the delay in Internet connection.”

Dingwall, a Thornton student with prior collaborative experience, was paired with Goldsmith in Miami. She said the personal nature of songwriting seemed the biggest hurdle. “It can make it difficult to open up to someone else about your emotions, thoughts, and ideas,” she said. “Many people have difficulty doing this with someone sitting in the same room as

them, let alone someone who is 3,000 miles away!”

Goldsmith, a Frost songwriter who has performed his songs in several Frost School songwriter showcases, added, “The collaboration was a great opportunity to work with a talented writer and make a lasting professional contact. It was also incredible to be among the first to collaborate musically in real time via the Internet.”

The December 2011 performance included four songs, and the first half took place in the Frost School’s Clarke Recital Hall. For the second half, USC students performed the songs from a studio on the USC campus, transmitted via the high-performance research network known as Internet2 and coordinated by Brian Shepard, professor of pedagogical technology at USC Thornton. In Miami, students added in harmonies. The event was streamed live. Cameras were set up in Miami so that the Los Angeles students could see audience response.

“The idea of musicians working together around the country—and around the world—has been my vision and goal for more than a decade,” says Shepard, who pioneered the use of Internet2 in 1999.

Sampson says the project emphasizes that the heart of songwriting is collaboration. “This is a demonstration that when collaboration is involved, musicians write something they wouldn’t ordinarily write.”

All four songs, which Sanchez notes are all “fantastic,” will be recorded with a coast-to-coast connection this year. The concert video will contain a postscript of the recording sessions. ■

Frost student Taber Othank (on stage) and USC Thornton student Eric Radloff (on screen) perform their song, *I’m Stuck Here Wanting You.*

FOUR PAIRS OF STUDENTS from the Frost School’s Bruce Hornsby Creative American Music program and the USC Thornton’s Popular Music program have launched a new creative collaboration using technology. This project was the brainchild of Rey Sanchez, B.M. ’80, M.M. ’82, chair of the Music Media and Industry program at Frost, and Chris Sampson, associate dean and director of USC Thornton’s Popular Music program.

The student songwriters participating in this project were Taber Othank, Matt Alderman, Brittany Mullen, and Ben Goldsmith from Frost and Eric Radloff, Mia Minichiello, Will Sturgeon, and Annie Dingwall from USC Thornton. The songs they created were showcased in a bicoastal performance in Miami and partially transmitted from USC Thornton studios.

“The history of popular music is rife with great songs that resulted from prearranged, ‘blind’ collaborations,” Sanchez says. “After comparing notes about our respective programs, it quickly became obvious to me and Chris that we should not hesitate to put together some of the best songwriters from both of these groundbreaking schools.”

Sampson adds, “The idea of advancing popular music programs is very important to both. So it is natural our two schools would collaborate together.”

Over the course of the 2011 fall semester, the student songwriters were paired as collaborators, working together over Skype or other Internet connections without prior introductions.

Electronic Master's Gets a Digital Update



PHOTO BY BILL GERDTS

THE MASTER OF MUSIC in Electronic Music degree has been renamed the Master of Music in Digital Arts and Sound Design, reflecting a significant curriculum revision that took place last year. The revision not only recognizes dramatic changes in music technology over the past decade, it also brings the degree into the forefront of academic offerings in music composition worldwide.

"The term *electronic music* is at least 25 years out of date," says Charles Mason, B.M. '77, associate professor of composition and a member of the faculty committee that developed the program updates. "By 1975 the term *electronic music* specifically referred to music that was created for tape playback using synthesizers or *musique concrète* (manipulated taped sounds). Another genre coexisted at the time called *computer music*, which referred to music created with the aid of a computer. In the 1980s the term *electroacoustic music* was created to try and cover both electronic music and computer music, as well as many of the newer forms of music technology that had arisen."

Mason explains that *electroacoustic* is a limiting term because it does not encompass sound effects, film music, installations, and music synthesis found in popular genres and jazz, as well as newer forms of music that use technology, such as *acousmatic* and *algorithmic music*. The Frost School committee thought the term *digital arts* would have the best chance of longevity, since it is a highly current term that could also comprise future

developments.

"Some of the latest developments in music technology include video interactive music, telematics, and brain wave and environmental control of music parameters," Mason says. "All of these would easily fall under the new degree name. At the same time, Digital Arts and Sound Design distinguishes

Associate Professor Chuck Mason coaches student **Liza Seigido** in the electronic music studio.

itself from Music Technology in that it is clearly a degree having to do with creation, not music engineering. It is a degree that allows for creating artwork in the aural domain through the use of technology." ■

Classical Improv Takes Flight at Frost

To further implement the Frost Experiential Music Curriculum (EMC) throughout the undergraduate experience, Composition and Theory Professor Paul Wilson and Assistant Professor Juan Chattah asked Dean Shelly Berg to teach the Classical Improvisation component of the EMC to



PHOTO BY ANDREW BRYANT

90 freshmen each week. As of the fall 2011 semester, EMC students now enjoy a 20-minute group session with Dean Berg, which finds them improvising in baroque and classical styles using tonic and dominant harmonies as outlined in the curriculum, followed by an hour of small group breakout sessions where Berg moves from room to room, coaching and assessing each group's progress with the other EMC faculty. Students then practice and apply the newly learned improvisation concepts in their private lessons and in other facets of their studies. ■

Frost Student Is a Finalist in Thelonious Monk Competition



Pianist Emmet Cohen performs at the Monk Competition, above, and receives his award, far right.



FROST SCHOOL OF MUSIC student Emmet Cohen performed as one of three piano finalists in the 2011 Thelonious Monk International Jazz Competition at the Kennedy Center Eisenhower Theater in Washington, D.C. on September 12, 2011. Cohen finished at third place behind Joshua White from San Diego and Kris Bowers from Los Angeles, declared the winner by a panel of judges that included Herbie Hancock, Ellis Marsalis, Danilo Perez, Renee Rosnes, and Jason Moran. All three finalists received a cash scholarship plus an option on a recording contract with Concord Music Group.

Widely considered the most prestigious instrumental jazz contest in the world, the event received applications from more than 100 jazz pianists. Cohen was among 12 semifinalists who were selected to perform at the

Smithsonian Institution the prior evening, before advancing to the final round.

Earlier in 2011, Cohen was the winner of the Phillips Jazz Piano Competition in Pensacola, Florida, and one of five finalists for the 2010-11 American Pianists Association's Cole Porter Fellowship. He was also named 2011 *DownBeat* Undergraduate College Winner in the Jazz Group and Jazz Soloist categories.

Cohen studies piano with Dean Shelly Berg and Martin Bejerano, M.M. '98, at the Frost School, where he is majoring in studio music and jazz and performs with the Frost Jazz Sextet. He is also the leader of the Emmet Cohen Trio.

The Thelonious Monk International Jazz Competition has launched the careers of many of today's most recognized young musicians, including pianist Gerald Clayton, vocalist Jane Monheit, and tenor saxophonist Joshua Redman. A 2011 gala celebrating the 25th anniversary of the competition and the Thelonious Monk Institute honored R&B vocalist Aretha Franklin, with tribute performances by Diane Reeves, Chaka Khan, Kurt Elling, and Jane Monheit. The "Queen of Soul" closed the event with a performance of "Moody's Mood for Love," which in turn honored the late jazz saxophonist, James Moody. ||

Presser Award Is a Home Run for D.M.A. Candidate

Jeffrey Stern, a D.M.A. in choral conducting candidate at the Frost School, had a vision to create a performance beyond the "standard" choral program. The key to achieving his vision was winning the 2011 Theodore Presser Award, a graduate-level grant that helped him add theatrical elements to his project on *William Schuman's The Mighty Casey: A Baseball Cantata*.

Stern conducted highlights from *The Mighty Casey*, a dramatic portrayal of Ernest Thayer's classic American poem, "Casey at the Bat," at UM's Gusman Concert Hall in conjunction with Festival Miami. The October 2011 performance showcased



a chorus of about 60 "fans" from the Symphonic Choir wearing baseball T-shirts and a digitally created baseball scoreboard. The first half of the program featured the Frost Chorale under the leadership of Karen Kennedy.

Also highlighted were soloists from the Frost Opera Theatre, new vocal performance faculty member

Carlos Conde, and pianist Paul Schwartz, as well as staging by Frost Assistant Professor Dean Southern.

Of course, every baseball game needs a hometown announcer! *The Mighty Casey* was narrated by the radio voice of the Florida Marlins and Baseball Hall of Famer Dave Van Horne. ||

Dean Berg's Fast Action Saves Flutist's Hand



TWO YEARS AGO, shortly after Cassandra Rondinelli Eisenreich arrived at the Frost School as a Mancini Fellow and graduate flute teaching assistant, she was in a car accident that left her with several broken fingers and lots of worry about the future of her career. She called Dean Shelly Berg, who responded with a quick round of calls to UM's Miller School of Medicine and Miami International Hand Surgical Services at Jackson Memorial Hospital. Elizabeth Anne Oullette, chief of hand surgery at the Miller School, performed surgery on Rondinelli Eisenreich, who has since made a full recovery.

Soon to graduate, Rondinelli Eisenreich decided to express her gratitude to Dean Berg with an award. She

registered him in the National Museum of Education and organized a surprise plaque presentation prior to the Songwriters Showcase at Festival Miami on October 27, where many UM students were in attendance. Assisting her was Gabriel Godoy-Dalmau from UM's student-run record label, Cat 5.

During her presentation, Rondinelli Eisenreich announced, "The museum honors people who have made a difference in education. It recognizes those who have promoted lifelong learning and touched a life, fostered growth, offered help, and changed the world one person at a time. I could just give Dean Berg the certificate on my own, but I feel that other people should know and he should be publicly recognized."

She expanded via email: "I wanted to acknowledge Dean Berg for everything that he has done for me and my music colleagues here at UM. He has always helped to support us in our conference performances and presentations. He has always been inspiring at concerts and rehearsals at UM...I feel like he has gone above and beyond what any ordinary dean would do."

Dean Berg has referred several other students with hand injuries to Oullette, including guitarist/songwriter Ben Goldsmith. All have recovered and are making beautiful music again!!

Flutist Cassandra Rondinelli Eisenreich makes a full recovery after hand surgery.

Freshman Stamps Woodwind Quintet Makes Its Debut

REBECCA TAYLOR (flute), David Taylor (oboe), Spencer Stromquist (clarinet), Anthony Taboada (bassoon), and Larysa Pavelek (horn) are the five freshmen who received highly competitive Stamps Woodwind Quintet scholarships last fall, providing them with full undergraduate tuition, room, and board for four years at the Frost School. They made their debut at Festival Miami 2011, performing Piazzolla's *Libertango for Double Wind Quintet*, alongside award-winning professional quintet Imani Winds.

Brass applicants are currently being considered for the next round of Stamps Music Scholarships, five of whom who will form the Stamps Brass Quintet (two trumpets, one horn, one trombone, one tuba), beginning in the fall 2012 semester. That will



raise the total number of Frost School students receiving full scholarships from the Stamps Family Charitable Foundation Music Scholarship Fund to 19. ||

Illustrious Artists Featured at Festival Miami 2011



PHOTOS BY VERSATILE LIGHT STUDIOS

Piano duo Shelly Berg and Santiago Rodriguez, above, and Suénalo, inset, perform at Festival Miami.

FESTIVAL MIAMI at the Frost School of Music is an important cultural focal point for world-class concerts that not only attract South Florida residents and tourists but also inspire students of all ages and backgrounds. Between

September 30 and November 4, 2011, concertgoers witnessed an unforgettable celebration of talent that spanned several genres. Renowned artists collaborated with the Frost School's distinguished faculty artists and award-winning student ensembles.

The 28th season of Festival Miami showcased 24 dynamic concerts and five interactive master classes that fall under one of the four main themes of Great Performances, Creative American Music, Jazz and Beyond, and Music of the Americas. Attendance hit an all-time high for concerts such as Chopin Competition winner Claire Huangci, salsa singer Willy Chirino, pianists Dean Shelly Berg and Santiago Rodriguez, and singer-songwriters Jackson Browne and Bruce Hornsby.

Composer-conductor-historian Gunther Schuller opened the first three days of the festival, starting with his master class. On opening night, the Frost Symphony Orchestra played some of Schuller's most beloved works,

such as Concerto No. 1 for Horn and Orchestra. The next night, Gunther Schuller conducted the Frost Chamber Players in Milhaud's *La Création du Monde*. The Frost Wind Ensemble performed spine-tingling works by Michael Colgrass, the Stamps Woodwind Quintet performed with chamber group Imani Winds, and the Frost Jazz Vocal Ensemble JV1 performed with double Grammy-winning foursome New York Voices.

Other notable guest artists included singer and actress Lucie Arnaz, Brazilian singer-songwriter Ivan Lins, and jazz legend Benny

Golson. Students raved about the soul-jazz trio Soulive and the Miami-based group Suénalo. Through the generous support of its corporate sponsors, Festival Miami invited Mays Conservatory of the Arts and other schools to several events, including singer-songwriter Livingston Taylor's concert.



This season, Festival Miami debuted several new Frost faculty artists, among them choral director Karen Kennedy, jazz trumpeter Brian Lynch, and jazz pianist Martin Bejerano, M.M. '98.

Festival Miami closed with an exciting concert at the Adrienne Arsht Center for the Performing Arts. Also part of the Jazz Roots series, the concert featured the Henry Mancini Institute Orchestra and its artistic director Terence Blanchard along with host Michael Feinstein; singers Monica Mancini, Denyce Graves, and Dee Dee Bridgewater; violinist Mark O'Connor; and pianists Dean Shelly Berg and Dave Grusin.

Frost director of events Marianne Mijares, M.A.L.S. '09, B.S.C. '94, organized Festival Miami, with programming input from Frost faculty and Dean Shelly Berg. William Dillon, director of music operations, and Paul Griffith, B.M. '83, director of recording services, supervised event production and recording. ||

Frost Students Featured in Annual Concerto Competition

PRESENTED EACH SPRING SEMESTER, the Frost Concerto Competition has a long-standing tradition of excellence. Instrumental students compete in a preliminary round for three final berths, judged by Frost faculty, for the chance to perform as soloists with the Frost Symphony Orchestra in UM Gusman Concert Hall.



PHOTO BY CLEVELAND ORCHESTRA MEDIA RELATIONS

The 2011 finalists were Monica Godbee, performing Elgar's *Cello Concerto in E Minor, Op. 85*; Patrick Timmis, performing Séjourné's *Concerto for Marimba and Strings*; and Jamila Tekalli, closing with Prokofiev's *Concerto for Piano and Orchestra, No. 3, Op. 26*. The concert opened with a new orchestral work called "Sinfonia," composed by composition teaching assistant Alessandra Salvati.

Associate Professor Lansing McLoskey commended the soloists and Salvati in an email following the concert: "What a wonderful concert, with brilliant music making from start to finish...the interplay with the three soloists was sensitive and spot-on in all three concerti. The orchestra really stepped it up for Alessandra's "Sinfonia" (which isn't an easy work by any stretch of the imagination)."

McLoskey went on to describe the work as "volup-

tuous and thorny, lyrical, witty and powerful, overtly embracing the symphonic tradition while making a fresh and personal statement. It really deserves to be performed many times in the future."

The 2012 Frost Concerto Competition took place this February and featured Cecilia Huerta performing the Shostakovich *Cello Concerto No. 1*, Frank Capoferri performing the Creston *Saxophone Concerto*, and composer/guitarist Bruce Hurley Johnston performing the premiere of his own *Concerto Blue*. Conductors were Thomas Sleeper, director of orchestral activities and professor of music, and Andres Jaime, a first-year doctoral candidate in instrumental conducting originally from Medellín, Columbia. Jaime was a conducting fellow of the Fort Worth Symphony Orchestra prior to his arrival at Frost. ||

Concerto Competition soloists, left to right, Jamila Tekalli, Cecilia Huerta, and Frank Capoferri, who receives coaching from The Cleveland Orchestra's Giancarlo Guerrero

Dean Berg Receives Inside Out Award from UMAA

The University of Miami Alumni Association in April 2011 honored Dean Shelly Berg with its Inside Out Award, presented to "a member of the University of Miami administration, faculty, or staff who is working on the inside, helping to bring those on the outside who used to be inside but are now outside, back inside."

"The UM Alumni Association is proud of Dean Shelly Berg's exceptional support of alumni advancement dating to his arrival at the University in June 2007," Donna Arbide, associate vice president for alumni



relations, said at the ceremony. "In the past few years Dean Berg has been on the road with the UM Alumni Association, visiting alumni in five key markets... sharing with them his vision and goals for the Frost School of Music."

Arbide also lauded Berg's effort to bring alumni back to campus by coordinating the Bruce Hornsby and Friends

concert in 2008 with Alumni Weekend activities and his 2009 performance during Alumni Weekend for more than 200 graduates from the classes of 1926 to 1958. ||

Shelly Berg, center, with UM Alumni Association Past President Patrick K. Barron, B.B.A. '75, and Executive Director Donna A. Arbide, M.B.A. '95

Pharrell Williams Records with Henry Mancini Institute Orchestra

Producer Pharrell Williams congratulates music students during a recording session of his new work *i am Other*.

MULTI-GRAMMY-WINNING music producer, singer, rapper, and composer Pharrell Williams was at UM Gusman Concert Hall last August to record his new work for orchestra, *i am Other*, with the Frost School's Henry Mancini Institute Orchestra. Williams hired the all-student, cross-genre orchestra for the session upon recommendation of producer Quincy Jones, D.M.A. '99, *honoris causa*.

Williams composed the mixed-genre orchestral work—which features soft and ethereal atmospheres contrasted with fortissimo brass themes and driving rhythms—to explore a different side of his musical creativity and to encourage his hip-hop fan base to expand their musical horizons. Dean Shelly Berg orchestrated and conducted the work, and Director of Recording Services Paul Griffith, B.M. '83, was the recording engineer. Williams is best known for his work with Justin Timberlake, Madonna, Shakira, Jay-Z, Ludacris, and Snoop Dogg. He produced the soundtrack for the film *Despicable Me* and also oversees the fashion labels Billionaire Boys Club and Ice Cream Footwear.



PHOTO BY ANDREW BRYANT

According to *Variety*, Williams has paired up with United Entertainment Group to launch *i-am-other.com*, “a content-driven property that spotlights new musicians, filmmakers, designers, artists, and innovators through online, mobile, and retail channels, TV shows, and films.” The goal is to champion the creative spirit by providing ways for young people to tell their stories and to inspire others to dream bigger and go further. The *i am Other* orchestral recording will be featured on the site. ||

Frost Wind Ensemble Earns High Praise from Joe Alessi



JOE ALESSI, principal trombonist with the New York Philharmonic, was the featured guest soloist on the Frost Wind Ensemble's November 22, 2011 concert. He performed John Mackey's *Harvest Concerto for Trombone and Wind Ensemble*. The concert also featured Steven Bryant's *Concerto for Wind Ensemble*, commissioned by a consortium of organizations including the UM Frost

School of Music and the United States Air Force Band of MidAmerica.

Both works were conducted by Gary Green and were extremely well received by the large audience in attendance. Lawrence Budmen of the *South Florida Classical Review* wrote that “the Frost Wind Ensemble's performance of Bryant's challenging work was dazzling.” Alessi described the Frost Wind Ensemble's entire concert as “unmatched wind ensemble playing.”

Also at the concert, instrumental conducting D.M.A. candidate Christopher Cicconi conducted Leonard Bernstein's band version of “Profanation” from Symphony No. 1. Budmen noted, “Cicconi's crisp performance captured that up-tempo, brightly colored musical aura. The ensemble's blazing brass and xylophone-inflected percussion did full justice to Bernstein's brand of biblical Americana.” ||

Jackson Browne Still Running Strong

PHOTO BY MIKE DIAMOND



JACKSON BROWNE, one of the world's most popular songwriters and touring artists, performed a solo acoustic concert during Festival Miami 2011. Tickets sold out in two days, and those who attended were treated to a thrilling performance. Browne sang hit after hit from his nearly 40-year music career, accompanying himself on a smorgasbord of gorgeous guitars (and occasionally on keyboard), engaging the audience with musings about his songs, his collaborators, and life on the road.

Festival Miami was Browne's only tour stop in Florida, a favor to longtime friend Hornsby, whom he met on a 1999 tour that also featured David Lindley, Shawn Colvin, and Bonnie Raitt. Proceeds from Browne's Festival Miami concert were donated to the Bruce Hornsby Creative American Music program.

Browne's 1972 debut album, *Jackson Browne*, featured the top-10 hit "Doctor My Eyes." His third album, *Late for the Sky*, went platinum and received a Grammy nomination. Two more albums, *The Pretender* and *Running on Empty*, followed soon after, the latter receiving two Grammy nominations, including Album of the Year, and remaining his best seller. Browne also co-wrote the Eagles hit "Take It Easy" with Glen Frey. He has released more than 20 CDs in all, featuring thought-provoking songs that have inspired legions of fans. Browne was inducted into the Rock and Roll Hall of Fame in 2004 and the Songwriters Hall of Fame in 2007.

During his Frost School visit, Browne also participated in a Q&A with songwriting students, answering questions ranging from his early musical inspirations to his artistic process today.

"I first studied the trumpet," Browne said. "Dad was a jazz musician, and he told me, 'Improv is where it's at.'

He taught me to play it differently each time. I began making stuff up."

Elaborating on his creative process, Browne explained, "It's a phrase that catches my ear, or makes me feel a certain way. I then create a context where others can feel the same. How do you get to what you want

Bruce Hornsby, B.M. '77, joins Jackson Browne on stage at UM Gusman Concert Hall.

to say? Self-examination. And, turn it every which way until it is something you truly want to say."

He recalled taking six months to compose his song "For Everyman": *Everybody I talk to is ready to leave with the light of the morning. They've seen the end coming down long enough to believe....And as the evening descends I sit thinking 'bout Everyman.*

"It was hard to get to," he said. "There were many missteps. I was on tour with Joni Mitchell, and she said, 'You be careful, this better be good!' But there's a disclaimer in the song... it is talking about empathy and common goals for humanity. It could have been preachy, but I gave myself time." ||

Baroque Dance Springs to Life at Frost Opera Theater

Catherine Turocy, recognized as today's leading choreographer/re-constructor in the field of 18th-century dance with more than 60 baroque operas to her credit, presented two master class sessions for Frost Opera Theater students in November. Turocy introduced students to baroque movement, gesture, and expression. Undergraduate and graduate students in the Department of Vocal Performance quickly assimilated improvisatory exercises incorporating text, music and story, resulting in a stylistic expansion of their opera curriculum movement vocabulary. ||



Stamps Lecturers Make Sense of Sound and Reinvigorate the Brain



Neuroscientist Daniel Levitin, above, and composer Libby Larsen, far right, enrich the student experience with thought-provoking topics.



GRAMMY-WINNING composer Libby Larsen, the 2011 Stamps Distinguished Visitor at the Frost School who delivered the lecture “The Concert Hall that Fell Asleep and Woke Up as a Car Radio,” has a refreshing perspective on the role of the composer.

“Music exists in an infinity of sound,” she says. “I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.”

With more than 400 works spanning virtually every genre to her credit, Larsen permeates her compositions with the rich colors and unique sounds of American music. She is one of America’s most performed living composers and is a vigorous advocate for the music and musicians of our time.

Also during Larsen’s visit, Frost School students and faculty performed excerpts from her operatic work *Frankenstein: The Modern Prometheus*, conducted by Assistant Professor and Frost Opera Theater Program Director Alan Johnson, B.M. ’82, as well as three songs from *My Antonia* and *Cowboy Songs*; *Like Blind Men Tapping in the Dark*; *Gavel Patter*; *Try Me, Good King*; *Last Words of the Wives of Henry VIII*; and *Holy Roller*.

Another 2011 Stamps Family Charitable Foundation Distinguished Visitor was Daniel Levitin, neuroscientist and author of the best-selling *This Is Your Brain on Music* and *The World in Six Songs*. Levitin is the James McGill Professor of Psychology and Behavioral Neuroscience at McGill University in Montreal, Quebec, Canada with additional appointments in music theory, computer science, and education.

Beyond scientist, Levitin is an active guitarist, producer, and songwriter who believes that music “reinvents and reinvigorates the brain.” His research is used in clinical settings to help study and rehabilitate damaged brains. It has brought significant international attention to the type of neurologic music therapy research being done at the Frost School by Professor Shannon de l’Etoile and Associate Professor Teresa Lesiuk, in conjunction with the UM Miller School of Medicine.

Recognizing that the brain has a “music acquisition device” similar to the “language acquisition device” that enables the human brain to acquire skills in any language (there are more than 6,000 languages currently in use throughout the world), Levitin cited research showing that if music is denied to a person in the first ten years of life, he or she may never be musical, similar to the difficulty in acquiring language skills without exposure during the first ten years of life.

The 2011-2012 Stamps Distinguished Visitors include Gunther Schuller, Benny Golson, Ellen Taaffe Zwilich, songwriter Craig Carothers, and violinist Joseph Silverstein. ||

Proven Pros Prep Percussionists



PHOTO BY VERSATILE LIGHT STUDIOS

Assistant professor, percussion program director, and concert artist Svet Stoyanov hosted a steady stream of top percussionists at Frost throughout the year, including Tom Freer (The Cleveland Orchestra), James Babor and Joseph Pereira (Los Angeles Philharmonic),

Alan Abel (Philadelphia Orchestra, retired, now at Temple University), Gwendolyn Thrasher (University of Michigan), Keith Aleo, M.M. ’87 (Zildjian Cymbals, Boston Conservatory), Pius Cheung (University of Oregon), Robert van Sice (Yale University), Shannon Wood (Grand Rapids Symphony), and Jason Treuting (S Percussion). Frost students participated in mock auditions and learned advanced performance techniques for marimba, timpani, snare drum, cymbals, and auxiliary percussion. ||

Frost Welcomes Giants of Many Musical Arenas



PHOTO BY DANIEL AZOULAY

THE PAST YEAR dozens of musicians in fields ranging from electronic cello to contemporary composition held master classes and concerts at Frost. The ability to attract so many renowned artists from all over the country is an extremely valuable component of the curriculum.

Making two appearances in 2011 was violinist Mark O'Connor, who paired up with jazz composition students in a spring semester workshop called "Writing for the Violin in a Jazz Setting" and also interacted with songwriters in the Bruce Hornsby Creative American Music program, coached the Stamps String Quartet, and participated in two panel discussions with visiting professor John Stewart. O'Connor returned to Frost in the fall, capping off the semester with a stunning cameo

performance of "Lady Be Good" with the Frost School's Henry Mancini Institute Orchestra at the *Jazz Meets Gershwin* concert at the Adrienne Arsht Center Miami.

Myron Bloom, one of the great masters of the French horn, was on campus last spring. Bloom is professor of horn at Indiana University and was previously on the faculties of Curtis Institute, Juilliard, and Oberlin. Bloom shared firsthand advice about maintaining a satisfying career as performing artist and coached Frost horn students in a separate master class.

Also during the spring 2011 semester, Danish violinist Hasse Borup and American pianist Mary Kathleen Ernst performed works by Frost faculty and students.

In the fall, innovative cellist and improviser Craig Hultgren presented a solo concert featuring groundbreaking works for cello and electronics, including *Ospedaleto*, composed by Associate Professor Charles Mason, B.M. '77, and the premiere of *Sound/Water* by Lecturer Dorothy Hindman, B.M. '88, D.M.A. '94.

Professor and Chair of Studio Music and Jazz Whit Sidener, M.M. '72, B.M. '69, and Lecturer Chuck Bergeron, M.M. '93, coordinated master class activities for more than 20 guest artists in 2011, including Chris Potter, Pat Metheny, and Jon Kreisberg, B.M. '94. ||

Artist-in-Residence
Mark O'Connor
rehearses with
doctoral candidate
Angelo Versace.

Acclaimed Soprano Phyllis Bryn-Julson Presents Master Class

AS A COLLEGE STUDENT at Syracuse University, UM President Donna E. Shalala was also a residential advisor (RA), and one of her charges was a talented young vocalist named Phyllis. That vocalist is now award-winning soprano Phyllis Bryn-Julson, widely considered one of the most authoritative interpreters of contemporary vocal music. At President Shalala's invitation, she presented a free master class at the Frost School of Music in April.

Bryn-Julson commands a remarkable repertoire of literature spanning several centuries. She collaborated with Pierre Boulez and the Ensemble Intercontemporaine for much of her career, taking her to numerous festivals worldwide. With over 100 recordings and CDs

to her credit, Bryn-Julson's performance of *Erwartung* by Schönberg (Simon Rattle conducting) won the 1995 best opera Gramophone Award. Her recording of the opera *Il Prigioniero* by Dallapiccola won the Prix du Monde. She has been nominated twice for Grammy awards, for best opera recording (*Erwartung*) and best vocalist (*Ligeti Vocal Works*). She has appeared with every major European and North American symphony orchestra under many of the leading conductors. ||



Keeping Up with Laura Karpman

LAURA KARPMAN, the Emmy-winning composer whose work has included scoring for film, television, video games, theater, and the concert stage, was a guest speaker September 14 to 16, 2011 for the Composition, Jazz Composition, and Media Writing and Production programs.

Karpman studied with legendary teacher Nadia Boulanger and composer Milton Babbitt. A graduate of University of Michigan and Juilliard, she is an assistant professor at UCLA in the School of Theater, Film, and Television. Her scores include Steven Spielberg's TV miniseries *Taken* for BBC, *Odyssey 55* for Showtime, *Masters of Science Fiction* for ABC, and *Craft in America* for PBS. Her numerous video game credits include *Everquest II* and *Halo 3*. Her multimedia presentation *Ask Your Mama!*—based on a text by Langston Hughes—was created in collaboration with multi-Grammy-winning opera sensation Jessye Norman and premiered at Carnegie Hall.

Karpman's Frost workshops focused on her eclectic background in jazz and classical music and her ability to transition to film and television while maintaining a unique style and personality. She explained that throughout her life, she always had a diverse taste in music—everything from jazz to 12-tone and many forms of concert music. A native of Los Angeles, she relocated there after finishing her university studies in New York and attended the ASCAP Film Scoring Workshop.

Karpman noted that a key difference between film scoring and writing music for a video game is that events in interactive media are not predictable. In the case of *Everquest II*, the player chooses his or her own path through the game world, so the music must be able to adapt to all these situations. Karpman recalled asking one of the *Everquest II* developers to describe the "feel" he envisioned for a specific town, and he replied "fascist Babylonian." This wacky answer inspired her to write the appropriate soundtrack for that location.



PHOTOS BY GARY LINDSAY



Laura Karpman, above, in the control booth at the L. Austin Weeks Recording Studio, supervises a recording session of her new 12-tone work "Now All Set," composed in tribute to the late Milton Babbitt. Performers were

D.M.A. candidate Mark Small (alto saxophone), faculty members Gary Keller, M.M. '80 (tenor saxophone), Brian Lynch (trumpet), Dante Luciani, B.M. '86, M.M. '97 (trombone), Shelly Berg (piano), Chuck Bergeron, M.M. '83 (bass), and D.M.A. candidate Daniel Susnjar (drums).

Karpman also stressed that scoring video games always involves a strict deadline, so it's vital to be able to work efficiently under pressure. Composers are often given only a few weeks to complete the score, and sometimes three or more composers are hired to work together on the same project.

Karpman became more interested in the interaction between technology and music upon attending the Sundance Institute's Composers Lab. She told students that she uses the industry standards Avid Pro Tools, together with Logic Pro. She added, "Mastery of DAW (digital audio workstation software) and MIDI technology (musical instrument digital interface) is of utmost importance for composers, as directors/producers often judge the MIDI mockups as if they were the finalized orchestral works." ||

Along Came Benny

SAXOPHONIST, composer, and arranger Benny Golson spent two days last October at the Frost School, lecturing as a 2011 Stamps Distinguished Visitor and performing as a featured soloist with the Frost Studio Jazz Band at Festival Miami, under the direction of D.M.A. candidate and lecturer Stephen Guerra.

Golson, 82, played in the Lionel Hampton Orchestra, Dizzy Gillespie's band, and Art Blakey's Jazz Messengers before co-leading, with trumpeter Art Farmer, the notable Jazztet. Many of his compositions have since become jazz standards, including "Killer Joe," "Stablemates," "I Remember Clifford," "Whisper Not," and "Along Came Betty." Golson also wrote music for radio, film, and television, including classic shows such as *M*A*S*H*, *Mission Impossible*, and *The Cosby Show*. He has written classical music, including piano works, chamber pieces and orchestral pieces. He returned to the saxophone in the 1970s and revived the Jazztet in 1982. In 1995 the National Endowment for the Arts recognized him as a Jazz Master, one of many awards he has received in his extensive career.

During his Frost School lecture, Golson spoke of starting as a classical pianist who "didn't know anything about jazz. I was very serious about [classical music] and practiced very hard. By the time I was 12 or 13, my teacher would send me out to play afternoon teas for the ladies. I even had a little repertoire."

But at age 14, Golson heard tenor saxophonist Arnett Cobb soloing on "Flying Home," and that was the end of the piano. He attended Howard University in the 1940s, a time when jazz was not well regarded by college educators.

"I had to do all my [saxophone] practicing in the basement, in the laundry room," Golson recalled. "If fact, I was told that if I got caught playing any jazz I would be dismissed from the school. So I used to go into the city, play in some of the clubs, and then I'd have to climb on the back wall to get back in."



PHOTO BY CHARLES BERGERON

These days Golson lectures regularly and is decidedly bullish on young musicians coming out of colleges and universities. "They are much more advanced than when I was coming along," he said. To demonstrate, he invited the Stamps Jazz Quintet, featuring students Alex Weitz (subbing for Daniel Andrews on saxophone), James Suter (bass), Michael Piolet (drums), Stephen Szabadi (trombone), and Nick Hetko (piano), to perform several of his compositions on stage.

In accounting for his longevity in music, Golson is both philosophical and practical: "I have to assume that I have a modicum of talent. But the other thing is determination. You want to be better tomorrow than you were yesterday." ||

The Stamps Jazz Quintet performs compositions by Benny Golson.

Fabulous Flute Coaching

Ever since joining the Frost faculty in 2008, Associate Professor Trudy Kane has been bringing a steady stream of flute virtuosos to work with her students. Kane was principal flute with the Metropolitan Opera Orchestra for over 30 years. This fall, Jim Walker, former principal flute with the Los Angeles Philharmonic and leader of the classical-jazz fusion group *Free Flight*, and Leone Buyse, former acting principal flute with the Boston Symphony



PHOTO BY ED FREEDMAN

Master artist Jim Walker coaches master's student Eduardo A. Martinez, B.M. '09, in the fine points of flute playing.

and now professor of flute at Rice, treated Frost flute students to private master classes. Jeff Khaner, principal flute with the Philadelphia Orchestra, was on campus for a master class this April. ||

Fulbright Winners Cross Cultures through Music



Doctoral students Cliff Sutton, above, and Anna Hersey immerse themselves in Uruguayan and Swedish culture, respectively.

people of other countries. A Frost School class on South American music introduced Sutton to *candombe*, a drumming style that few people outside of Uruguay have written about.

“In the southern cone of South America, the African-descended population is a small minority,” Sutton explains. “I wanted to find out how this music grew to become a physical representation of the African memory in the region.”

To document his experiences, Sutton created a blog called *Huracáncandombe*—a hybrid of *candombe* and the Spanish word for *hurricane*, an homage to his identity as a Miami Hurricane.

“Ironically, I spend most of my time playing drums of *candombe* at Club Huracán in Buceo, one of Montevideo’s many neighborhoods,” Sutton writes on his blog.

Though Sutton laments he doesn’t play as much as he would like, he is busy making observations that are central to his doctoral essay. He sees *candombe* as a great “vehicle for equality, but the local prejudices are perhaps too great to overcome.”

Like the marginalized population he is studying, Sutton often feels like an outsider. But following a parade in which he performed with a new *camparasa* (ensemble) called La Chilinga, he had a cultural epiphany: “In that 20 minutes, I felt connected to more than just the group

in Buceo. With *candombe* as our common language, I felt Uruguayan.”

Another Frost student who received a Fulbright Scholarship last year was D.M.A. candidate Anna Hersey, who studied in Sweden with renowned vocal coach Matti Hirvonen at the Royal College of Music (Kungliga Musikhögskolan).

“My heritage is Swedish,” Hersey explains, “but I had never thought of it in relation to music until I started my master’s degrees. After ordering some materials through interlibrary loan, I knew there was a treasure trove of Swedish music to be discovered.”

Hersey earned master’s degrees in vocal performance and ethnomusicology from the University of Minnesota and studied with a Czech music coach at the University of Michigan before enrolling at the Frost School. Her discovery of Czech music during an undergraduate semester in Europe sparked her interest in lyric diction.

“Lyric diction is a fascinating intersection between the science of linguistics and the art of music,” she explains. “Matti Hirvonen commented that my work challenged him to look at his own language in a new way.”

Hersey was surprised to learn that Swedish conservatories offer no lyric diction curricula. Her fellow students were appreciative of her pronunciation guidance on the American opera and song repertoire they often sing.

Hersey has since performed with Hirvonen at the Leiv Eriksson International Festival in Minnesota, Iowa State University, and University of Miami. To further integrate Scandinavian chamber music into the U.S. repertoire, she created the nonprofit Northern Lights Chamber Music with her violinist husband.

“I’ve made it my mission to bring this beautiful music to light!” she says. ||



Versailles Visit Inspires D.M.A. Research

DIRECTLY FOLLOWING THE FROST CHORALE'S tour of Spain, third-year choral conducting D.M.A. student Jeb Mueller ventured to Paris and Versailles with tenor Jimmy Hall and Frost School Professor Donald Oglesby to gain insight on his recital and D.M.A. document on French baroque composer André Campra's *Requiem*, a beautiful work that is little known in the United States.

Oglesby, who spent several months working at the Centre de Musique Baroque de Versailles while on sabbatical in 2001, contacted friends there to let them know of Mueller's project. The staff provided Mueller with research material and treated the group to lunch, a dress rehearsal, and a concert in the chapel of



Louis XIV's famous Chateau de Versailles.

The library of the Centre de Musique Baroque de Versailles and at the Bibliothèque Nationale in Paris were great resources for Mueller, who was thrilled to visit both the Chateau de Versailles and Notre Dame Cathedral in Paris, as these were the primary places where Campra worked.

"The spaces were incredibly inspiring," Mueller says. "Paris can overwhelm the senses, so having a guide like Dr. Oglesby proved invaluable."

Mueller conducted the complete Campra *Requiem* on November 5, 2011, with the Frost Chamber Singers as part of the Miami Bach Society's regular concert season and in partial fulfillment of his D.M.A. requirements. ||

Donald Oglesby, Jeb Mueller, and Jimmy Hall at the chapel of the Chateau de Versailles

Ruiz Dazzles DownBeat on Bass and Flute

This spring, students in the Frost School's Department of Studio Music and Jazz received a 13 awards in *DownBeat's* 35th Annual Student Music Awards. Five of the awards went to Master of Music candidate José Valentino Ruiz, a classical and jazz flutist who also plays the bass and sax.

Winning "is a humbling experience," says Ruiz. "It lets me know that hard work pays off. A lot of times, people think it's about talent, but hard work beats talent any day."

For Ruiz, born in Maryland but a resident of Tampa, Florida, since age 8, music is a family affair. His father, a nurse, is a bass player. His mother, a doctor, plays the piano. Ruiz says his heritage is another factor. While visiting his grandparents in Puerto Rico, he was particularly moved by the holiday tradition of *parranda*, which is similar to caroling.

"Seeing how people come together through music inspired me to become a musician," he recalls. "I wanted to use the art form to express myself and also to unite people."

Ruiz started playing music when he was 8, choosing the flute on his father's suggestion. In 11th grade he took up the sax because he wanted to be in jazz bands. He now plays electric bass and the electric upright known as the "salsa bass."

Ruiz says he grew up listening to Latin jazz and funk and musicians such as Victor Wooten, Giovanni Hidalgo, Arturo Sandoval, and two of his band mates this year at a NAMM show, Abraham Laboriel and Alex Acuña. Over his young career, Ruiz has developed an ability to bridge classical and jazz, pop and funk. His upcoming fourth album, *The Messiah*, features "music from Morocco, from the Yoruba tradition, Latin jazz, funk, R&B, all kinds of music," he says.

At Frost this spring, Ruiz is playing in his fourth semester as a member of the Funk Fusion Ensemble. He is also in the Salsa Orchestra and Frost Wind Ensemble. This sounds like an array of styles, but Ruiz hears them as part of a whole.

"You know the old line, *Music is the universal language?* There are many things I'd like to say—whether about my life or my testimony or things that inspire me—and classical, blues, and jazz are just dialects of that language. *Como soy Boricua, yo hablo con este acento.* As a Puerto Rican I speak with this accent," he says switching smoothly between Spanish and English. "A Cuban or Colombian would speak Spanish with a different accent—but it is still the same language." ||



PHOTO BY VERSATILELIGHT STUDIOS

**An national study by
Frost Associate Professor Carlos Abril
reveals eye-opening findings
about the students who participate
in high school bands.**

By Fernando Gonzalez

measuring

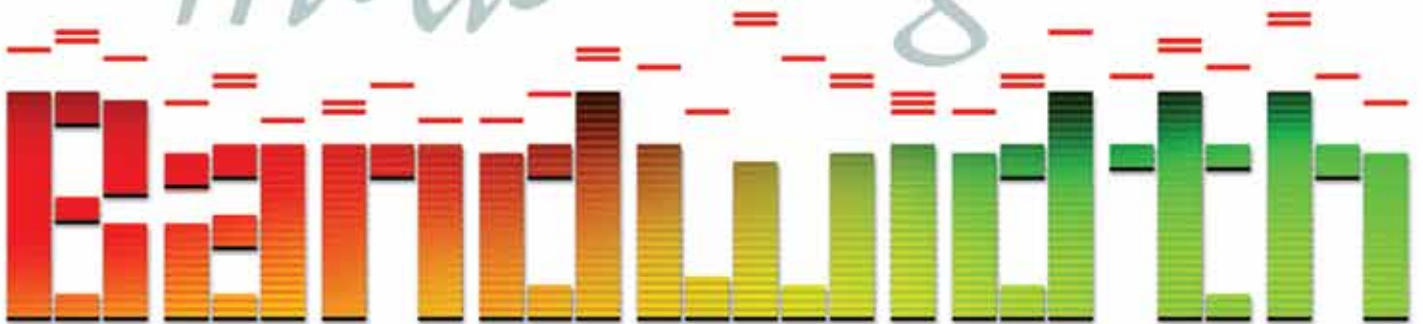




PHOTO BY SALLY RYAN

IN RECENT YEARS, THERE HAS BEEN A SURGE IN STUDIES ABOUT THE CONNECTION BETWEEN MUSIC AND INTELLIGENCE. SOME HAVE ADDRESSED THE SO-CALLED MOZART EFFECT: COLLEGE STUDENTS WHO LISTENED TO A MOZART SONATA BEFORE TAKING A CERTAIN TEST DID BETTER THAN TEST-TAKERS WHO LISTENED TO ANOTHER MUSICIAN OR NO MUSIC AT ALL. OTHER STUDIES HAVE SUGGESTED THAT MUSICALLY TRAINED 4-TO-6-YEAR-OLDS PERFORM BETTER ON A WORKING MEMORY TEST OR THAT MUSICIANS PERFORM BETTER ON TESTS OF MATH ABILITY, READING SKILLS, AND VOCABULARY.

Such results may have profound implications regarding educational policies in general, music education in particular, and the attendant budget priorities at the local and national level. But for Carlos Abril, associate professor and director of undergraduate music education at the Frost School of Music, and Kenneth Elpus, assistant professor of music education at the University of Maryland, these results only lead to more questions.

“It was troubling to both Ken and me how the media all of a sudden latches on to these [announcements] and people start to believe it and think, ‘Oh, if you study music you’re going to get higher SATs,’” Abril explains. “So principals start talking about this. Wonderful, we need music in our schools ... but that might be the wrong reason. What if that’s where you put all your eggs and all the principals buy into music programs and then find that in fact music is not what is causing that?”

all kinds of issues that have potential impact on administrators thinking, ‘How do we provide opportunities to those who can’t get access otherwise?’”



Among some of the study’s more surprising results, Abril and Elpus discovered that, according to the Department of Education statistics they examined, 21 percent of seniors in the United States’ class of 2004 participated in school music ensembles. This may seem high, but the researchers note it represents nearly a 10 percent decline in participation, compared with rates from a 1982 report. Further studies are needed to pinpoint the reasons for the decline.

Abril notes that the data “don’t tell us what, if any, alternative classes the students are taking.” He adds that the study focuses on the representation of seniors, which is



standardized testing have negatively impacted their arts programs,” says Abril. “Why? Because they had to re-prioritize and focus on language, math, and reading at the expense of social studies, music, art, and everything else.”

To gain a clearer picture of who is participating in school music ensembles, Abril and Elpus addressed several different variables. They found “significant associations” related to gender, race/ethnicity, socioeconomic status, native language, parents’ education, standardized test

“Are we meeting the needs of the people in the 21st century in the way they make music and want to make music?”

That concern led Abril and Elpus to collaborate on the study “High School Music Ensemble Students in the United States: A Demographic Profile,” published in the *Journal of Research in Music Education*.

“The media presents [the relationship between music and improved performance in some capacities] as causal, but it’s not,” says Abril emphatically. “And in part this study reveals that students who are in ensembles are more affluent and have more privilege, and students who are more privileged probably went to preschool. [The study] raises

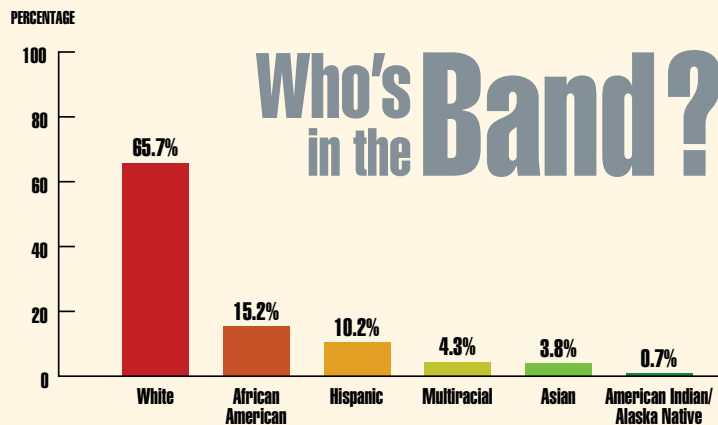
the year that “a lot of students drop out [from music programs]. So 20 percent is a conservative estimate of students participating in music education programs in this country.”

One other factor to consider in terms of participation decline is the possible impact of the No Child Left Behind Act of 2001.

“We have seen other studies that look at what principals perceive to be factors impacting music education negatively, and both elementary school principals and secondary school principals believe that No Child Left Behind and standard-

scores, and GPA. In the study, white students of privileged backgrounds were overrepresented, while other groups, most notably Hispanics and those in the “lower socioeconomic status,” were “significantly underrepresented.” The researchers also found that African-Americans were well represented. What all of this means is, “Music students are not a representative subset of the population of U.S. high school students,” Abril says.

“The relative absence of Hispanic students among the music student population should be of



The study also found that the majority of students are female (61 percent).

great concern to music education practitioners and researchers,” write Abril and Elpus. Especially when considering “the drastic rise in the Hispanic student population in U.S. schools, rising from 6 percent of all students in 1972 to 11 percent in 1987 and to 21 percent of all students in 2007.”

But racial and ethnic background is also linked with income level and socioeconomic status. “Sociologists of education would say that socioeconomic status is the number one predictor,” Abril says. “More than ethnicity and race. White students who can’t afford private lessons or can’t afford an instrument won’t be able to study music either.”

Don D. Coffman, professor and chair of the Department of Music Education and Music Therapy at Frost, comments that the study “confirms the status of music education of performing groups in U.S. high schools. Given these trends in the type of students predominantly served by music education efforts, teachers and administrators ought to think carefully about what kind of music education they wish to have in schools. What participation goals do we have for groups that are under-represented?”

Music educators often talk about the decline in music education and

the fact that fewer and fewer students are interested in participating. For Abril, this “raises all kinds of questions: Should we be changing what we offer? Should we be broader? Should we be offering courses in songwriting? In composition?”

Abril notes that the band tradition, which is the most commonly offered music elective in schools, is only “a small part of a small genre of music. Students often associate it with ‘school music.’ They ask themselves, ‘Well, where is band music in the real world?’”

For Professor Coffman, “this kind of data-driven, nationally sampled research provides the kind of illumination needed to inform policymakers. Here at the Frost School we seek to provide the premier university music experience in the country. Part of that experience will be to prepare school music teachers to respond to the schools of today and to challenge the next generation of teachers to reach beyond our past efforts. Our national professional organization, the National Association for Music Education (NAfME) has had a motto of ‘music for every child’ for decades. The Elpus and Abril study shows us where we need to redouble our efforts.”

For Abril, the study’s “wake-up call” is the downward trend in school

music participation. Even accounting for the caveats regarding the decline in participation over the past 20 years, he says, “if this is a trend, 20 years from now, will we have 10 percent [participation]? Are we meeting the needs of the people in the 21st century in the way they make music and want to make music? Maybe we, the music education profession, need to re-conceptualize the model we offer.”



For the stories about music and intelligence, Abril says that in their study, he and Elpus simply intended to respond to the bevy of advocacy reports that are purported to be research but may not have the concrete data.

“They are one-sided,” Abril says. “They are meant to convince people to bring music into the schools, and we are trying to be more objective about it. This is just a first step. We wanted to find the baseline for the discussion. Let’s explain why this is happening, who are the people in these ensembles? Then we can start to look into what makes them different.” ||

FERNANDO GONZALEZ is a freelance writer in Miami.



Gunther Schuller takes Frost faculty, students, and audiences on a memorable musical journey
through time, genres, and generations.

CLOSE ENCOUNTERS OF THE THIRD STREAM

By *Fernando Gonzalez*

IN PLANNING THE LINEUP FOR FESTIVAL MIAMI, FLORIDA'S PREMIER LIVE MUSIC FESTIVAL for the past 28 years, one of the most critical steps is booking opening night. For the opening night of Festival Miami 2011, which ran September 30 to November 4, the Frost School of Music decided to seek a genre-blending musical maverick who's left an indelible mark in American composition, conducting, and performance. Someone who embraces tradition but champions new works that challenge the status quo. Someone who believes strongly in the mission of the Frost School. Someone like Gunther Schuller.

Not many musicians can boast of playing under the baton of masters such as Arturo Toscanini, Frederic "Fritz" Reiner, and Pierre Monteux and having recorded with Miles Davis and Dizzy Gillespie. Nor can they claim a MacArthur Foundation "genius" award, a Pulitzer Prize in composition, three Grammys, and enough awards and honorary degrees to fill several shelves. Schuller, 86, is definitely one of a kind, and his connections to Frost School faculty members made for a seamless integration of his brilliance in back-to-back

kickoff performances with the Frost Symphony Orchestra and the Frost Chamber Players.

Master French Horn player Richard Todd, a Frost School associate professor and former Schuller student who played a key role in securing Schuller's visit, puts it succinctly: "Gunther is the greatest musical mind in America. There's just nobody who's accomplished more or contributed more in so many different ways. I'm not sure I had one specific thing in mind [for his appearance]. It's the idea that, listening to Gunther talk, you

get exposed to a different way of looking at things."

Todd was the soloist in the premiere recording of Schuller's Concerto No. 1 for Horn and Orchestra, chosen personally by the composer for that role and performed at Festival Miami's opening night concert on Schuller's French horn, which Todd now owns. The Frost Symphony Orchestra, conducted by Thomas Sleeper, accompanied Todd in the *Concerto* performance and in a performance of Todd's *CeLebrAtiOn*, a piece



Associate Professor Richard Todd, right, hosts a Q&A with Gunther Schuller in the Clarke Recital Hall.

commissioned by the Los Angeles Chamber Orchestra in 2008.

The following evening, Schuller conducted the Frost Chamber Players in Darius Milhaud's *La Création du Monde*. The evening of chamber music also included Schuller's most recent work, *Quintet for Horn and Strings*, which featured Todd and the Frost School's Bergonzi String Quartet. The chamber music concert was a special event for Ross Harbaugh, Frost professor of cello and chamber music, director of the Strings Program, and a member of the Bergonzi String Quartet. Harbaugh worked with Schuller at Tanglewood in the summer of 1969.

"It was as if I picked up from where I had left off in learning from him," Harbaugh says, noting that Schuller "has mellowed in the intervening years. And what is coming through now is an intense love of music, the people who make it, and the process of rediscovering it every performance."

It's a love that, luckily, transcended established notions of musical style and cultural value. Having been brought up in a classical music environment—his father was a violinist with the New York Philharmonic—Schuller's epiphanic encounter with jazz and insightful appreciation of the music

seems to set the tone for his life. In his autobiography, *A Life in Pursuit of Music and Beauty* (University of Rochester Press), Schuller describes at length the eureka moment of hearing the music of Duke Ellington on a radio broadcast live from the Cotton Club. Schuller recalls dryly that when told the next day of this great discovery, his father "nearly had a heart attack."

"But that 'Ellington moment' was just one of those moments," Schuller says. "Then I began to have some additional experiences, like discovering what we call vernacular music or ethnic music or folk music. I heard music from Africa or Norwegian fiddle music, and it was very good music. It just wasn't written by Beethoven. So OK, it was not 55 minutes long like the 'Eroica' Symphony. It was short, and in some cases it was improvised, but as with the music in those incredible Ellington broadcasts, in every respect by which you analyze a piece of music—the rhythm, the melody, the form, the clarity, the continuity, the orchestration—it all came out great."

Schuller's career as player includes appointments as principal horn of the Cincinnati Symphony Orchestra and, for 15 years, the Metropolitan Opera

Orchestra, where he remained until 1958. He stopped playing the horn in 1963 to focus on composing and conducting. Having played under the batons of personalities such as Fritz Reiner, Toscanini, Leopold Stokowski, Pierre Monteux, and Wilhelm Furtwängler, Schuller developed a pointed perspective regarding the role of the conductor.

"Conductors can easily be, almost by definition, very egotistical," he says. "They think if it weren't for them, we wouldn't even have music."

Not surprisingly, Schuller's book on conducting, *The Compleat Conductor* (Oxford University Press, USA), and his autobiography both include scathing critiques of some sacred cows.

"I didn't criticize them personally. I criticized them because they did not do what the composer wrote. That's it," he says unapologetically. "Not one conductor has challenged me...on anything I said. And the reason is they can't. Because on the left side of the book is what Beethoven wrote, and on the right side is what some conductor actually did and said."

Told of the quote, Todd chuckles as he admiringly discusses Schuller. "What I always respected and loved and admired about Gunther is that he never takes [guff] from anybody. His approach is to deal with the truth, and the truth is what is here in the score. That's it."

Asked about his favorite approach to conducting, Schuller is fond of quoting Reiner, the longtime conductor of the Cincinnati Symphony, who called his work "conducting traffic."

"What Reiner taught, and in fact lived by," Schuller elaborates, "was the axiom that the best

conducting, the finest conducting, is when a minimum of physical exertion produces a maximum result.”

Schuller clearly still resents some conductors who asked him to play the music “wrongly.” But then, those are the experiences that have shaped his approach to conducting.

“Conductors like Reiner, like Max Rudolf, or Pierre Monteux, who had a simple, clear approach to conducting, said, ‘Look, I conduct and you play the music. It’s your job to play *piano*. I don’t have to show you that it’s *piano*.’ So it was [through] the simple, direct approach that I said right away: ‘I’m a modest person vis-à-vis the music. The great music is sacred

music of Bartok and Stravinsky. Given his love for classical music and jazz, and the ease and effectiveness with which he moved in either genre, it was only natural that Schuller would speak of a Third Stream, and with it, unwittingly coin a term. For Schuller, it was not just an intellectual construct but also a natural expression of a lived-in point of view.

“The idea of Third Stream was more about an American problem—because jazz and classical music were completely segregated,” Schuller said. “And I use that word rather than separated. That was inadmissible to me. How can you say Beethoven is great and Duke Ellington is nothing—or vice versa?

classical. It could be Greek bouzouki music and classical, or Turkish dance music and classical and jazz, and all that has in fact happened, eventually, gradually, over the last 60 years.”

For all his different activities over the years, one constant in Schuller’s life has been his work as educator. A self-described high school dropout and “eternal student,” Schuller has taught at Yale University, the Manhattan School of Music, the New England Conservatory (becoming its president in the 1960s), and the Tanglewood Music Center. Even in a telephone interview, he makes certain points passionately and, as good teachers are known to do, avoids connecting all the dots for his listener but rather

“THE IDEA OF THIRD STREAM WAS MORE ABOUT AN AMERICAN PROBLEM—BECAUSE JAZZ AND CLASSICAL MUSIC WERE COMPLETELY SEGREGATED.”

to me. I wouldn’t tinker around it. Ever. I don’t want anybody tinkering around with my music either.”

In addition to his career in classical music, Schuller has had a full, nearly parallel life in jazz, participating in epochal recordings such as those with the Miles Davis Nonet that make up what is now known as the *Birth of the Cool* or, later on, the Miles Davis-Gil Evans collaboration masterpiece *Porgy and Bess*. And he established long, significant collaborations and friendships with artists such as pianist and composer John Lewis (of Modern Jazz Quartet fame), pianist Bill Evans (who visited Schuller at his apartment to read four-hand transcriptions of the entire Wagner *Ring*), and Charlie Parker, who asked Schuller for lessons and was interested in the

So for me [the issue] was to bring these musics together.”

In fact, Schuller points out that well before the term Third Stream became fixed as a musical category by a *New York Times* headline, jazz and classical music had come together earlier in the 1920s, “and nobody seems to remember that.” That’s why, Schuller explains, he chose for his appearance at Festival Miami to conduct a performance of Milhaud’s *La Création du Monde*.

“It’s a jazz-influenced work, and what I was trying to say [with Third Stream] was, ‘Look this is not something entirely new, but now let’s bring these musics together again, and this time let’s include improvisation because [the attempts] in the 1920s ... had no improvisation. I always had the idea that it wouldn’t be just jazz and

inspires a curiosity for how they might.”

For Schuller, teaching is “very simple: I take every student and look at what they can do and what they can’t do, what they know, what they don’t know. And then I just work.

“I have worked in every arena of music,” he continues matter-of-factly. “So I apply my accumulated knowledge and experience to whatever problem the student has. I don’t come with a pre-planned ‘I’ll just do this and this and this.’ I see what the composer or the horn player or the violinist lack or what they excel in, and I teach on that basis,” he says before pausing.

Then, for the first time in the conversation, Schuller says: “I’m proud of that.” ||

FERNANDO GONZALEZ is a freelance writer in Miami.

At the Frost School, students have the rare chance to work with four of the most accomplished, acclaimed trumpet players in the nation. *Score* asked these masters to toot their own horns about the elements of their artistry.

TOP BRASS

By David Menconi

Whether it's building up the beat or knocking down walls, waking up the troops or bidding them goodnight, trumpet has always been the most versatile of horns—and quite possibly the ultimate crossover instrument. It's also among the oldest, dating back to at least 1500 B.C. in China and Egypt. It's almost impossible to imagine classical music today without trumpet in the brass section, and the instrument has also had a starring role in rock, rhythm 'n' blues, and most of all jazz.

Be it in Louis Armstrong's irrepressible imagination or Miles Davis's cool, in the sound of New Orleans, Chicago, or New York City, the trumpet leads. And Latin music has its own rich trumpet tradition, including players such as Cuban masters Alfredo "Chocolate" Armenteros and Arturo Sandoval, who continue to make their mark in American music.

Now it is the Frost School's great privilege to have four modern masters of the instrument teaching and performing at the school simultaneously. Craig Morris, Terence Blanchard, Brian Lynch, and Dave Douglas are all trumpet gurus and titans, renowned in their respective fields. They bring world-class expertise to their teaching, and their presence represents a fantastic opportunity for Frost students to learn from the best—and the other way around.

CRAIG MORRIS

Craig Morris hit the top of the classical trumpet world at the young age of 32, when he succeeded the legendary Adolph "Bud" Herseth as the Chicago Symphony Orchestra's principal trumpet player in 2001. Two years later, Morris opted to strike out on his own as a solo trumpeter. Along with recording albums like *Permit Me Voyage* (featuring the music of Debussy, Schumann, Brahms and Barber), Morris is associate professor of trumpet and chair of the Department of Instrumental Performance at the Frost School.

Q: What was behind your switch from orchestral to solo playing?

A: I had been shifting toward the soloist area, but I think that pendulum can go only so far because I'll always sound at least a little like an orchestral player, given my background. I do enjoy solo projects in terms of being more artistically invested in the product. I just like having more of a shaping role, which is one big reason I left the orchestral world. Not having more of an artistic voice in the process became frustrating. I was fully invested in the job, and it was a wonderful opportunity. But it left no time for my own projects.



Q: When did you decide on music as a career?

A: Sometime in middle school. There was a PBS special featuring an L.A. studio trumpet player, outlining his life. I'd been playing trumpet a couple of years, doing reasonably well, and I thought, "Huh, that looks like a great way to make a living." The firm idea that music was what I wanted to do came in high school. I didn't know what that meant, just that I was good at it and wanted to keep pursuing it. I had very little idea of what a career as a trumpet player might look like.

Q: How does teaching fit into your work?

A: Teaching is my way of giving back, to help further the trumpet and the classical community. When I was coming up, there were three career opportunities: Win an orchestral job, freelance in a big city, or teach at a college. Over time, freelancing has been dying off. People still do it, but it's harder than it was 40 years ago and less logical as a career choice. That leaves the highly competitive orchestra field or college teaching, and I don't think that's enough. I'm hoping that through creative work, we can establish other artistic choices in new music.

Q: What do you look for in students?

A: Good natural ability and fundamentals, but also

what you'd call a musical soul. Someone who relates to music in a meaningful and not simply technical way. I want to hear players with something to say. One great thing about what we do is that it's ultimately about many different walks of life. What you learn developing skill on trumpet can be applied to things beyond music. Thinking creatively about a problem with the discipline to achieve a solution is important.

TERENCE BLANCHARD

New Orleans native Terence Blanchard's appointment as artistic director of the Frost School's Henry Mancini Institute is fitting. Like Mancini himself, some of Blanchard's best and best-known work is in film soundtracks, including Spike Lee's *Malcolm X* and George Lucas' acclaimed film about the Tuskegee Airmen, *Red Tails*. A Golden Globe and five Grammys are among his many awards.

Q: What was the first jazz recording to capture your imagination?

A: The first time I heard Brown and Roach, Inc. just blew my mind: Who the hell is that trumpet player? I'd believed the American ideal that to be accomplished was to be celebrated, but I'd never heard of Clifford Brown. That shook my belief in the system, and it also led me to Miles Davis. I remember hearing *My Funny Valentine (Live)* and not understanding it at all. Clifford Brown, I could get behind that. But Miles had a creative approach beyond my comprehension at that time.

Q: How has getting into soundtracks influenced your musical evolution?

A: Film composition has expanded my realm of thinking so much. You might think it's limiting because the music has to fit a scene just so, but it's the opposite. In limiting the colors, you actually start to find millions of ideas of how to tell a musical story that's varied in the context of the overall scheme of the visual story. It's influenced my jazz career immensely, made me evolve as a musician and a teacher.

Q: What do you want students to learn from you?

A: Art Blakey used to say, "If you have something to offer, the world will beat a path to your door." Keep your eye on the prize. I love working with kids who are fascinated with the music, not talking about record deals. I don't want students to have this notion of being bitter



PHOTO BY JENNY BAGERT

for not receiving something. You'll hear someone say, "I've been in New York ten years and I haven't gotten blah-blah-blah." Well, if you've been there ten years and made no contribution, that says something. You never heard the greats say that. They all had the eagerness of a child just to play the music.

Q: What do you look for in students?

A: Eagerness to learn, humility, and honesty about what they're doing. You have to accept who you are. We all grow up listening to great records and looking for heroes to emulate. But you won't be them and you have to figure out your own thing, which may not fall in line with your heroes. You can never lie to yourself about where you are, what your goals are, and whether or not you can attain them. It's that old saying, "The truth will set you free." You also have to stay the course and work hard. Ellis Marsalis once told me, "A turtle never gets nowhere unless he sticks his neck out." Little things like that stick with me.

BRIAN LYNCH

Miami is the perfect place for Grammy-winning trumpet player Brian Lynch. He's done plenty of straight-up jazz over the years, working with Phil Woods and Art Blakey's Jazz Messengers, among others. But he's best known as a musical polyglot, playing music that shows the Afro-Caribbean and Latin influences that are staples of life in South Florida. His Frost School gig is teaching jazz trumpet as assistant professor of music.

Q: How did you come to jazz trumpet?

A: I got into trumpet from jazz-rock bands I heard as a kid—Chicago, Blood, Sweat & Tears, and so forth. When I got into jazz, I quickly oriented toward Miles Davis, John Coltrane, Ornette Coleman, Freddie Hubbard. But my most important teachers were classical, not for the repertoire so much as the mechanics. Orchestra players have done the most research and work to master the instrument. When I teach my own students, I try to impart a good foundation, and imparting that through the orchestral tradition makes a lot of sense. You should be able to put your personality into your playing through design, not from being forced from your limitations.

Q: What were some key recordings you heard during your evolution?

A: Coltrane's *Sun Ship* was one of the first records I ever bought, and it's Coltrane tearing off the top of your head. It made a great impression. Cedar Walton's *Live at Boomer's* really catapulted me into the realm of straight-ahead jazz. And *Conjunto Chappottin y Sus Estrellas* encapsulates the thrill I got when I started studying Latin and Cuban music as intensely as I'd studied jazz. History and tradition are important, looking back to look forward. You can be more original if you look back creatively. But you don't want to get stuck in the past, live inside someone else's music without anything original of your own. Use it as a backdrop for your own creativity.



Q: How does teaching figure into this?

A: When I started seriously teaching ten years ago, it was an amazing revelation that it actually gave me tools I needed to keep improving myself. Communicating an idea to a student makes you re-create the learning process for yourself as well as for them. Teaching them how to learn is an organic process, not just passing along static bits of knowledge. If I engineer the situation right, I get as much out of it as they do. When I figured that out, teaching became very easy and even more fulfilling. It's how I ended up where I am now.

Q: What drew you to the Frost School?

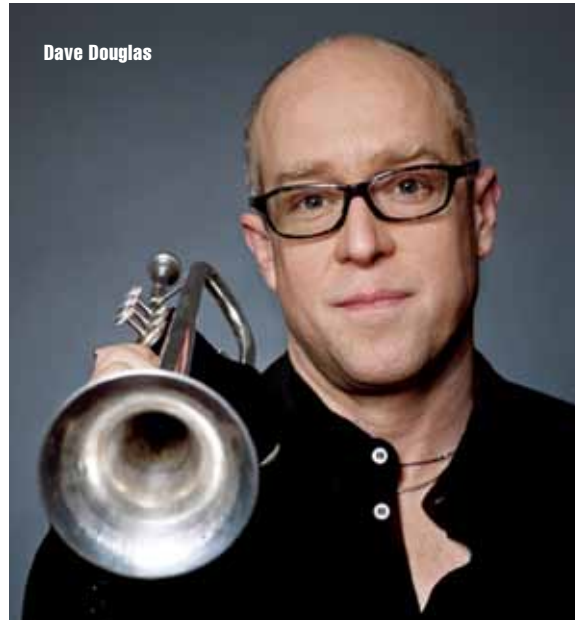
A: There are so many different things going on here, and I hadn't seen a music school like it before. The jazz department is an amazing group of people. Some of them have been here 30-plus years and they've developed serious practices and ways of teaching. The dedication, discipline, and musical culture blew me away. Dean Berg is determined to make it the greatest music school in the country. I think it already is.

DAVE DOUGLAS

Dave Douglas is the Frost School's jazz artist in residence. That means he alights on campus a week at a time, between tours, and he has to work fast to cover a lot of ground with students. That's a perfect setup for Douglas, who draws from far-flung influences, including classical, folk, even Klezmer. He's also a prolific composer, having written more than 400 tunes. Douglas's latest project is *Three Views*, a three-CD set of everything from straight-ahead jazz to percussion-based experiments.

Q: How did you get into playing trumpet?

A: I've spent pretty much my whole life playing music one way or another, starting with piano lessons at 7. At 9, I switched to trumpet, but it was never just about that. One of my favorite artists was Stevie Wonder, and Stravinsky's *The Rite of Spring* blew my mind at age 13. Another major one was Coltrane—how could he not be? Those three touched me the most in terms of how they progressed and changed over time. They grew and welcomed the influences of other musicians. In my practicing life as a musician, Miles Davis is the artist who most inspires me to go in different directions. Listening, not just as an instrumentalist but as a thinker, composer, and conceptualist, is important for me.



Q: What were some seminal recordings for you?

A: I'd say the biggest was *The Smithsonian Collection of Classic Jazz*, which was in my house growing up. It went from the earliest jazz recordings up to recent developments—Monk, Coltrane, Miles, Cecil Taylor, Ornette Coleman, Eric Dolphy. What I internalized on that box set from age 10 to 14 was a deeper education than I knew I was getting, and it led to other things.

Q: How do you approach teaching?

A: My instinct has always been, how do I put this in terms of what I would have wanted to know? How can I make this helpful, and also tell them what they want to know whether the teacher thinks they should or not? I try to speak to that, bring out that curiosity about the creative and conceptual side of things. That's what permits you to have a career and a fulfilling life as a musician.

Q: What do you look for in students?

A: Openness, curiosity, and a willingness to work. I've seen a lot of that in my visits to the Frost School. I'd give a composition assignment on Tuesday, tell them we'd reconvene on Friday, and later that day bump into a student who'd ask, "Can we meet tomorrow? I wrote this thing and I've got some questions." I figured two or three would show up, but the next day it would be everyone. That was exciting to me, that they're all so engaged. ||

DAVID MENCONI is a freelance writer and the music critic at the News & Observer in Raleigh, North Carolina.



PHOTO BY MARK HIGASHINO

With bassist Dave Holland in the house,
cross-generational jam sessions keep the
jazz tradition alive.

Bass-ic INSPIRATION

By Fernando Gonzalez and Meredith Camel

WHEN THE DEPARTMENT OF STUDIO MUSIC AND JAZZ FACULTY INVITED BASSIST, COMPOSER, AND BANDLEADER DAVE HOLLAND TO BE ITS FALL 2011 GUEST ARTIST IN RESIDENCE, THEY EXPECTED HOLLAND'S VISIT TO BE MEMORABLE FOR STUDENTS. WHAT THEY DIDN'T FORESEE PERHAPS IS THAT HOLLAND IS A NATURAL TEACHER WHOSE INFLUENCE ON THE STUDENTS WAS MORE THAN MEMORABLE. IT WAS UNFORGETTABLE.

"First and foremost, he is widely recognized by musicians, students, and faculty members as one of the most important and influential artists of his generation," says bassist Charles "Chuck" Bergeron, a lecturer in jazz and musicology at the Frost School and faculty mentor for the school's Stamps Jazz Quintet. "He's also a master educator. He has a deep passion for teaching and helping to raise the understanding of this art form."

Holland's weeklong residency included lectures and master classes as well as rehearsals for a September concert during which he performed his music with the Stamps Jazz Quintet and the Frost Jazz Septet. Watching Holland interact with students—always calm, understated, organized, clear of purpose, and patient—it's easy to forget that his "day job" for most of his career has been primarily stage and studio. When asked about the impact of the residency, Bergeron didn't hesitate: "A lot more practicing—by the students *and* the faculty."

The Holland residency engaged faculty and students in the life of a musician who translated a childhood self-guided interest into an iconic career. Eager to pass his experiences on to the next generation, Holland embraced teaching at the Frost School with as much fervor as the students embraced him.



Born in 1946 in Wolverhampton, England, Holland began building a solid reputation in the London jazz scene as a teenager while also studying under James Merritt, principal bassist of the Philharmonia Orchestra and, later, the BBC Symphony Orchestra.

“The fact that I was in school didn’t stop me from playing gigs,” Holland recalls. “I was working every night and sometimes two gigs a day. I’d be playing upwards of six to seven hours at the age of 19. I was playing with bands—mainstream jazz, traditional New Orleans jazz, cutting edge, contemporary free jazz—I mean everything. I wanted to experience all of it.”

Miles Davis first heard Holland play at London’s Ronnie Scott’s in 1968. Since then, Holland’s role has been to anchor powerful, often game-changing groups led by artists like Davis (Holland appears in epochal recordings such as *In a Silent Way* and *Bitches Brew*), Sam Rivers, and Anthony Braxton, or as the leader of his own ensembles. While Holland first began learning to play an instrument on his own, he rejects the notion that he is self-taught.

“Obviously, nobody is ever self-taught because you learn from the people who are around you,” he says. “The people who guided me were older musicians who knew more about the music and would sit down with me, patiently, and show me things. A lot of it was learned like that or by listening to records. Being able to experience the feel and the tone and the energy of what’s going on in the record—you can’t represent that on paper.”

Holland views complete reliance on books and transcriptions as one of the mistakes students make

when first honing their craft. In recalling his own process of learning, Holland talks about listening to a recording up to a hundred times to gradually learn the sound and phrasing. He stresses finding the balance between the oral and written traditions in music.

“There has to be a balance between studying and reading and actually going out and learning from the live experience and playing with other musicians,” Holland says. “There’s a tradition in jazz of it being passed down generation to generation, and that’s a bit of what’s missing at the moment. Students play with other students, so the

cross-generational experience is not as present as it was when I was a young musician. That’s why I’m always playing with students in the rehearsals. I always make sure there’s a moment when I can play the bass with them so they can get an idea of how it feels from my perspective.”

Holland describes the oral-written balance as an emotion-intellect balance, something he pursues in his own playing. “I like the feeling of my technique

having to catch up with my ideas,” he muses. “I don’t want my technique to be in front of my concept because then it becomes the end of the music rather than the means to the end. Then you lose a great deal in the music.”

Holland is so keen on keeping the cross-generational tradition of jazz alive because it has been the source of some of his most profound growth as an artist. He recalls a time, at around age 25, when he became fixated on eliminating several elements from his music, thinking they weren’t “hip enough, modern enough, or relevant at the time.” He was into open form playing, letting it flow, so he didn’t want to set up changes or vamps. Listen-

“Music is a communal activity. The greatest moments in music for me are when there is collective creativity going on.”

ing to Holland play was saxophonist, composer, and bandleader Sam Rivers, who offered some sage advice.

“He came up to me and said, ‘You know, why don’t you set up a vamp occasionally? Why don’t you set up a tonality? Use all of your experience; don’t leave anything out. You’ve got a lot to bring to the table, so why not use it all?’”

Holland recalls the advice gave him pause at the time but didn’t take full effect until he started his own band in 1982: “I started thinking about getting a vehicle that would enable me to utilize all of my experience as a player, going back to playing standards and rock and roll and everything—in a way that made sense. That’s really where my music came from; it evolved for quite a while. I believe progress is putting one foot in front of the other. That’s basically how I work.”

Holland’s artistic evolution makes him a rich, dynamic resource for students who are finding their own voice. His teaching style pays homage to Merritt, Holland’s first teacher, whom Holland describes as a “gentle spirit” who always treated his students with respect.

“He had a very thorough way of approaching teaching,” Holland says of Merritt. “He took you gradually, step by step discovering the instrument, and he made you do problem solving in terms of how to improve.”

Bergeron describes Holland’s Frost School residency as “very well planned and thorough.” He was particularly impressed by Holland’s small group coaching.

“He rehearsed every afternoon with two different small groups with the goal of preparing them to give a concert of his music at the end of the week,” Bergeron says. “Dave treated the students as he would professionals in the real world, which was an incredibly valuable experience for them.”

Treating students like professionals, Holland agrees, is the key to growing the musical community in a way that celebrates tradition while also inspiring innovation.

“What I try not to do is be sentimental about the past and say, ‘Oh you know, back in the day,’” Holland says. “Time moves on. What we need to do is see how we can be creative with the situations we have now.”

“Schools like [Frost] are addressing it by having visiting artists and by having a strong faculty that’s present all the time and really engages with the students,” Holland continues. “We need [a faculty] that doesn’t create a barrier with the students, that doesn’t set up a teacher-and-student [relationship] but says we are all part of a

musical community, sharing information and different degrees of experience. Music is a communal activity. We are not up there playing for ourselves. We are playing for each other and supporting each other, and the greatest moments in music for me are when there is collective creativity going on.”

When asked what he hoped would stay with Frost students beyond his residency, Holland says, “I want them to realize that they can be their own teacher and that music is a fascinating lifelong journey of exploration. The only thing that’s holding them back is their ability to commit to that journey.”

FERNANDO GONZALEZ is a freelance writer in Miami. Meredith Camel is editorial director in the UM Office of Communications and Marketing.



Passing It On

First-year graduate student Gary Thomas kept a daily journal of his impressions and observations during Dave Holland’s residency. One major takeaway was a technical approach that Thomas learned in one of Holland’s daily bass master classes.

“Dave placed a great deal of importance on having equal weight distribution on both feet, to achieve the best balance and ultimately the best control of the instrument,” Thomas writes. “This was one very basic concept I have overlooked for many years.”

Another Holland pearl that hit home for Thomas was, “Tension is the biggest enemy of fluidity. Technique is simply the ability to play what you hear.” Thomas appreciated

Holland’s focus on the mental aspects of playing the bass, the importance of staying in the moment and avoiding autopilot while practicing or performing.

Also during Holland’s residency, Thomas had a chance to play five original Holland compositions with the Frost Septet. Holland shared alternative approaches to rhythms and harmonies while giving the students a great deal of artistic liberty with his music. “He wasn’t telling us how to play the music; instead he was helping us realize our potential for its performance,” Thomas writes.

You can read Gary Thomas’s diary of the 2011 Dave Holland residency in its entirety online in the media section at www.music.miami.edu.

Welcoming New Frost School Faculty

THE FROST SCHOOL OF MUSIC IS PLEASED TO INTRODUCE ITS NEWEST FULL-TIME FACULTY MEMBERS, WHO BEGAN THEIR TERMS IN AUGUST 2011. THEY BRING A WEALTH OF EXPERIENCE TO THE SCHOOL IN THE AREAS OF MUSIC EDUCATION, JAZZ PERFORMANCE, OPERA AND VOCAL PERFORMANCE, CHORAL CONDUCTING, AND MUSIC BUSINESS—AND WE’RE SURE YOU’LL AGREE THAT THE FROST SCHOOL OF MUSIC IS IN GOOD HANDS WITH THESE NEW APPOINTMENTS.



Carlos Abril, B.M. '93, associate professor and director of undergraduate music education, was previously associate professor and coordinator of music education at Northwestern University Bienen School of Music. Abril's research focuses on socio-cultural issues in music education, arts education policy, and music perception. He has published articles in the *Journal of Research in Music Education*, *International Journal of Music Education*, *Music Educators Journal*, and *Bulletin of the Council for Research in Music Education*, and serves on many editorial boards. He co-edited the book *Musical Experience in Our Lives* (Rowman & Littlefield) and has written chapters for other books, including the *National Association for Music Education (NENC) Handbook of Research on Music Learning* (Oxford) and *Alternative*

Approaches in Music Education (Rowman & Littlefield). His music arrangements and instructional materials are published by World Music Press and in the Macmillan/McGraw-Hill textbook series *Spotlight on Music*. Abril received a Ph.D. in music education at 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. He is fully certified in Orff Schulwerk and has received extensive training in Dalcroze Eurhythmics. He is a former general music and choral educator in Miami-Dade County Public Schools, where he was honored as Region V Teacher of the Year and with the Cervantes Outstanding Educator Award.



Martin Bejerano, M.M. '98, assistant professor of jazz piano, is a native of Miami, Florida. He is a graduate of the New World School of the Arts, Florida State University, and the Frost School. After winning third place in the prestigious 1999 Great American Jazz Piano Competition, he moved to New York City and joined the quartet of legendary jazz drummer Roy Haynes. In 2004 their recording *Fountain of Youth* was nominated for a Grammy Award for Best Instrumental Jazz Album. In 2002 Bejerano also joined guitarist Russell Malone's quartet; he continues to tour and record with both groups. In addition, Bejerano has performed with such jazz luminaries as the Christian McBride Big Band, Kenny Garrett, Roy Hargrove, Adam Nussbaum,

James Moody, Jimmy Heath, Lonnie Plaxico Group, and Marcus Printup at major jazz festivals, clubs, and venues around the world. He has presented many clinics and toured with Jazz Reach, a nonprofit organization that presents multimedia concerts for schoolchildren. In 2007 his debut CD as a leader, *Evolution/Revolution* (Reservoir), rose to No. 9 on the *JazzWeek* jazz album chart. *Roy-alty*, his new CD recorded with the Roy Haynes Quartet, also features Roy Hargrove and Chick Corea (Dreyfus Jazz). He was recently awarded the New Jazz Works: Commissioning and Ensemble Development grant from Chamber Music America. In 2011 he created orchestrations and synth performance for an arrangement in the Radio City Christmas Spectacular.

Don D. Coffman, professor of music education, chairs the Department of Music Education and Music Therapy, replacing Joyce Jordan, who retired in 2011. Coffman is professor emeritus at the University of Iowa. He has served on the executive committee of the Society for Research in Music Education, and chaired MENC's Adult and Community Music Education Special Research Interest Group and the International Society for Music Education's Community Music Activity Commission. He is currently on the editorial boards of the *Journal of Research in Music Education* and the *International Journal of Community Music*. His passion is making music with "chronologically gifted" adults in wind bands. He is the founding director of the Iowa City New Horizons Band, which has provided an opportunity for senior adults to learn or reacquaint themselves with wind and percussion instrumental music since

1995. In 2006 Coffman was honored for his work with the New Horizons Band with three awards: The University of Iowa President's Award for State Outreach and Public Engagement, the State of Iowa Governor's Volunteer Award, and the Outstanding Continuing Educator Award from the Johnson County chapter of AARP. He authored the book chapter, "Music Education Research: Quality and Impact," in *Advances in Social-Psychology and Music Education Research* (Ashgate) in 2011, which followed four chapters he authored in 2010. Also in 2010 he organized an international seminar in Hangzhou, China, which was part of his duties as chair of the Commission for Community Activity of the International Society for Music Education. Coffman received a Ph.D. from the University of Kansas, an M.M.E. from Wichita State University, and a B.M.E. from the University of Kansas.



Carlos Conde González, bass-baritone, is assistant professor of voice and opera in the Department of Vocal Performance. Originally from Puerto Rico, Conde has appeared with major opera companies throughout the world, including the Teatro Arriaga de Bilbao (Spain), Oper der Stadt Bonn (Germany), Teatro Comunale di Brescia (Italy), Connecticut Grand Opera, and the Lyric Opera of San Antonio. He has toured nationally with Teatro Lirico D'Europa and New York City Opera, to name a few. Since 2004 he has stage-directed in Italy, Tel Aviv, and Puerto Rico to critical acclaim. Conde is known especially for his portrayals of the "buffo" Italian roles, such as Leporello in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Figaro in *The Marriage of Figaro*, and Bartolo in *The Barber of Seville*, which he has sung more than 200

times in 28 different productions. Equally comfortable on the concert stage, Conde made his Carnegie Hall debut with the Opera Orchestra of New York and has performed with the New York Philharmonic at Lincoln Center. He received a D.M.A. from State University of New York at Stony Brook and is an alumnus of the Juilliard Opera Center. He won the José Moscoso Award in the 1995 Sullivan Foundation Competition and first prize in the 1989 Palm Beach Opera Competition. In the 1992 Metropolitan Opera National Council Auditions he was a first-place district and first-place regional winner, as well as a national finalist. Conde was previously on the faculties of Rutgers University, Inter-American University of Puerto Rico, Juilliard Pre-College Division, and Texas Tech University.



Karen Kennedy, associate professor and director of choral studies, conducts the Frost Chorale and other choral ensembles. She is also artistic director of the Master Chorale of South Florida. She previously held the positions of chorus director for the Honolulu Symphony, director of choral activities at the University of Hawaii at Manoa, and director of choral activities at Towson University. She earned a D.M.A. in choral music from Arizona State University, an M.M. in choral conducting from Butler University, and a B.M. in Music Education from DePauw University. Kennedy regularly conducts choral festivals featuring major works, among them Orff's *Carmina Burana*, Duruflé's *Requiem*, Fauré's

Requiem, Mozart's Great Mass in C Minor, and Rutter's *Gloria*. She has received many awards for teaching, including the University of Hawaii Chancellor's Citation for Meritorious Teaching, Arizona State University's Manzanita "Top Prof" Award, and Butler University's Faculty Distinction Award. Kennedy is well known as a choral clinician and adjudicator for all-state and festival honor choirs. She has presented workshops at American Choral Directors Association (ACDA) and MENC conventions, and has served as an ACDA Eastern Division Collegiate Repertoire and Standards Chair and as a founding member of the National Collegiate Choral Organization.



Faculty Updates



Brian Lynch, assistant professor of jazz trumpet, is also a Grammy Award-winning recording artist. A highly esteemed musician within both the hardcore straight-ahead and Latin jazz communities, Lynch is as comfortable negotiating the complexities of clave with Afro-Caribbean pioneer Eddie Palmieri as he is swinging through advanced harmony with bebop maestro Phil Woods. A honored graduate of Art Blakey's Jazz Messengers and the Horace Silver Quintet, Lynch has been a valued collaborator with jazz artists such as Benny Golson, Toshiko Akiyoshi, and Charles McPherson; Latin music icons as diverse as Hector LaVoe and Lila Downs; and pop luminaries such as Prince. He has released a series of critically acclaimed CDs featuring his distinctive composing and arranging and tours with various ensembles reflecting the wide sweep of his music.

He was formerly on the faculty of New York University and conducts clinics and workshops the world over. His talents have been recognized by top placings in the *DownBeat* Critics and Readers polls; highly rated reviews for his work in *DownBeat*, *Jazziz*, and *Jazz Times*; three Grammy Award nominations as well as a 2006 Grammy Award; and grants from the National Endowment for the Arts, Chamber Music America, and Meet the Composer. Brian Lynch's most recent CD releases as a leader include *Bolero Nights: For Billie Holiday* (Venus); his Grammy Award-winning collaborative recording project with Eddie Palmieri, *Simpático* (ArtistShare); *Spheres of Influence Suite* (EWE); and *ConClave* (Criss Cross Jazz).



John Redmond, instructor in the Music Business and Entertainment Industries program, is a 30-year veteran of the international music industry. He held executive positions in a number of multinational music companies, including: vice president, Universal Music Publishing (Canada); vice president, PolyGram Music Publishing (Canada); and managing director, Rondor Music (Canada). Redmond has served on boards of Canadian music trade organizations and has excellent working relationships with ASCAP, BMI, SESAC, PRS, The Harry Fox Agency, and virtually all of the major music publishers. He has been published in the music trades and is a frequent speaker at music trade organizations,

universities, and colleges. As a former songwriter, recording artist, and performer with numerous albums to his credit, Redmond has a great affinity for songwriters and artists. In 1994 he coupled that creative affinity with his expertise and experience in the music business to form Publish This, Inc., a Miami-based company specializing in music publishing, copyright management issues, and royalty recovery. He teaches several classes at the Frost School, including International Music Publishing, Networking in the Entertainment Industry, Introduction to Music Copyright Law, and International Music Licensing. He also is the faculty advisor to 'Cane Records and Cat 5 Music Publishing.



Sam Pilafian, B.M. '72, tuba artist, will join the Frost School of Music faculty at the start of the 2012-2013 academic year. Pilafian was named distinguished alumnus of the Frost School in 1996 and is perhaps best known as a founding member of the internationally renowned Empire Brass Quintet. Versatile in both classical and jazz realms, Pilafian has recorded and performed with the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Duke Ellington Orchestra, Lionel Hampton, and Pink Floyd. As a solo jazz artist, Pilafian has recorded 15 CDs. He is also a member of the large brass ensemble Summit Brass. He is an arranger, composer, and recording producer and is

the coauthor of the best-selling pedagogy texts *Breathing Gym* and *Brass Gym*. Pilafian is currently professor of music in the ASU Herberger College School of Music, having previously served for 20 years on the faculties of Boston University and their summer Tanglewood Institute. As a past president and chairman of the board of the International Tuba Euphonium Association, Pilafian now serves on its board of directors. John Olah, the current associate professor of tuba and euphonium at the Frost School of Music, will be happily transitioning to teaching full time in the Experiential Music Curriculum, beginning in Fall 2012.

Chuck Bergeron, M.M. '93, lecturer in the Department of Studio Music and Jazz and the Department of Musicology, completed work on a second feature recording with the South Florida Jazz Orchestra, featuring Frost faculty Brian Lynch, John Yarling, Gary Keller, M.M. '80, Gary Lindsay, M.M. '79, and Dante Luciani, B.M. '86, M.M. '97. Guests included L.A.-based lead trumpeter Wayne Bergeron and Frost alums Ed Calle, M.M. '84, M.M. '01, Ken Mattis, B.M. '98, M.M. '00, Cisco Dimas, B.M. '08, M.M. '10, Dana Teboe, B.M. '83, M.M. '88, M.S. '93, John Kricker, B.M. '91, M.M. '93, Augie Hass, M.M. '08, Jason Carder, B.M. '96, M.M. '04, and Mike Brignola. World-renowned trombonist John Fedchock produced the album. Bergeron also participated on a recording date for visiting composer Laura Karpman.

Juan Chattah, assistant professor of theory and composition, authored two entries for the *New Grove Encyclopedia of American Music* (Oxford University Press). He was a presenter at the International Musicological Society in Lisbon, Portugal and was also a presenter for the national Society for Music Theory in Minneapolis. He was recently appointed to a two-year term

as chair of the Organizing Committee for the 2013 College Music Society International Conference in Argentina. **Alberto De La Reguera**, director of the UM Frost Salsa Orchestra, composed and arranged music for multi-genre violinist Mark O'Connor, who was a guest soloist with the ensemble in 2011. The Frost Salsa Orchestra, named a collegiate winner by *DownBeat* magazine in 2011, celebrates its 20th anniversary this year. De La Reguera has worked in productions with multiple-Grammy winner Cucco Pena and has contributed arrangements to the Henry Mancini Institute Orchestra at the Frost School.

Margaret Donaghue, professor of clarinet and woodwind program director in the Department of Instrumental Performance, performed at the National Association of College Wind and Percussion Instructors in November 2011. She also performs in the newly formed chamber ensemble *Pulse!* with violinist and faculty member Scott Flavin and pianist Marina Radiushina, D.M.A. '04.



Serona Elton, M.M. '95, assistant professor of music business, was named director of the Music Business and Entertainment Industries Program in the Department of Music Media & Industry. Elton was also named president of the Music and Entertainment Industry Educators Association (MEIEA), elected to the Recording Academy (Grammy) Florida Chapter Board of Governors, and elected to the Florida Bar Entertainment, Arts, and Sports Law Section Executive Council. She was an honoree at the Film, Recording and Entertainment Council's Star Gala in November 2011, where she received the FREC Recording Label Award in recognition of her work with 'Cane Records.

Melissa J. de Graaf, assistant professor in the Department of Musicology, was elected to the Council of the American Musicological Society (2010–2012). She is also a member of the Committee on Women and Gender (American Musicological Society) and chair of the Gender Interest Group (Society for American Music). In 2011 she presented the paper "Anxiety and Appropriation in Daniel Gregory Mason's *String Quartet on Negro Themes* (1918–19)" at the American Musicological Society,

Shannon K. De L'Etoile Receives Phillip Frost Outstanding Teacher Award

Shannon K. de l'Etoile, Ph.D., associate professor and director of the Music Therapy program at the Frost School, was awarded the 2011 Phillip Frost Outstanding Teacher Award.

A Frost faculty member since 2001, de l'Etoile earned both her bachelor's and master's degrees in music therapy from Colorado State University. She received her doctorate in music education with an emphasis on music therapy from the University of Kansas and previously taught at the University of Iowa and Colorado State University. She has worked extensively with children, adolescents, and adults with various neurologic, developmental, and behavioral disorders.

A fellow of the Robert F. Unkefer Academy of Neurologic Music Therapy, de l'Etoile has served on the editorial review

board for the *Journal of Music Therapy* and is currently on the editorial review board for *Music Therapy Perspectives*. She is the recipient of the 2011 Max Orovitz Summer Award in the Arts and Humanities and will serve as interim dean for graduate studies next year while Edward Asmus is on sabbatical. She was an invited presenter and panelist at the 2011 UM Global Business Forum, which focused on global health care, and she presented a session on neurologic music therapy at the International Society for Music in Medicine in June 2011. ||



Southern Chapter, in Thibodaux, Louisiana. She also presented "The 'Real Negro Sound': Hall Johnson's Choir from Broadway to Hollywood," at the international conference From Stage to Screen: Musical Films in Europe and United States (1927–1961) in Monte San Savino, Italy, and at the national meeting for the Society for American Music in Cincinnati, Ohio. De Graaf also wrote four commissioned articles for the revised edition of *AmeriGrove II*, part of the *New Grove Dictionary of Music and Musicians*, on Johanna Beyer, Stanley Lunetta, Michelle Ekizian, and Ludmila Ulehla (forthcoming).

Gary Green, professor of music and director of bands, had another busy year conducting the Frost Wind Ensemble and premiering new works by such prominent



composers as John Mackay, Steven Bryant, Michael Daugherty, Jennifer Higdon, Mason Bates, and Scott Stinson, D.M.A. '04. Manhattan Beach Publications published his wind ensemble transcription of Frank Ticheli's Symphony No. 1. He stepped down as chair of the Department of Instrumental Performance, after more than 17 years of outstanding service in that role, to devote more time to his

conducting and recruiting activities. Green was invited to guest conduct the All State Bands in Texas, Oregon, Kansas, and South Carolina as well as the Southern California Symphonic Band, California Intercollegiate Band, and the TCU Summer Band. He was artist-in-residence at Baylor University and a conducting clinician at University of Illinois at Urbana-Champaign, Michigan State University, University of Washington, and the University of New Mexico. A highlight of the year was conducting the Frost Wind Ensemble at the CBDNA's 2011 national conference in Seattle.

Dennis Kam, professor of theory and composition, was a presenter at the CMS International Conference in Seoul/Gyeongju, South Korea in July 2011. He was commissioned to compose a work for double orchestra by the Greater Miami Youth Symphony and the South Florida Youth Symphony. His works will be featured at a concert devoted to solo piano and chamber music at the New World Center on Miami Beach, and a forthcoming performance of *Opera 101* is scheduled at the CMS National Conference in Richmond, Virginia.

Trudy Kane, associate professor of flute and retired principal flutist of the Metropolitan Opera Orchestra, was the featured guest at the Southern Michigan Flute Fair in April 2012. Kane was a featured soloist and clinician

at the 2011 Florida Flute Convention, culminating in a performance of Henry Bryant's "*Angels and Devils*" with the entire Frost flute studio. She was soloist with the Frost Wind Ensemble at a CBDNA concert in April 2011. Kane gave a three-hour master class in August 2011 for the Julius Baker Flute Masterclasses, beginning with a performance of Doppler's "Duo" performed with two Frost students.

Gary Keller, M.M. '80, lecturer and



jazz saxophonist, was invited—along with Frost jazz alumni Cisco Dimas, B.M. '08, M.M. '10, trumpet, and Tyler Burchfield, B.M. '11, tenor

sax—to attend the International Association of Schools of Jazz (IASJ) workshop in Sao Paulo, Brazil in July 2011, where he conducted master classes, coached international combos, and performed. In August 2011 Keller was a headlining performer at Scranton International Jazz Festival, and in November 2011 he traveled to Japan to perform at the Blue Note Tokyo and the Montreux Kawasaki Jazz Festival with the Jacob Pastorius Big Band (Concord Records). Keller was featured at Festival Miami 2011, along with faculty colleague Dale Underwood and visiting artists George Weremchuk, D.M.A. '99, and Lynn Clock, in Michael Colgrass's *Urban Requiem* for saxophone quartet and wind ensemble. Composer Laura Karpman also featured Keller on a recording of a new work written in tribute to Milton Babbitt.

Rachel L. Lebon, Ph.D. '86, jazz vocal professor in the Department of Studio Music and Jazz, was a featured clinician at the 17th Annual Summer Vocal Pedagogy & Performance Workshop at the Belmont University School of Music in Nashville, Tennessee in May 2011. The four-day workshop, titled Jazzin' It Up, included lecture sessions on jazz vocal styles, the blues, jazz vocal pedagogy and the "crossover" singer, microphone technique, lead sheet preparation, and jazz vocal ensemble techniques. Lebon is also active internationally. She traveled as a member of

Dean Berg Reappointed

Shelly Berg was reappointed by the University of Miami to a second five-year term as dean of the Frost School of Music, commencing in June 2012. Since his arrival in 2007, incoming freshman SAT scores at the Frost School have risen dramatically, undergraduate scholarships have doubled, and graduate fellowships have also increased dramatically. Professional highlights for Berg during the past year include performing and recording as a soloist with the Royal Philharmonic Orchestra in London; performing at Festival Miami in Gusman Hall and for Larry Rosen's *JazzRoots* series at the Arsht Center; performing on the televised *Country Music Awards (CMA)* show with the Zac Brown Band; and orchestrating the theme for the 2012 *Golden Globes Award Show* with Japanese rock star and producer Yoshiki. He also composed the theme and underscoring for several University of Miami *Momentum2* campaign videos. ||

Four Frost Faculty Retire at the Top of Their Game

PROFESSORS Randall Dollahon, Robert Gower, Rosalina Sackstein, and Paul Wilson have served the music school for a combined 143 years. Now all four look forward to new adventures in retirement.

When composer Charles Mason, B.M. '77, joined the Frost faculty two years ago, he knew Professors Gower, D.M.A. '81, D.M.A. '85, and Wilson from their reputations as great pedagogues. He was pleased when they welcomed him with open arms.

"I immediately became aware that these gentlemen lent a collegial atmosphere that is rare in academic circles," Mason recalls. "Bob complimented me on knowing the dress code (Hawaiian shirt), and Paul promised he would remain friends even if I rooted for the Braves."

Wilson joined the UM faculty in 1982 and will retire in May 2012. Recipient of a UM Freshman Teaching Award in 1989 and the Phillip Frost Award for Excellence in Teaching and Scholarship in 2000, he is touched, he says, "that my colleagues, whom I value so much, find my work valuable in turn. But I take the greatest satisfaction just in looking back at 30 years of



PAUL WILSON

working with students at all levels and giving as much help to each student as I possibly could."

Wilson credits composing, which he returned to in earnest in 2000, for making his teaching "more flexible, more musically informed." As a member of the Frost School's Undergraduate Committee, he was a strong advocate of adding more composition into the core curriculum, which ultimately took shape in the Experiential Music Curriculum. His plans for retirement, are to spend time with family in North Carolina, read up on subjects of interest, play music, and "make myself useful in various ways."

Robert Gower will also be retiring in May 2012, after a 32-year career at the Frost School teaching, conducting, and composing. Gower served Frost as accompanist and associate director of the University Singers with the late Lee "Doc" Kjelsson and as accompanist of the Univer-



ROBERT GOWER

sity Chorale under the direction of Jo-Michael Scheibe.

Gower's impact on students runs deep. Composition alumnus Evan Goldman B.M. '10, reflects: "He opened my mind and taught me to continually strive for new levels of complexity, beauty, and meaning in everything that I write. He is a great teacher and a wonderful friend."

Jazz guitarist Randall Dollahon joined Frost in 1974 as an undergraduate T.A. hired to replace Pat Metheny and then became full-time faculty in 1979. He performed with Edgar Winter, The Dixie Dregs, and other artists such as Jaco Pastorius, Michael Brecker, Randy Brecker, Burt Bacharach, and Placido Domingo. But teaching remained a major passion.



RANDALL DOLLAHON

"Each in his or her own way has given me a measure of pride," Dollahon says of his students. "The achievements of a number of them are documented in the last issue of *Score*, which I was very happy to see."

Dollahon, who retired in December 2011, continues to perform and compose. He also has broadened his hobby as a collector of books into a new business venture. His timeless advice to students is as precise and rich as his music: "Always try to be the least experienced member of any musical group you join—that way you will always be learning."

Rosalina Sackstein, M.Ed. '64, retired from the Frost School 15 years ago but continued to teach piano part time as professor emeritus. She made her debut at Town Hall in New York in 1950, then moved to Miami in 1961 to earn her UM degree and stayed on to teach. She presents an annual concert with the Miami Civic Music Association to benefit the Rosalina Sackstein Endowed Scholarship Fund at the Frost School. A youthful 89, Sackstein will be officially honored at the University's 2012 Commencement Ceremony this May. ||



ROSALINA SACKSTEIN

Faculty Updates

a People to People Women in Higher Education Delegation to the Republic of South Africa in October 2010, during which she made presentations on *Women's Representation in Higher Education in the U.S. and Main Issues Facing Women in Higher Education Today (Gender Equity)* for the Faculty of Education at the University of KwaZulu-Natal located in Durban, South Africa.

Colby Leider, associate professor and program director of the Music Engineering Technology Program (MuE), in the Department of Music Media & Industry, hosted



the 26th Annual Festival and Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) in conjunction with the Frost School of Music in January 2011. He also served as program co-chair for the 12th International Society for Music Information Retrieval Conference in Miami Beach in October 2011. Leider is currently conducting numerous audio research projects in the Florida Everglades and neurological research with the Frost Music Therapy Program and the Miller School of Medicine. Leider will co-teach a total immersion class in the Galapagos Islands June 17 to July 1,

2012 with UM School of Communication professor Joe Treaster, titled "Galapagos: Environment, Culture and the Music of Darwin."

Teresa Lesiuk, associate professor of music therapy and clinical training director, received funding from the Max Orovitz Summer Award in the Arts and Humanities in 2011 for her research conducted in collaboration with Sylvester Comprehensive Cancer Center and UHealth—University of Miami Health System, "The effect of mindfulness-based music therapy on symptom distress in patients with bone marrow transplant." Lesiuk was a panelist at the 2011 UM Global Business Forum, and she presented a research poster at the 2011 World Congress of Music Therapy in Seoul, Korea, "The role of music therapy in alleviating organizational stress and enhancing work performance." This research was published in the *International Journal of Human Capital and Information Technology Professionals*.

Gary Lindsay, M.M. '79, continues to work for Joel McNeely on a Seth MacFarlane project, creating orchestral reductions for *The Tonight Show with Jay Leno* and *Jimmy Kimmel Live!* He premiered two new works at



the 2012 JEN conference featuring Dean Shelly Berg with the Miami Saxophone Quartet. The South Florida Jazz Orchestra recorded three of his new big band works for an upcoming CD, including arrangements of "All the Things You Are" and "Sophisticated Lady," plus an original, "Looking Up." Lindsay's jazz composition students participated in a scoring demo for an upcoming NASA documentary that will be featured in IMAX Theaters and completed two CDs this year.

Lisanne Lyons, B.M. '90, M.M. '94, D.M.A. '09, released a new CD, *Aim High*, with the Florida-based vocal jazz quartet Mad Romance; the group was invited to perform for the 2012 JEN Conference in Louisville, Kentucky. Lyons also performed at an event at the Plaza Hotel in New York that included such artists as Natalie Cole, Tom Jones, Debbie Boone, and Julio Iglesias. In summer 2011 she made her debut with the 60-piece Klezmerolgy Orchestra in a tribute to Duke Ellington and Glenn Miller. She also performed her "Ladies of Song and Swing" show with the Sunrise Pops Orchestra. Additional concerts included performances for the Gold Coast Jazz Society and Swing and Jazz Preservation Society. Last summer also marked the return of her teaching and performing for the Litchfield Jazz Camp with Don Braden, Matt Wilson, Gary Smulyan, and other notables.

Dante Luciani, B.M. '86, M.M. '97, lecturer in the Department of Studio Music and Jazz, conducted the Frost Concert Jazz Band at the 2011 Jazz Education Network (JEN) conference in New Orleans, where he was also a featured soloist with the Alan Baylock Jazz Orchestra. In the summer of 2011 he was the featured artist with his own quintet at the Bogui Jazz Club in Madrid, Spain and at the Miles Stone Jazz Club in Krakow, Poland, where he premiered some of his new compositions. He also lectured and concertized at the Pulawy Jazz Workshop in Poland as well as in Istanbul and Ankara, Turkey. He returned to Turkey in December 2011 to present a two-day jazz clinic at Ankara Technical University.

Charles Norman Mason, B.M. '77, associate professor of music composition, received a Provost Research Award

Frost Announces Newly Tenured Music Faculty



Trudy Kane (flute), Teresa Lesiuk (music therapy), Charles Mason (composition), and Richard Todd (horn, not pictured) were awarded tenure, which includes a promotion from assistant professor to the rank of associate professor, in May 2011. Tenure is awarded through an arduous process that is vetted

by a faculty committee to faculty members who demonstrate excellent scholarship and are considered national or international leaders in their respective fields. ||

to compose the opera *Entanglements*, which will be based on themes of isolation and connection but staged in a large office or classroom building for a nonlinear, nonnarrative experience. Recently Mason completed *Radiate*, a three-movement, 30-minute work for Gary Green and the Frost Wind Ensemble. Also this year he composed *Soumaya* for flute and string quartet in honor of the Soumaya Art Museum in Mexico City and the international renowned flutist Alejandro Escuer. Mason's 20-plus performances last year included the premiere of *Harpzanza* by Alyssa Reit in New York. His work *Fast Break!* (featuring the Atlanta-based Sonic Generator Ensemble) was released on Seamus recordings, volume 19.

Raina Murnak, D.M.A. '06, was a "Women in Music" speaker for Tau Beta Sigma's Epsilon Chapter. She also was the faculty advisor for "Spring into Summer," a final showcase for the Bruce Hornsby Creative American Music's Songwriting Ensemble at The Stage in the Wynwood Arts District. A vocalist, Murnak was featured in three issues of *SOMI Magazine* as a singer/performer for the SOMI Art Walk and Annual Arts Fair. As a clinician, she was guest band choreographer for a MEISA interactive workshop, "Staging You." As an actress, she starred in two Top-10 Billboard music videos of Bob Pressner, "Honor Among Theives" and "Afterglow," and in a nationally televised Comcast concert singing and playing keyboards. She will next sing in Telematic Opera *Auksalaq* with the New World Symphony.

Brian Powell, double bass, assistant professor of instrumental performance and music education, was an invited clinician at numerous schools and youth orchestras throughout the country over the past year. He was an adjudicator for the Greater Miami Youth Symphony Concert Competition and an invited clinician/performer for double bass sectionals, chamber music, and orchestra coach. He was a guest performer for Indiana University Summer Music Clinic, as well as a guest conductor for the Miami Middle School Honors Orchestra in January 2012 and MENC Orchestra Mentor of the Month in March 2012.

The Sound Sculptor



MOTION AND EMOTION fill the interactive world of video artist and electronic composer Joseph Abbati, B.M. '92, M.F.A. '11, a lecturer in the Department of Music Engineering Technology who teaches Desktop Audio Production, Audio for Video, Contemporary Media Performance, and Laptop Ensemble.

Abbati worked for 18 years as a professional audio programmer, sound designer, and programmer-composer for more than a dozen CD-ROM video games. Shortly after joining the Frost faculty two years ago, he began incorporating audio with sculpture and visual art, focusing on the idea of making videos that the audience could control in real time.

"Making videos I could control in tandem with live performance of my electronic music led to the study of video art, which led to a desire to escape the 2D world, which led to the arrival at the sculpture studio and finally a way for me to integrate all the skills I have—interactive installations," he explains.

When people interact with his dynamic art, "there is often a look of confusion, then of subtle surprise when they realize they are in control," he reveals. "Like playing a new instrument, there are a few



Music engineering lecturer Joseph Abbati inspires alumni to create interactive video installations.

a-ha moments."

The early installation work of artist Nam June Paik was one of his strongest influences. Now it's Abbati's turn to influence a new generation.

"I was inspired to see two prior students, Becky Stewart, B.M. '05, and Kurt Jacobson, B.S. '04, M.S. '06, collaborate on an interactive installation in New York City," Abbati recounts. "Nick Bryan, B.S. '07 (now a Ph.D. in electrical engineering candidate at Stanford), is building some great interactive sculpture and apps, and Nick Kruge, B.S. '06, is at Smule, where he is authoring great iPad apps like MadPad."

Ever curious, Abbati is working on a "set of levers, turntables, motion sensors, and pendulums to integrate as an installation piece where one can control one of my audio/video compositions." He is also doing sound design and scoring three new video game titles for spring release. ||

Faculty Updates

Steve Rucker, jazz percussion lecturer, is featured on the Ron Miller CD *Peacock Park*, released in 2010, and a second recording is in the works. He also performed a concert with pianist John Medeski (of Medeski, Martin and Wood) and conducted a master class at the Academy of Contemporary Music in London. Students in the groups he conducts at the Frost School of Music received 2011 DownBeat Collegiate Outstanding Performance awards in the Blues/Rock Ensemble, Live Engineered Recording, and Studio Engineered Recording categories.

Rey Sanchez, B.M. '80, M.M. '82, associate professor and chair of the Department of Music Media & Industry and program director of the Bruce Hornsby Creative American Music Program, presented a paper at the Music & Entertainment Industry Education Association (MEIEA) conference in March 2012 titled "Unfair Use: The Unique Status of Copyright in Sound Recordings in the U.S. and its Impact on the Progress of Recorded Music." He is vice chair of the Association for Popular Music Education (APME), a newly formed group advocating for popular music in music education. Sanchez also co-authored a new guitar book, *Everybody's Guitar Tablature Method with CD* (FJH Music), and produced the vocals for a new album by Cuban-born singer Adriam Lobaina. He will conduct a series of music business-related workshops at Danube University Krems in Austria in June 2012.

Deborah Schwartz-Kates, associate professor and chair of the Department of Musicology, authored a chapter on the music of Argentina, Uruguay, and Paraguay for a contemporary collegiate textbook on Latin American music, published by W. W. Norton this spring. She wrote a major article on the letters of Alberto Ginastera at the Library of Congress for the journal *Notes*. She was invited to guest-lecture at Indiana University, Florida State University, and University of California at Riverside. The Library of Congress has invited her to serve as the contributing editor for the *Handbook of Latin American Studies*, which is a major international reference source for Ibero-American scholarship in all disciplines.

Schwartz-Kates serves on the Cultural Inclusion Committee of the College Music Society. She received the Provost Research Award and the Title VI Course Development Award from the Center for Latin American Music at the University of Miami.

Thomas Sleeper, composer, professor, and director of orchestral activities, received an ASCAP award and numerous commissions in the past year. His film composing work was featured on *The Silver Mirror*, which previewed at the International Conference on Aging at the UM Miller School of Medicine in January 2011. His latest commissions include a new Concerto for Alto Saxophone and Orchestra, Concerto for Violin and Orchestra, and Concerto for Euphonium and Wind Ensemble. Internationally acclaimed soprano Irini Kyriakidou recorded Sleeper's work "Through a Glass Darkly," and Zoe Zenoidi, D.M.A. '10, premiered his *Parallages* for solo piano at the Casa dei Mezzo Festival in Crete. In summer 2011, the EOS Orchestra in Beijing, China featured his works in concert, and he was featured as artist of the week on broadcasts from Radio Arts Indonesia featuring his Symphony No. 1, XENIA and his Six Arias for Cello. In addition, a new CD titled *Sleeper* features recordings of some of his original works by Meadows Symphony, Frost Symphony Orchestra, and the Russian National Orchestra (Albany Records).

Svet Stoyanov, assistant professor and percussion program director at Frost, was honored with the 2010 Johns Hopkins University Alumni Association Outstanding



Recent Graduate Award. In addition to teaching and coaching percussion students, Stoyanov maintains a busy international solo career. In 2011 he participated in the prestigious Taiwan International Percussion Convention, presented numerous concerts in Taipei and other cities, conducted a master class at Taipei National University for the Arts, and traveled to South Korea

for concerts and master classes. He also traveled to Europe for an International Marimba Festival.

Tian Ying, associate professor of key-



board performance, launched the "C-Clef" Inaugural Concert Series in Bangkok, Thailand in May 2011 with a highly acclaimed

recital, as well as master classes sponsored by Yamaha Bangkok. In June 2011 he joined the Bergonzi String Quartet in two performances of an all-Gershwin program at the Asolo Theater in Sarasota, Florida, presented by the Artist Series of Sarasota.

Dale Underwood, saxophonist and lecturer at Frost, presented master classes at the Conservatory of Beijing, China in 2011 and performed two concerti with their orchestra in the Beijing Concert Hall. He also conducted three workshops at American Band College in Ashland, Oregon in June 2011. Acclaimed by *The Washington Post* as "the Heifetz of the alto saxophone," Underwood is internationally recognized as one of the today's foremost classical saxophonists.

Stephen Zdzinski, associate professor of music education, authored a chapter, "Development of a Social Environment of Instruction Model for Music Education," in the book *Advances in Social-Psychology and Music Education Research* (Ashgate Publishing, Ltd.), a project funded by a Provost Research Grant. He presented this model as a featured speaker at the Jean Sinor Memorial Lecture Series at Indiana University in November as part of a Festschrift for Charles Schmidt (Zdzinski's dissertation advisor). In October, Zdzinski and music therapy faculty member Teresa Lesiuk presented a paper, *Graduate Student Research at the University of Miami*, as part of the Research Alliance for Institutions of Music Education at Boston University. He also authored three entries for the *New Grove Dictionary of American Music*, 2nd. Edition (Oxford University Press). Following gastric bypass surgery in August, Zdzinski has lost 120 pounds.

The Secret's Out: McLoskey Is Extraordinary



**Associate Professor
Lansing McLoskey
wins international
commissions and
accolades for new
compositions.**

EACH YEAR, the American Academy of Arts and Letters presents the \$15,000 Goddard Lieberman Fellowship to two “young composers of extraordinary gifts.”

The phrase certainly describes Lansing McLoskey, the Frost School composition professor who received the prestigious award last year.

But McLoskey wasn't always on a path to prominence in the classical music scene. Although he came from a musical family, the pivotal moment that launched his music career was getting a flea-market electric guitar and distortion pedal at the age of 14. His first compositions were for the punk bands he played with as a teenager. He likes to say, “The proverbial *Three Bs* for me were not Bach, Beethoven, and Brahms but The Beatles, Bauhaus, and Black Flag.”

In this, he can relate to the young musicians at the Frost School of Music for whom passion is often ignited by popular music. Like them, his journey led to college, where he first heard Stravinsky's *Le sacre du printemps*, Berio's *Sinfonia*, and 14th century medieval music. He remembers, “I realized, this is the same thing, except more, that attracted me to punk rock and alternative rock and industrial and all that. I didn't know music like this existed.”

Though he will tell you that you won't hear punk in his music today, McLoskey's language still reflects punk's energy and visceral rhythms, combined with Stravinsky's modernist harmonies, and a masterful sense of counterpoint. His most recent premiere, *What We Do Is Secret*, is a prime example. Its title comes from a song by 1970s punk band The Germs, but the music itself features long, lyrical lines interspersed with biting attacks of dissonance, and a fresh approach to wind timbres. Jobey Wilson, the tubist in Triton Brass for whom the concerto was written, says McLoskey creates “amazing colors, like no wind ensemble piece I've ever heard or played, and

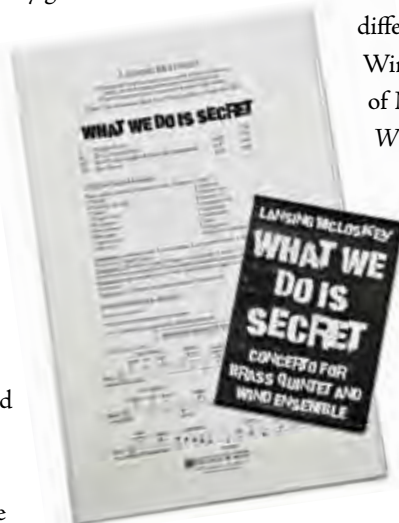
I've played a TON of wind ensemble pieces.” McLoskey received a Barlow Commission in 2010 to compose the work for Triton Brass to perform with three different groups: the Boston Conservatory Wind Ensemble, M.I.T., and Frost School of Music Wind Ensemble. In December, *What We Do Is Secret* received the International Music Prize for Excellence in Composition from the National Academy of Music.

Also in 2011, McLoskey became the first composer ever to win a consortium commission from the world's leading wind societies, including the National Flute Association, the International Clarinet Association, the International Double Reed Society, and the International Horn Society.

His new work, *Hardwood*, will receive premieres at each of the societies' conventions in summer 2012.

In fact, McLoskey seems to have reached the tipping point, receiving no fewer than seven different commissions last year, some of which were prizes in international competitions. He is currently completing new works for such diverse groups as baroque violin, bass viola da gamba, and theorbo, violin and electronics, and chamber ensemble. McLoskey was the featured 2011 Composer-in-Residence at the summer soundSCAPE Festival in Maccagno, Italy, and also spent time at the celebrated MacDowell Colony this fall.

But all this success won't lure him away from the Frost School. For him, “there's a mutual respect, friendship, and collegiality that shouldn't be taken for granted. There's openness to any style and aesthetic. Our student composers have more opportunities here than just about any school in the country. We have The Cleveland Orchestra residency, an orchestra conductor who is also a composer and does semester readings, and now choral readings for the students. That's huge. And our performance colleagues are really supportive and cool. It's a great environment.” ||



ClassNotes

1940s

Geraldine D. Rasmussen, B.M. '47, is an artist and author of the novels *Toronita* (1995), a book on the history of Florida, and *The Invisible Force* (1981). She has also composed an opera, *Julius Cesar*, based on Shakespeare's play, and numerous arts songs.

1950s

Arnie Sklar, B.M. '57, M.M. '59, played violin with the Cincinnati Symphony (1958-64), then married and moved to Chicago, where he worked as orchestra director of Hinsdale High School and Niles North High School as well as principal violist of the Grant Park Orchestra's ten-week Summer Music Festival. He retired from teaching in 1991 and from the Grant Park Orchestra in 2005. Sklar now performs regularly on violin and viola with orchestras in Chicago and South Florida.

Clark Bell, B.M. '58, taught in the Miami-Dade County Public School system at the Florida State University Lab School before retiring in 2000 as associate professor of music education at Florida Atlantic University. Bell was inducted into the Florida Collegiate Music Educators Hall of Fame in 1999. He composed and produced three albums of children's songs. He plays the trumpet, mandolin, and recorders at his church in Longmont, Colorado.

Gus Perry, B.M. '59, retired after 36 years of teaching instrumental music at Miami Dade College, Kendall Campus. He spends summer months in Boone, North Carolina, and winter in St. Augustine, Florida. Perry still does some church and university singing and has lectured on music education at Appalachian State University.

1960s

Ralph V. Comito, B.M. '62, is a composer, arranger, and woodwind performer. He retired from the Upland Unified School District in California, having taught music from K-12 to adult education and serving as music coordinator for the

district, California State University San Bernardino, and California State University Fullerton. He is retired from the U.S. Army Reserves.

Sally Grabow Seaman, B.M. '65, is a catalog librarian at Lynn University, Boca Raton, Florida.

Roger Parks Jones, B.M. '66, M.M. '68,



Ph.D. '72 is the principal conductor, as well as performer, with the Baldwin Pops Band in Alabama. An active composer, Jones

had several pieces premiered last year, including *Epilogue* for horn and piano, *Colors* for woodwind trio, and *Diversions* for brass trio. Several of his pieces will be performed this year, including *Live Oak*, commissioned by Monroe Symphony Orchestra, *Song of the Open Road* for the University of Southern Mississippi Tuba Ensemble, and *Quest* for alto saxophone and band, for the Baldwin Pops Band. Jones is also a teacher at Faulkner State Community College, Alabama.

T. Geoffrey Hale, B.M. '69, M.M. '70, is presently principal bassoon of the Miami Symphony Orchestra and the Miami City Ballet Orchestra. He has been bassoon instructor at the New World School of the Arts in Miami for the past 11 years and has taught privately for the past 43 years, helping his students to achieve scholarships at the UM Frost School of Music, Cincinnati Conservatory, Juilliard School of Music, and others. For the past 30 years, Hale has also been a member of the South Florida Symphony, Florida Chamber Orchestra, Miami Philharmonic, Miami Beach Symphony, and Miami Chamber Orchestra, among others.

Laura Harland Dunham, B.M. '69, plays in church and is a school counselor at Broadview Elementary School, Pompano Beach, Florida.

1970s

Joe Donato, B.M. '71, M.M. '89, was a featured musical artist at the 2012 Coconut Grove Arts Festival in Florida. He is also a soloist with the Jerry Fischer Jazz Orchestra and is the

director of *The Joe Donato Show*. He is also the founder and director of the Miami Jazz Cooperative.

Carolyn Sonnen, B.M. '71, resides in Maryland, where she is a member of the a cappella women's trio *Trinitas*, one-half of the flute-and-classical-guitar duo *Affinity*, a flutist with the Londontowne Symphony Orchestra, and a music therapist at Music Therapy Connections. **Dean W. Anderson**, B.M. '72, is a percussionist with the Boston Pops Esplanade Orchestra, Boston Pops Orchestra, Cantata Singers Orchestra, Boston Music Viva, and the Boston Lyric Opera. He is also a professor at Berklee College of Music.

Mark Colby, B.M. '72, M.M. '75, is a



freelance jazz saxophonist, appearing with jazz and pop groups as well as symphony orchestras. A student of Jerry Coker's while at

UM, Colby worked several years with Maynard Ferguson and Bob James before launching a solo career and settling in Chicago. He has been teaching at DePaul University since 1983 and Elmhurst College since 1998. He has a new recording, *Yesterday's Gardenias*, on RCI Records.

David Drubin, B.M. '73, is a freelance



musician working with touring celebrities and national jazz artists, including a production of *13 The Musical* in Virginia and performances

with Bucky Pizzarelli, Ann Hampton Callaway, Nicole Henry, Jacqui Naylor, and Joe Donato, among others. His most recent recording is *Generation Jazz*.

Carey Kleiman, M.M. '73, is currently an adjunct professor of music business and clarinet at Broward College. He previously taught at Florida International University, Florida Atlantic University, and the University of Hawaii, and has performed with the Miami Philharmonic, the Honolulu Symphony, and the Fort Lauderdale Symphony and on many recording dates in South Florida and Hawaii. In earlier years he performed with and produced for

numerous artists, including Ray Charles, Frank Sinatra, Boyz II Men, Tony Bennett, Woody Herman, and the Bee Gees, to name a few. He also served as a music supervisor and contractor for syndicated television shows. In the 1980s he formed his own music production company and served as the music and entertainment director for the Diplomat Hotel. He later formed CK Entertainment, specializing in corporate and meeting entertainment.

Ken Keaton, B.M. '74, M.M. '75, D.M.A. '81, performed Joaquin Rodrigo's *Concierto Andaluz* for four guitars and orchestra with The Middle Earth Quartet and the Florida Atlantic University Symphony in October 2011. He also performed Mario Castelnuovo-Tedesco's *Guitar Concerto No. 1 in D, Op. 99* with the Florida Atlantic University Symphony in April 2011. Keaton is the author of *The Mystery of Music* (Kendall-Hunt) and a music critic for *American Record Guide* and *The Palm Beach Daily News*.

Ron Miller, M.M. '74, a pianist, composer, and author, is professor emeritus at the Frost School of Music, where he taught jazz composition, advanced improvisation, and jazz piano from 1974 to 2007. Some of his composition students include **Pat Metheny** ('73), **Bobby Watson** (B.M. '75), **"T" Lavitz** ('78, deceased), **Bruce Hornsby** (B.M. '77), **Mark Egan** (B.M. '73), **Carmen Lundy** (B.M. '80), **Jon Secada** (B.M. '83, M.M. '86), and **Gil Goldstein** (M.M. '74). Miller's compositions have been performed and recorded by Pat Metheny, Ira Sullivan, Stan Getz, Joe Lovano, and others. A featured clinician and performer at the International Association of Jazz Educators Conventions and a founding member of the National Improvisational Composers Association, Miller's books on composition are required texts at schools around the world.

Andrea Green, B.M. '75, is a playwright, composer, lyricist, director, and music therapist. She is nationally known for her work creating Broadway-style musicals for children that entertain while teaching tolerance. For 30 years, Green has partnered children from Germantown Friends School with youngsters from the HMS School for Children with Cerebral Palsy, using her musicals to encourage communication, understanding, and friendship. This program was featured in the PBS

Alumna Anna Le Mire Turns 100

Music alumna Anna Le Mire, B.M. '34, née Anna D'Arcy King, turned 100 on June 22, 2011. Born in Corydon, Kentucky, her family moved to Miami when she was 8. She began playing the violin at 12 and was at the top of her class throughout high school. At the University of Miami, she performed in the Symphony Orchestra, the Glee Club, University String Quartet, and the University Girls Trio. While a student she also performed as a soloist with the Miami Symphony, directed by Arnold Volpe, playing Lalo's challenging concerto, *Symphonie espagnole*. After graduation, Bertha Foster, the founding dean of the UM School of Music, made arrangements for Anna to go to New York and study with violinist Louis Persinger at Juilliard. Her sister Ellouise, who played the piano and accordion, joined her in New York, and they formed a trio with a friend Margaret Brown on bass. The trio later returned to Miami and performed for years as "The Three D'Arcys" in the new Art Deco hotels on Miami Beach. "Roll Out the Barrel" was the most requested song of the day. Anna D'Arcy King married Eugene W. LeMire and raised two children, D'Arcy and Jeanine. She returned to playing violin after her children were grown. ■



Emmy-winning documentary *Something Magical*. A 2012 documentary is in progress with the focus on her musical *On the Other Side of the Fence*. She is a member of The Dramatist's Guild, The Children's Music Network, The International Association of Theatre for Children and Young People, and ASCAP.

Robert Sheldon, B.M. '75, is a composer of concert band and orchestral music, with more than 200 publications in print. He has completed more than 120 commissions since 1984. Sheldon, a 25-time recipient of the ASCAP Standard Award, is the concert band editor for Alfred Music Publishing.

John Augenblick, M.M. '76, D.M.A. '78, is an associate professor of music and the coordinator of choral studies at the Florida International University School of Music, where he conducts the Concert Choir and Miami Master Chorale, coordinates the choral program, and teaches undergraduate and graduate conducting.

Gary Fry, B.M. '76, is the composer-in-residence for the Chicago Symphony Orchestra's Welcome, Yule! Christmas concerts. He had 11 works on last

year's program, including premiere performances of his original *Things We Do Each Christmas* and his arrangements of *Deck the Halls and Believe*, as well as his adaptation and re-orchestration of William Henry Fry's *Santa Claus Symphony* (1853). He is also the artistic consultant and arranger for the Dallas Symphony Orchestra's Christmas Celebration concerts. Fry's Christmas music was also performed by the Philadelphia Orchestra, the Colorado Symphony, the Seattle Symphony, and others.

Christen M. Pearson, B.M. '77, is an associate professor of English linguistics & TESOL at Grand Valley State University, Michigan.

George Quinlan Jr., B.M. '77, is the



president of Quinlan & Fabish Music Company, a school music retailer based in the Chicago area with seven stores in Illinois, Indiana, and

Michigan. The company was a recipient of a 2011 REX award (Retail

ClassNotes

Excellence Award) from *Music, Inc.* magazine. It was also ranked in the Top 25 Music Retailers for 2011 in *Music Trades* magazine. Quinlan is also the vice president of the National Association of School Music Dealers.

Michael Scherperel, M.M. '77, is a collaborative pianist, vocal coach, composer, and conductor. He is an adjunct music faculty member at Broward College, Florida. Some of his recent compositions include *Battle-Pieces* for soprano and piano to poetry of Hermann Melville, which premiered at Broward College in 2010; *Merciles beauté* for baritone and cello to Middle English poetry of Geoffrey Chaucer, commissioned by Thomas Cavendish and premiering in May 2012; and *Sheeveem* for violin, soprano, and piano, a birthday gift to soprano Susan Boardman, formerly of the Frost School faculty and now professor emerita of voice and opera at Penn State.

Bonnie Hinck-Baldatti, B.M. '78, who has been teaching music in the Miami-Dade County School System for over 20 years, was selected "Teacher of the Year" in 2011 for the second time in her career. She is serving on the board of directors for the Greater Miami Symphonic Band, where she has played French horn for more than 25 years, and the Band of the Hour Alumni and Friends. Hinck-Baldatti also serves as a captain in the Civil Air Patrol at the Homestead Air Reserve Base and has just become the "Aerospace Officer of the Year" for Florida Wing, Group 7.

Al Hospers, B.M. '78, is the owner of Clever Sounds Recording in North Conway, New Hampshire, and a freelance bassist with many jazz, rock, and popular bands.

Sam Ruttenberg, B.M. '78, performed at a



Christmas Eve Mass for the Troops in Afghanistan that was broadcast live from St. Andrew the Apostle Church, Gibbsboro, New Jersey. The parishioners of St. Andrew's had recently adopted a unit of soldiers based in an isolated area of Afghanistan. They had no military chaplain to celebrate mass, so the church and the local NBC affiliate collaborated on the effort. Ruttenberg, a percussionist, also

played with the Strauss Orchestra of America's "Salute to Vienna" at Lincoln Center on New Year's Day.

Daniel Sell, M.M. '78, is principal percussion, Florida Grand Opera. He also plays regularly with Boca Raton Symphonia, Orchestra Miami, and others. Sell is also a freelance



video producer and lighting and sound designer. He retired in 2010 from Miami-Dade County Public Schools after 31 years teaching music, recording engineering, television production, and theater lighting and sound.

Randy Wanless, M.M. '78, is the head of visual and performing arts at The American School in Japan (ASIJ). He also recently guest-conducted the AMIS International Honor Jazz Band in Beijing, China.

Helene Weinstein Gold, B.M. '78, is a private voice and piano instructor.

Sally K. Albrecht, M.M. '79, is director of School Choral & Classroom Publications for Alfred Music Publishing Co., Inc., a position she has held for 22 years. She currently has over 325 popular choral publications in print and more than 50 larger works, including musicals, songbooks, and cantatas. Her recent works include "Sing a New Song," a two-part work for the 2012 Georgia All-State Elementary Choir (which she will guest conduct); "A Pocketful of Rhymes" which will be premiered this spring by the Rowan County Honors Choir along with the Salisbury (North Carolina) Symphony; and a musical setting of "Non Nobis, Domine" which will be premiered by the Kanawha County Junior High Chorus under her direction in March 2012. Her newest holiday children's musical, *Fiesta, The Legend of the Poinsettia*, and her songbook/program *Creepy Creatures* are now available from Alfred.

Kenneth Fuchs, B.M. '79, composed *Falling Man*, a piece written especially for baritone Nathan Gunn that was recently recorded with the London Symphony Orchestra; its world premiere featured baritone James Maddalena with the Spartanburg Philharmonic on September 10, 2011. The text for the work was adapted by

J.D. McClatchy from Don DeLillo's searing post-9/11 novel of the same name. Christopher O'Riley, at the Caramoor Festival in Katonah, New York, premiered *Falling Canons*, for piano and seven canons, based on the theme in *Falling Man*.

Jaime Guiscafré-Ramon, B.M. '79, M.M. '81,



a classical guitar soloist, private instructor, and composer, had his piece *Charcos*, commissioned by the Miami Guitar Trio,

premiered at the Miami Guitar Festival last year. Also, his *Caribbean Rhythms 5 Guitar Solos*, was published by Alliance Publications last year. His recording *J.G. Guiscafré Plays Guiscafré, Baden Powell, Barrios* was released in 2010.

Leigh A. Kapps, B.M. '79, M.M. '81, Ph.D. '90, was a music therapist for many years. She is currently the executive director of both United Cerebral Palsy of South Florida and Hope Center, a nonprofit organization dedicated to supporting individuals with developmental disabilities.

Charles Leinberger, M.M. '79, is an associate professor of music theory and film musicology at the University of Texas at El Paso.

1980s

Bill Stevens, M.M. '80, leads the Bill Stevens Quintet and is a member of the Bill Stevens, Rich Russo, Gary Fogel Trio. His new CD, scheduled for release in 2012, features a 15-movement suite based on the series of abstract expressionist paintings by Barnett Newman titled *The Stations of the Cross*. He is also the assistant principal of administration/organization, supervisor of performing and fine arts studios, and director of jazz studies at the Frank Sinatra School of the Arts in New York City.

Martha Crawford Johnson, B.M. '80, is currently teaching seventh-grade language arts in Collier County Public Schools in Naples, Florida. She is married 29 years to Paul E. Johnson, president of KEEMP Builders and Developers, and a mother of four children.

Daniel Adams, M.M. '81, is a professor of music at Texas Southern University. His trio, *Intrusions*, was performed at Ewha Womans University in Seoul, South Korea, as part of the College Music Society 2011 International Conference. His composition *Between* for flute and marimba was released on *McDuo: Works for Flute and Percussion* by the McCormick Duo. *Protagonist*, for percussion quartet, premiered in April as part of a Celebration Series Concert presented by the University of South Florida Percussion Ensemble at the USF Concert Hall in Tampa, Florida.

Michael R. Diliberto, B.M. '81, J.D. '97, is a full-time mediator and arbitrator with ADR Services, Inc. in Los Angeles. He is an arbitrator with Independent Film & Television Alliance and a part-time administrative law judge with the Office of Administrative Hearings (Los Angeles regional office). He plays drums and percussion with the Los Angeles Lawyers Philharmonic, which performs at various venues, including Walt Disney Concert Hall, and gigs with a nine-piece classic rock and soul band, The Weasels. He also sings tenor with Legal Voices, a 100-member chorus. He was interviewed by the *Los Angeles Daily Journal* and on the *Actors Entertainment* TV show in 2011.

John J. DiModica, B.M. '81, performed and filmed concerts with Paul Wilbur, founder of Wilbur Ministries, in Honduras in 2011. Other activities include providing on-site consulting to church music departments, providing independent recording services, and composing and producing music for children's music and drama projects. DiModica also performs bass with various bands and artists in the Nashville area. He is working on a project of smooth jazz arrangements of popular covers and original compositions and is also a sales consultant for popular radio show host and bestselling author Dave Ramsey.

Thomas C. (Tom) Mitchell, B.M. '82, made two trips to Port-au-Prince, Haiti last December, performing with pianist Reginald Policard at an investment and reconstruction forum presented by Presidents Bill Clinton and Michel

Martelly. He also performed with the celebrated Caribbean Sextet at its 15-year reunion. Mitchell, who left Jimmy Buffett's Coral Reefer Band in 2006 after a 12-year tenure, has been active in Port-au-Prince, Miami, Brazil, and the francophone world with the singer and songwriter BÉLO and the groups Zèklè, Riyel, Mizik Mizik, Magnum Band, and Tabou Combo.

Raquel M. Montalvo, M.M. '82, Ph.D. '91, has been teaching at the Inter American University of Puerto Rico for 30 years. She is an associate professor of music and music education and chair of the Graduate Music Education Program. She has also run Borinquen Music, her own music business and academy, since 1992 and is the music minister at Centro Cristiano de Restauracion Cabo Rojo, Puerto Rico.



Henry Skolnick, B.M. '82, M.M. '84, is a co-principal bassoon with Sinfonia da Camera, a professional chamber orchestra in Champaign-Urbana, Illinois. Last February he joined the orchestra in a performance of Mozart's *Sinfonia Concertante* at the Krannert Center for the Performing Arts in Champaign-Urbana. Skolnick is also an active freelance performer who performed with the St. Louis Symphony at Carnegie Hall in New York City last March and has performed with others, including the Palm Beach Opera and Los Angeles Philharmonic. He also actively performs on the baroque bassoon, appearing with St. Louis Baroque, The Kingsbury Ensemble, and Collegium Vocale. Every summer since 2004 he has been on the bassoon faculty at Interlochen Arts Camp in Michigan.

Anthony D.J. Branker, M.M. '83, was awarded the Anthony H.P. Lee Senior Lecturer in Jazz Studies endowed chair at Princeton University, where he is director of the Program in Jazz Studies and associate director of the Program in Musical Performance. He has served as a U.S. Fulbright Scholar and visiting professor at the Estonian Academy of Music and Theatre in Tallinn, Estonia and has been a member of the faculty at the Manhattan School of Music, Rutgers University Mason Gross School

of the Arts, Hunter College (CUNY), and Ursinus College. Branker is also a recording artist and composer who leads two jazz collectives: Anthony Branker & Word Play, which recently released *Dialogic* (Origin, 2011), and Anthony Branker & Ascent, whose most recent project is *Dance Music* (Origin, 2010). As a scholar, Branker has presented research at conferences for such organizations as Research in Music Education, International Society for Music Education, and several others. He appeared as a guest lecturer for the Department of Pop & Jazz Music at Helsinki Polytechnic Stadia in Finland and the National Endowment for the Humanities Paul Robeson Institute at Rutgers University.

Donna Lynn Burns, M.M. '83, moved into financial services in 1995, working for JPMorgan, Citigroup, and Credit-Suisse. She will perform in 2012 in a show at The Triad in New York City, produced/written by Lee Summers, directed by Lillias White (Broadway's Prestigious Quadruple Crown—for her 1997 role as Sonja in the *The Life*) and with music director/orchestrator Timothy Grapehenreed (*The Wiz*, *Leader of the Pack*, *Comin' Uptown*).

Gaetano T. Ferlazzo, B.M. '83, is teaching band, chorus, and guitar at Mariner Middle School in Cape Coral, Florida. He is in his 29th year of working as an educator. He is also a board member of the Music Foundation of Southwest Florida. In 2010 he received the Florida Music Educator Association's Innovative Teaching Award.

Tina Marie Lorusso, M.M. '83, is a music director, conductor, pianist, and accompanist for Celebrity Cruise Line. She is also a recording artist with five-time Grammy Award nominee trumpeter Nate Collinsworth.

Gary Rautenberg, M.M. '83, is principal clarinet for Moorpark Symphony Orchestra in California and a member of Cabrillo Musical Theatre Orchestra and



the Wind Advisory Woodwind Quintet. He is also the manager of library content at Alfred Music Publishing, where he oversees the Alfred Rental Library, which has a catalog of more

than 700 orchestral and band works, renting to orchestras and other ensembles worldwide.

Anthony (Tony) Santorella, B.M. '83, is the president of Santorella Publications, Ltd., a business he started in 1994, based in Danvers, Massachusetts. Santorella has written and/or published books for trumpet, clarinet, flute, button accordion, banjo, harmonica, and bagpipes. The company's catalog is now distributed in the United States, Australia, Canada, Mexico, and China, as well as throughout Europe.

Chris Tedesco, B.M. '83, is a trumpet player, music contractor, composer, and producer. His CD *Living the Dream* (2010) reached No. 8 for two weeks on the jazz radio airplay charts, staying in the top 30 charts for two months. Some recent recording credits include the new *Green Lantern* TV cartoon, *The Playboy Club* TV show, *American Idol*, Christina Aguilera's movie *Burlesque*, and Disneyland's Main Street music. Also, he is the composer and producer for two new Jazz Improvisation books (Santorella Publications). Tedesco has been based in Los Angeles since 1987.

Ron Fox, B.M. '84, is a freelance trumpet player in New York, performing and recording both jazz and classical music. He is the lead trumpet of Funk Filharmonik, a Long Island-based group. The band's latest release is *Everybody Get Down*. Fox is also the concert band and jazz ensemble director at East Islip Public Schools and the instrumental jazz co-chairman and director for the Suffolk All-County Jazz Ensemble.

André Raphael, B.M. '84, conducted the Bamberg Symphony in Germany in a recording for public radio this season. Last November he conducted the world premiere of Richard Danielpour's *Come Up From the Fields Father* with the Wheeling Symphony Orchestra in West Virginia. Raphael has been the orchestra's music director for nine seasons. He debuted with the Detroit Symphony in March.

Seth Wexler, M.M. '84, performed recently with Nova Singers, Delray Beach Chorale, and Miami Children's Chorus. He is now in his ninth year as full-time

percussion instructor at The North Broward Preparatory School in Coconut Creek, Florida. He is also entering his 20th season at the Blue Lake Fine Arts Camp, Muskegon, Michigan.

Ella M. (Schofield) Fredrickson, B.M. '85, is a curator and co-host of "An Intimate Collaboration III" a four-part series at The Studio@620. She was a featured performer on *Mysterioso* at the National Arts Center Orchestra, Ottawa, Canada, and at John Corigliano's *Mannheim Rocket* at the Cabrillo Festival of Contemporary Music, Santa Cruz, California. Fredrickson was the music editor/copyist for Gershwin/Grofé: *Concerto in F* (Paul Whiteman jazz band version) for a live recording of the Baltimore Symphony Orchestra. She is also the principal librarian for The Florida Orchestra, a position she has held since 1995; music librarian since 2002 at the Cabrillo Festival of Contemporary Music; and personal librarian to conductor Marin Alsop since 1989. Last May she was elected vice president of the Major Orchestra Librarians Association.

Andy Middleton, B.A. '85, M.M. '87, is a saxophonist, recording and touring artist, composer, arranger, and producer with, among others, the Andy Middleton Quartet/Octet/Trio, Dave Holland, Ralph Towner, Kenny Wheeler, Joey Calderazzo, Renee Rosnes, Lionel Hampton, Maria Schneider Orchestra, and Randy Brecker. His latest recordings as a leader are *Three Hearts*, *Three Minds* (2011) and *Between Worlds* (2010). Since 2006 Middleton has taught jazz theory, jazz composition, and jazz saxophone at the Conservatory in Vienna, Austria (Konservatorium der Stadt Wien).

Nancy Pettersen Strelau, M.M. '85 is the program coordinator-strings, auditions coordinator, director of orchestras, and instructor in conducting and string education



at Nazareth College, Rochester, New York. She is also a lecturer on applied conducting, composition, and string pedagogy. Pettersen Strelau is also conductor of the Greater Rochester Women's Philharmonic and a popular guest conductor for high school

All-State and Festival orchestras (Montana, North Dakota, New York, New Hampshire).

Miles Braffett, M.B.A. '86, M.M. '87, is senior vice president and chief information officer for Sony Music Entertainment.

Pete McGuinness, B.M. '86, was appointed in September 2011 as professor of jazz arranging at William Paterson University in Wayne, New Jersey. He is also a regular member (trombonist, contributing arranger, and featured vocalist) of the Bill Mobley Jazz Orchestra. McGuinness won first prize in the 2010 Jazzmobile Vocal Competition in New York City, overseen by the late Billy Taylor.

Ralph Raymond Hays, B.M. '86, is a composer and arranger whose works have been performed by the Vermont Wind Ensemble, the London Chamber Group Woodwind



Quintet, the California State University Bakersfield Concert Band, the College of Saint Rose Wind Ensemble, and the Louisiana State University Brass Ensemble. The Capital Region Wind Ensemble recently recorded his piece *Lux Laureate: Third Suite for Symphonic Winds and Percussion*. Hays has received commissions from groups such as the North Coast Men's Chorus, the Detroit Together Men's Chorus, and Schenectady County Community College. He is an adjunct professor of music at the College of Saint Rose, teaching music theory, ear training, orchestration and arranging, and music appreciation.

David Champouillon, B.M. '87, is professor of trumpet and jazz studies at East Tennessee State University. He is the leader of The Jazz Doctors and the jazz columnist for *The Brass Herald*, a U.K.-



based publication for brass musicians. He also writes a quarterly column titled *Jazz Brass*. He most recently recorded with musician and songwriter Ed Snodderly for his latest release, *Little Egypt and Other Attractions*.

Cuomo's Compositions Involve an Eclectic Journey

DOUGLAS J. CUOMO NAMED FROST 2011 DISTINGUISHED ALUMNUS

COMPOSER DOUGLAS CUOMO is best known for writing the upbeat, salsa-infused theme song that has amused viewers of the *Sex & The City* HBO television show and films for more than a decade. However, his impact on world culture is quickly reaching beyond Hollywood as he racks up commissions to compose new operas, contemporary classical works for the concert stage, and a host of collaborative projects.

Cuomo's expressive musical language, with juxtapositions of sound and style, is a natural outgrowth of his eclectic background. Born in Arizona and raised in California and Massachusetts, he played the trumpet in grade school but switched to guitar at the age of 10. He became a professional guitarist while still in his teens, alternating years of studying jazz, world music, and ethnomusicology with years on the road. He completed his bachelor's degree at the Frost School in 1983, majoring in Studio Music and Jazz. A prominent composer whose concert works are regularly performed at such venues as Carnegie Hall, Ravinia, and the BAM Next Wave Festival, Cuomo is honored as the Frost School's 2011 Distinguished Alumnus.

Cuomo's most recent project is to compose the music for the Minnesota Opera premiere of *Doubt*—part of the company's 50th anniversary in 2013. John Patrick Shanley, who wrote the Pulitzer- and Tony-winning play of the same title, created the libretto. The film adaptation, directed by Shanley and starring Meryl Streep and Philip Seymour Hoffman, received five Academy Award nominations in 2008, including best-adapted screenplay.

While Cuomo notes that writing for opera has little in common with TV or film, he finds it a happy fit. "In opera the story is told through the music...whereas underscore for TV and film is by its nature *supporting*, often barely audibly, the story," he explains. "The chance to try out all sorts of different musical ideas and techniques of interest to me is much greater in opera (and concert music)."

Cuomo is no newcomer to opera. In 1991 he composed *Atomic Opera* for electronics, piano, taped voices, and soprano voice, and in 2006 he composed the music for a cross-cultural opera named *Arjuna's Dilemma*,



PHOTO BY DAN FRIED, H&H PHOTOGRAPHERS

inspired by Eastern religion and based on Gita's Sanskrit verses. The story involves a prince named Arunja, who is faced with an ethical decision on the eve of a civil war.

"Any big piece that I write impacts me personally because I spend a LOT of time with both the musical and textual material," he reflects, adding that the Bhagavad Gita deepened him in a spiritual and philosophical way. "I hope it inspires others, besides an appreciation of the music, to think about some of the questions it raises—about how to live justly and lovingly in the world as a human being." Tenor Tony Boulté, now on the Frost faculty, sang the role of Arunja in the premiere, which also was conducted by Alan Johnson, now program director of the Frost Opera Theater.

Cuomo acknowledges that his work with *Sex & The City* helped him in the contemporary classical world: "It never hurts to have something on your resume that everyone has heard of." He has also composed for such television shows as *NOW* with Bill Moyers (PBS), *Wide Angle* (PBS), and *Homicide: Life on the Street* (NBC).

On the horizon for Cuomo is to compose a piece for an opera singer, mezzo Beth Clayton. "It's called *Winter's Journey*, and is an evening-length theatrical setting of Wilhelm Müller's *Winterreise* poems," Cuomo says.

Winter's Journey, scheduled to premiere in 2013, is another journey of sorts—one that has led Cuomo back again to the Frost School and Alan Johnson, who is music directing and playing the keyboard. Frost School students played an earlier version of the piece in 2009 as part of Six Operas in Sixty Minutes!!!!!!

ClassNotes

Michael C. Robinson, B.M. '87, M.M. '96, D.M.A. '98, is associate professor of music at the University of Georgia, where he teaches music education and conducting and serves as director of the Symphonic Band and the 440-member Redcoat Marching Band.

1990s

Francine M. Andersen, B.M. '90, is the chief of arts education at the Miami-Dade County Department of Cultural Affairs. Since 2006, Andersen has helped secure and manage over \$6.9 million in funding from The Children's Trust to vastly expand the department's education and outreach initiatives. She is a fellow of the Parent Leadership Development Project for children with disabilities, a project of Parent to Parent of Miami and the University of Miami Mailman Center for Child Development. She participates annually in the Autism Speaks signature fundraising and awareness event, Walk Now for Autism, the nation's largest grassroots autism walk program.

Chris DeRosa, B.M. '90, has recorded drum tracks at his newly opened drum tracking studio, CDR Studios, for many acts, including Air-o-sol, Renee Ruth, Roland



Ruby, Jerry Pucsek, Tommy West, and TRANSPlants. He has also played on several recent releases, including Air-o-sol's *Medium Sized Life*; *Flyin-Fisch's Always Dreaming*; and Renee Ruth's *HyperBlue*. With his band Monkfish, he went to Egypt as a jazz cultural ambassador for the U.S. State Department to perform and participate in clinics and workshops.

Michael P. Lazarus, B.M. '90, is a bassist, a mastering engineer, and the founder and president of Latin Pulse Music Inc., a company that provides both business-to-consumer and



business-to-business services to

production companies, independent artists, and Latin music fans worldwide. Services include music licensing and publishing (specializing in source cues for TV and film), recording services, digital retail for multimedia content, and Internet marketing campaigns. Lazarus has also written a bass method book for contemporary Afro-Cuban styles.

Nicole (Bradley) Lee, B.M. '90, is in her 16th year as a national board certified elementary music teacher in Boynton Beach, Florida. She also performed in



Menopause, the Musical, appearing in more than ten different theaters in five different states over seven years.

Michael Todd, B.M. '90, is the senior director of film and television music at the American Society of Composers, Authors, and Publishers (ASCAP). Todd is also the co-founder of LA Allstars Inc., which provides live entertainment for corporate events.

Laura McMullen Winters, B.M. '90, bassoon, is a member of the Palm Beach Opera Orchestra, Palm Beach Symphony, and Palm Beach Pops. She is also artist in residence at Village Academy in Delray Beach, Florida.

Kathleen Bell, B.M. '91, vocalist, is director of music ministry at St. Augustine Catholic Church and Student Center, serving the University of Miami community and surroundings. She is also an adjunct instructor of voice at the New World School of the Arts high school vocal program and Barry University. Bell is especially proud that her students have been accepted to such major music schools as the Frost School of Music, The New School in New York City, Cleveland Institute of Music, and Manhattan School of Music. She is also a judge for the Florida Vocal Association and a member of the National Association of Pastor Ministers and the National Association of Teachers of Singing.

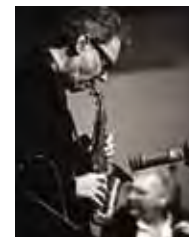
Gene Crout, B.M. '91, is the owner, producer, and engineer at Audio Digital Enterprises. His recent credits include Randy George's *Action Reaction* (2011), KDB3's *Autobiograph* (2011), Time Horizon's *Living Water* (2011), and *CPR Volume 4* (2011).

Nicole M. Greggs, B.M. '91, is the national

board certified music specialist at Plantation Park Elementary School in Broward County, Florida, and a private vocal coach in Coral Springs, Florida. She is also the founder/director of MusicMakers! Inc., a nonprofit summer music education camp operated in conjunction with the City of Coral Springs since 1998. She is not currently singing, but is raising three kids.

Paula M. Savastano, M.M. '91, is president and CEO of SSA Music Services, which provides licensing, royalty, publishing, song placement, and other music services to unsigned artists, small and mid-sized publishers, record labels, and other music providers. She is a guest speaker at conferences and universities nationwide on copyright, music publishing, and more. Savastano performs flute and piccolo throughout the New York and Philadelphia metropolitan areas and teaches private flute lessons. She is a member of the Philadelphia Chapter of the National Academy of Recording Arts and Sciences (NARAS), president of the Philadelphia Alumnae Chapter of the professional music fraternity Sigma Alpha Iota, and a member of the UM Philadelphia Alumni Club.

Gary Campbell, M.M. '92, a performer, author, and educator, initially attended UM in 1966 as one of the first students of the University's Jazz Program, initiated by



saxophonist and educator Jerry Coker under Dean Bill Lee. Since 2005 he has been touring and recording with bassist and composer Miroslav Vitous, while also recording two discs of his own compositions and performing and conducting workshops and clinics throughout Europe and Latin America. A Fulbright Scholar in 2004 and a recipient of Senior Specialist grants in 2005 and 2008, Campbell has also authored five books on jazz improvisation and is a professor and coordinator of the Jazz Performance Program at Florida International University.

Donica E. Van Voorhees, B.M. '92, is executive director of the Illinois Philharmonic Orchestra.

Sylvia Constantinidis (Maria Silvia Castillo Constantinidis), M.M. '93 (piano), M.M. '08

(composition), is the artistic director of the Southeast Contemporary Chamber Orchestra (SECCO) and Omorfia Contemporary Music Ensemble. Last year she premiered *Aurora, a Three-Minutes-Opera, for Narrator, Chamber Ensemble and Piano*, at a new music composers concert series in Sherborne, England, and premiered and conducted her piece *Rubi N' Stone*, at the Flamingo International New Music Festival in Florida, of which she is co-founder and executive director. Her *Trio for Clarinet, Viola and Piano* was commissioned by FESNOJIV for the 2011 Bicentenary of the Venezuelan Independence. Her works *Misa Latino Americana* and *Madrigales*, both commissioned by Ensemble PerPassione in Aarhus, Denmark, and her *Lateinamerikanische Tänze für Orchester*, commissioned by North-South Consonance Chamber Orchestra, will be premiered in the 2012-2013 season.

Marko Marcinko, B.M. '93, is a drummer, composer, arranger, and educator currently touring and performing with the Dave Liebman Group, a band with which he won the 2010 German Jazz Journalists Record of the Year Award. He also performs with The Organik Vibe Trio featuring Dave Samuels. Previously Marcinko spent three years touring, writing, and recording with Maynard Ferguson's ten-piece Big Bop Nouveau band. He is an adjunct professor of jazz studies at Penn State University.

Brett Simons, B.M. '93, recently completed work on the latest Brian Wilson recording, *Reimagines Gershwin*. He also recorded and toured on Wilson's previous release, *That Lucky Old Sun*. Simons has recorded and/or performed with many artists, including Fiona Apple, Liz Phair, Michael Brook, and Anastacia. He manages The Tin Room, a recording studio in Downtown Los Angeles, in which he produces music for film and TV and develops new artists.

Jorge Saade, B.M. '93, was appointed cultural director of Guayaquil by the Ecuador Ministry of Culture, responsible for cultural venues in the provinces of Guayas, Manabi, and Santa Elena. Among the



institutions under his direction are the Anthropologic and Contemporary Art Museum at the Simon Bolivar Cultural Center, the Nahim Isaias Museum (Colonial Art), the Presley Norton Museum, the Guayaquil Historic Archives, and the Eloy Alfaro Civic Center Theater (home of the Guayaquil Symphony Orchestra). An active performer, Saade recently played recitals in Paris, Genoa, Milan, Rome, Tokyo, Beijing, Tianjin, and Seoul and has appeared as a guest soloist with many orchestras, including the El Salvador National Symphony Orchestra, the Honduras National Philharmonic Orchestra, and the Ecuadorian National Symphony Orchestra.

Lee Wiesner Stone, Ph.D. '94, teaches strings and is director of orchestras at Westminster Christian School, Palmetto Bay, Florida. She was named Florida American String



Teacher of the Year, and is the chairman of the Florida Orchestra Association's Adjudication and Sight Reading Committees. Stone is guest conductor at various honors orchestras around the state of Florida and an annual judge for the National Foundation for Advancement in the Arts.

Elen Tift Goebel, M.M. '95, is a music producer, arranger, and songwriter. She and partner and husband **Kurt Goebel**, M.M. '94, created and run Worldwide Groove Corpora-



tion, a full-service team specializing in music production, string arranging, and remixes. The first WGC record was released in 2007, and they are currently working on the follow up. Goebel is also an adjunct professor for composition, arranging, and vocal styles at Belmont University School of Music, Nashville, Tennessee. In 2010 Goebel served as the executive producer for *For Nashville: For Haiti*, a benefit compilation CD to raise funds for earthquake and flood relief.

Chris Powell, M.M. '95, is the manager of Spoleto Festival USA Orchestra in

Charleston, South Carolina. Last year he also celebrated his tenth season at Pittsburgh Opera.

Myrna Meeroff, B.M. '95, is principal horn for the South Florida Philharmonic Orchestra, a founder and member of South Florida Chamber Ensemble, and an adjunct professor of music at Broward College, Fort Lauderdale.

Jorge Mejia, B.M. '95, recently completed a set of 24 preludes for solo piano. The full set is being recorded. Mejia is the senior vice president at Sony/ATV Music Publishing, Latin America & U.S. Latin. He was selected by *Billboard Magazine* as a Latin Power Player, one of the 20 most influential executives in the Latin music business, in 2010 and 2011.

Eduardo Ponsdomenech, M.M. '95, received a 2011 Emmy Award nomination for Best Sound Editing for his work on HBO's *True Blood*—"Hitting the Ground." He won the 2011 Golden Reel for Best Sound Editing—Computer Episodic Entertainment for "A Drop of True Blood: Sam." Ponsdomenech continues to edit the music for the hit TV show *Gossip Girl* and has ventured into producing other entertainment projects.

Jason Sutter, M.M. '95, a drummer, is on tour with Marilyn Manson in support of Manson's upcoming recording, *Born Villain*. Sutter has also been on tour with Smash Mouth, Chris Cornell, Foreigner, and the New York Dolls.

Eric Alexandrakis, M.M. '96, has a company called Minoan Music that creates and licenses music for film, TV, and advertising. Some of his clients include MTV, VH-1, Sony Pictures, Warner Brothers, ESPN, Dole Fruit Juice, Nike, NBC, USA Network, NPR, PBS, Dolphin Cruise Line, Premier Cruise Line, and the Oxygen Network. He also leads ELECTRONS, a music group that focuses on soundtrack work. The group is part of Post Industrial Sound & Music, a company that does scoring, clearance, and music supervision. The band includes guitarist Warren Cuccurullo (Frank Zappa, Missing Persons, Duran Duran), drummer Steve Ferrone (Tom Petty & The Heartbreakers), multi-platinum producer Anthony Resta (Duran Duran, Blondie, Elton John, Megadeth, Collective Soul, etc.) and synthesist Roger O'Donnell (The Cure). A recent project is music for the film *The Beach Chronicles*, by UM School of Communi-

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cation alumnus **Kevin Sharpley**, B.S.C '06. **Yvette Soler**, B.M. '96, is involved in



various aspects of the music and art businesses as an agent, entrepreneur, event producer, and performer. She was a program

manager at Microsoft and Real Networks and worked as backstage manager for Cirque du Soleil's show *Varekai*. She is a booking agent for electronic music producers through Infinite Connections, her event production company, and is a community manager and event producer for Damanhur and the founder of Eternal Light Energy.

Gerhard Guter, B.M. '97, is a member of the vocal jazz ensemble Vocalogy, which has appeared as the featured vocal group for IAJE 2005 and Northern Arizona Jazz Madrigals 2011. He produced the group's first recording, *Distilled*, and is currently working on the sequel. Guter has scored short films and composed music for the online gaming phenomenon *World of Warcraft*. He is a certified ProTools HD operator and also has taught commercial music and jazz courses as an adjunct instructor for California State University at Long Beach and the Cuesta, Riverside, Cypress, and Fullerton community colleges in California.

Christine (Helferich) Guter, M.M. '97, is a



studio musician in the Greater Los Angeles area. She has sung on over 20 feature film soundtracks, including *Happy Feet*, *X-Men 3*,

Superman Returns, *Spiderman 3*, *Beowulf*, *Seven Pounds*, and *Ice Age 3*, as well as national commercials and numerous other recording credits. She is also a member of the jazz group Vocalogy and director of vocal jazz at Bob Cole Conservatory of Music, California State University Long Beach.

Xiaojun Zong, M.M. '97, is director of the Arts Management Program at the Central Conservatory of Music in

Beijing, China, and assistant director of the Shanghai Philharmonic Orchestra.

Pamela Dees, D.M.A. '98, is associate professor and head of keyboard studies at the Department of Fine and Performing Arts at Saint Louis University, where she also served as music program director from 1998 to 2010.

Timothy Morrison, B.M. '98, sings with the Golden Gate Men's Chorus in San Francisco and is the director of Care Coordination for Stanford Hospital and Clinics in Stanford, California.

Xueli Tan, B.M. '98, M.M. '04, is a presidential doctoral fellow at the University of Iowa, School of Music, Department of Music Therapy. In 2008 she was first prize winner of the Blair L. Sadler Healing Arts Award (Society for the Arts in Healthcare), and in 2006 she won an Arthur Flagler Fultz Research Award (American Music Therapy Association).

Michael Walsh, B.M. '98, M.M. '00, recently presented a lecture-recital at the National Association of College Wind and Percussion Instructors (NACWPI) National Conference 2011 in Gainesville, Florida. He also performed as a member of the Miami Clarinet Quartet at the International Clarinet Association's Clarinetfest in August 2011 at California State University, Northridge. Walsh is assistant professor of clarinet at South Dakota State University.

Norman Wika, B.M. '98, is currently the director of bands/assistant professor of music at Northeastern State University in Oklahoma. He was also the resident conductor for the Tulsa Camerata, 2010-2011.

Rachel Thomas Correa, M.M. '99, is composing; teaching piano; collaborating with opera singers, including Elizabeth Caballero, Yvette Loynaz, and Nydia Noriega; and working as an organist at Old Cutler Presbyterian Church in Miami. Her debut CD is titled *Innersound Piano Solos*.

2000s

Robert David Billington, D.M.A. '00, is principal flutist with the Miami Lyric Opera Orchestra and performs on baroque flute with the Camerata del Re, an early music ensemble. He is also a freelance player and teacher in the South Florida area. He manages and

performs with the Billington and Gonzalez Classical Flute and Guitar Duo (featuring Rene Gonzalez, head of the classical guitar program at the Frost School); the Billington-Bustamante Flute and Guitar Duo; and the LGEM Trio, a flute, guitar, and percussion trio that performs Western Hemisphere popular and folkloric music. In November 2011 Billington performed the South Florida premiere of *Il Gran Mogol*, a recently discovered Vivaldi flute concerto, with the Camerata del Re.

David Rowe, B.M. '00, has been the lead sound designer at game developer Neversoft Entertainment for the past ten years, directing the audio development, editing, mixing, and programming on games such as *Tony Hawk*, *Guitar Hero* (six different titles), and *Call of Duty*. Rowe also has worked with major bands and talents such as Metallica, Aerosmith, Slash, and Van Halen, as well as mixed, edited, and mastered original master multitracks for those groups and The Rolling Stones, Michael Jackson, No Doubt, and Johnny Cash.

Gabriel Siefert, B.M. '00, is a composer, producer, and partner at Promidi Music. He worked on Venezuelan singer and composer Franco De Vita's *En Primera Fila*, which won two Latin Grammy Awards in 2011.

David Vergato, B.M. '00, is a freelance jazz bassist in Charlotte, North Carolina. He has performed regularly with the Hickory Grove Baptist Church, Mark Stallings Trio, Charlotte Symphony Orchestra, Charlotte Squawks, Morning Star Fellowship Church, and Punk Jazz Project. He is also the band director at Martin Luther King, Jr. Middle School, Charlotte-Mecklenburg School District.

Keith Washo, M.A. '00, is a songwriter and a member of the band Divine Artistry. He is also the piano accompanist for recording artist Elizabeth Campisi and manages his own



DJ company, A Preferred DJ, and sound reinforcement business.

Michael Wexler, B.A. '00, has been a freelance drummer and percussionist in the greater Philadelphia area since 2003, performing and recording with artists and with his two bands: Bright

Light Trip and The Good Problems (with Steph Hayes). He has also performed with Grammy-nominated singer and songwriter Sophie B. Hawkins. In addition to performing, Wexler teaches private lessons and works with high school drum lines.

Jeremy Fox, M.M. '01, a doctoral candidate, presented a clinic on vocal jazz arranging at the 2012 International Jazz Education Network Conference in Louisville, Kentucky. He was also guest conductor for the 2012 California All-State Vocal Jazz Group in February 2012. And the Fox Festival, named in his honor, took place at The School for Music Vocations at Southwestern Community College in Creston, Iowa, in February 2012. While a student there in 2001, Fox re-initiated this festival, which grew from seven participating high school groups to almost 40 high school and college groups attending from the USA and Canada.

Lissette Gonzalez, B.M. '01, is a meteorologist who has served as the morning and noon weather anchor for CBS4 News since 2007. In 2001 she starred as "Maria" in the



Off-Broadway hit *4 Guys Named Jose and Una Mujer named Maria* in New York and Miami. Her success led to a record deal. In 2010 Gonzalez completed, with honors, the Broadcast Meteorology program at Mississippi State University. She is still passionate about music and has sung at many charity and sporting events, including Dolphins, Heat, and Marlins games and at the Sony Ericsson Open.

Alan Kwong Yeung Chan, B.M. '01, is the winner of the 2011 ArtEZ Jazz Composition Contest in the Netherlands, part of the International Jazz Festival Enschede. Entries in this competition included composers from Austria, Brazil, Canada, Denmark, Germany, Italy, Netherlands, Spain, and United States. Chan won with "To Be Continued," a piece for big band premiered at the event by the Millennium Jazz Orchestra.

Rachel Beige, B.A. '02, is a partner in the West Palm Beach office of Cole, Scott & Kissane, P.A. She practices in several areas, including labor and employ-

ment law, civil rights law, housing and commercial litigation, consumer protection defense, and class action.

Peter C. Fielding, M.M. '02, is a lecturer in the Department of Composition and Theory, College of Music at Mahidol University, Thailand. He is a Ph.D. candidate on philosophy in



music at the University of Massachusetts Amherst. He contributes regularly to the *International Trombone Association Journal*. In 2010 he received a Canadian Forces Decoration (C.D.) for long-term military service.

Troy Gifford, D.M.A. '02, is an associate professor and Music Department chair at Valencia College in Orlando.

Danielle Karliner, B.A. '02, was producer at the Theater for the New City of a life-size family video game called *The Dudleys!* that provides a setting in which the characters must score points and overcome obstacles as they navigate their way through the dangers of their own family. It was part the 2010 Dream Up Festival.

Kerrie Roberts, B.M. '02, received her first career nominations in two high-profile categories of the 42nd Annual GMA Dove Awards: New Artist of the Year and Female Vocalist of the Year. Her self-titled debut album was released in August 2010. Its lead single, "No Matter What," was a Top 5 hit on *Billboard's* Christian AC and CHR radio charts. Another track, "Unstoppable," was featured on the network in broadcast promos of *American Idol*.

Lauren Lefton Rogers, B.M. '02, is the principal flutist for the Traction Avenue Chamber Orchestra in California. She also works as legal assistant at the prominent entertainment Beverly Hills law firm Hansen, Jacobson, Teller, Hoberman, Newman, Warren, Richman, Rush & Kaller, LLP.

T. Elijah Benioni, B.A. '03, was in the combined premed biology/music dual degree program and is now a physician in private practice in Sarasota, Florida. He was recently promoted to clinical assistant professor of emergency medicine and named medical student clerkship director at the FSU College of Medicine. He also works as the associate medical director for Sarasota County.

He is actively involved in funding for local arts programs and charities.

Pui Man Chan, D.M.A. '03, is head of the Pre-College Music Program at the Satit Bilingual School and a lecturer at the Conservatory of Music at Rangsit University, Thailand.

Maria Letona Holloway, D.M.A. '03, was invited by the National Foundation for Advancement in the Arts to participate as a collaborative pianist for YoungArts Week January 2011 and again in 2012. In the summer of 2011, Holloway taught piano classes at the Greater Miami Youth Symphony summer camp and performed Rachmaninoff's *Piano Concerto No. 2* with the El Salvador National Symphony Orchestra. Holloway also maintains an active career as a collaborative pianist in South Florida.

Sam Howard, B.M. '03, is very active



playing sessions and shows on upright and electric bass and vocals in Portland, Oregon, where he lives. He has toured with Jazz

at Lincoln Center's Rhythm Road program and is currently touring with folk singer Ruth Moody (of The Wailin' Jennys). He has released two instrumental solo albums with the Sam Howard Band and is currently working on an album of original country songs to be released this spring.

Victoria (Vicki) Lemar, B.M. '03, is a sound mixer for the TV show *Glee*. Last year, her team won an Emmy for Outstanding Sound Mixing for a One Hour Comedy or Drama.

Gregory Satterthwaite, B.M. '03, is a freelance pianist performing with local and national artists in South Florida. He is also the music director for Christ Fellowship Royal Palm



Beach. He is writing songs for artists and building a catalog for Greg O'Neil Publishing. Satterthwaite is a 2010 John Lennon Songwriting Contest, Session II, Finalist Award recipient, in the Gospel Inspirational category for the composition "I Praise."

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John Bannon, D.M.A. '04, is the principal timpanist of The Florida Orchestra, Tampa, the conductor of the Symphonic Band and Orchestra of St. Petersburg College, and percussion teacher at Kinhaven Music School in Weston, Vermont.

Cristina Flores, B.M. '04, is creative coordinator at Universal Music Publishing Latin America.

Corinne Hopkins, B.M. '04, is a music teacher at Sabin Magnet School in Chicago, Illinois.

Kelly L. Jackson, B.A. '04, B.S. '04, A.S. '04, M.S. '09, is a part-time violinist with the Alhambra Orchestra in Coconut Grove, Florida. She is also a marine geology Ph.D. student at University of Miami Rosenstiel School of Marine and Atmospheric Science, studying sea level records over the past 500,000 years preserved in the geology of the Exuma Cays, Bahamas.

Jeremy Levy, M.M. '04, has worked as an



orchestrator on many film/television projects, most recently *Tower Heist*, *The Event*, and *No Ordinary Family*. He is the winner of the

2010 Sammy Nestico Award. He is releasing his first record, *From There to Here*, on Origin/OA2 Records with Budman/Levy Orchestra. He continues to tour as lead trombone with the Brian Setzer Orchestra.

David Parente, B.M. '04, is currently traveling, performing, and recording with several groups and artists, including RIFAS, Raging Geisha, The Headliners, and his own band, Closing Time. He also teaches privately, produces original music, and does film acting.

Eric Stinnett, B.M. '04, is a singer, songwriter, and vocalist for the hip-hop group Dangerflow, which just released *Win Lose or Die*. Stinnett's song "Constantly" was placed in the movie *Stomp The Yard II: Homecoming* (2010), and his song "The Crown" was featured in the Miami Heat documentary *Into the Fire* and was also featured on ESPN, NBA Countdown (ABC), and a commercial for the 2012 Australian Open Tennis Championship. Dangerflow has created music and appeared in a video for the *Miami Heat Fan Conduct Announcement* with sideline reporter Jason Jackson that airs before every home

game. Stinnett has also appeared in five episodes of the TV show *Burn Notice*, two episodes of *Master the Mix*, a BET reality show, and in the movie *Step Up 4*.

Huifang Chen, M.M. '05, guest conducted the Broward Symphony Orchestra last November with **Aaron Ludwig**, D.M.A. '11, as the cello soloist in Saint-Saens's *Cello Concerto*



in A Minor. Chen is in her fourth season as music director of the Greater Miami Youth Symphony, which recently received the "Excellence in Youth Programming for School and Life Success" award from The Children's Trust of Miami-Dade County. For the past three years, the symphony has collaborated with the Alhambra Orchestra in their "Spooky Symphony" Halloween program at the historic Olympia Theatre at Gusman Center for the Performing Arts. The orchestra commissioned Thomas Sleeper to write a violin concerto, premiering this spring at the University of Miami Gusman Concert Hall and featuring Chen as the soloist.

Patricia Ooi Englehardt, Ph.D. '05, owns and directs SharpMinds Music Academy, a Yamaha music school, located at the Pinecrest Community Center in Pinecrest, Florida. She oversees three other teachers, with students ranging from age 3 to adult. She was also appointed a Yamaha Examiner for the United States.

Emily Dugas Lambert, B.M. '05, passed her music therapy board certification exam in October 2011 and works full-time as a music therapist and memory care programmer at the Good Samaritan Society in Stillwater, Minnesota.



Marie-Elaine Gagnon, D.M.A., '05, is the cellist of the Rawlins Piano Trio, whose most recent recording is *American Discoveries* with Albany Records. The trio will be recording again with Azica Records in June 2012. Gagnon is also associate principal of the Sioux City Symphony and assistant professor of

music at University of South Dakota.

Amy Kalas, B.M. '05, M.M. '10, has been a board-certified music therapist at United Cerebral Palsy (UCP) of Miami since 2006. She provides music therapy services to children with special needs from birth to age 6. Kalas also supervises practicum students from University of Miami and serves as the Internship Director for the clinical training program for interns. She also runs a private practice in Miami, Wholesome Harmonies Music Therapy.

Marc Magellan, B.M. '05, is an instructor of music theory and humanities at Miami Dade College, Kendall Campus.

Thomas Poole, M.M. '05, is director of jazz studies at Northeastern State University in Oklahoma. The Oklahoma Jazz Educators Association named him the



Oklahoma Collegiate Jazz Educator of the Year.

Armen Shaomian, M.M. '05, D.M.A. '08, was alumni banner marshal at the 2011 Commencement Ceremony at the University of Miami, representing the Frost School of Music.

Ken Wakia, M.M. '05, a native of Nairobi, Kenya, is the cultural and educational affairs specialist at the American Embassy in Nairobi. He administers more than two dozen cultural and educational exchange programs between the peoples of Kenya and the U.S., including the Fulbright program. Wakia is also the founding director of the Nairobi Chamber Chorus, composed mainly of students from universities throughout Nairobi. The ensemble has been selected to perform for the Queen of England's diamond jubilee celebrations at Windsor in May 2012.

Nathan P. Adams, B.M. '06, is associate pastor at Saint Paul's United Methodist Church in Tallahassee, Florida and provisional elder of the Florida Conference of the United Methodist Church. In 2009 he earned Master of Divinity from Methodist Theological School in Ohio and presented the paper "Religious Conviction and Human Trafficking: Motive Matters" at the First Annual Interdisciplinary Conference on Human Trafficking at the University of Nebraska-Lincoln. He

was named a 2011-2012 Lewis Fellow, a national church leadership fellowship for young clergy. He plays for Taizé worship at his church.

Claire Courchene, B.M. '06, performed trombone on Josh Groban's world tour and wrote and performed string parts for Macy Gray's newest album, scheduled for release in 2012. She was also the solo cellist on the *Twilight: Breaking Dawn* soundtrack. Courchene is the creative director at Stereographic Entertainment, a music publishing company based in Hollywood, California, and a teaching artist with The Harmony Project.

Stephen Danyew, B.M. '06, is a composer, performer, and arts administrator. Recent compositional highlights include a commission from the Delray Beach Chorale in celebration of its



30th anniversary in 2011, recording of his choral work *On Green Mountains*, and commissions from the Bethel College Wind Ensemble and University of Central Florida's Flute & Saxophone Ensemble. He won the 2011 Keene State College Wind Ensemble Call for Scores; earned honorable mention in the 2010 ASCAP/CBDNA Frederick Fennell Wind Ensemble Competition; won the 2010 Brighton Bands National Fanfare Competition; won first prize at the 2010 Shoreline Chorale, Celebrating Connecticut Composers Competition; and won third prize at the 2010 Wegmans/Penfield Commission Competition. He is also the co-founder of the Westminster Chamber Music Workshop and editor of *Polyphonic On Campus*.

Eric Firestone, B.M. '06, is the tenor section leader for the Master Chorale of South Florida and has performed at First United Methodist Church of Coral Gables. He is the choral director, music theory teacher, and keyboard instructor of Hialeah-Miami Lakes Sr. High School. Firestone is president of the Dade County Music Educators Association. He performs throughout South Florida, including performances with Andrea Bocelli, Itzhak Perlman, and others.

Belinda Ho, B.M. '06, is the founder and CEO of Baby B Strings, a string quartet with Frost students and alumni Joshua

Shepard (viola), **Tony Seepersad**, M.M. '09 (violin), and **Pilar Suter**, B.S. '09 (cello). She is also a violinist with Grammy-nominated singer-songwriter Elsten Torres.

Samantha Natalie (Garcia), B.M. '06, is a performer and educator. She has recently released *A Great Wall*, an album of original music.

Roberto Orlando Sanchez (Rico DeLargo),



M.M. '06, calls himself The Vibe Elevator, playing trumpet alongside DJs, creating spontaneous remixes. He was featured on "The Thing About Deep" remix by V.

Jonathan Tuzman, B.M. '06, is a busy musical theater pianist in the Washington, D.C. area, playing in many productions at Signature Theatre, Arena Stage, and other major area theaters.

Jeanie Jihyun Kim, D.M.A. '07, is an adjunct professor of music at Sungshin Women's University/Chung Joo National University in Korea and director of



Eumsarang School of Music in Korea. She is also a Steinway Artist.

Garrett Shatzer, M.M. '06, M.M. '07 (electronic music and composition), had his composition *The Transition*, performed at the Kennedy Center for the Performing Arts in Washington, D.C. He is currently working on a full-scale triple concerto for the Erato Piano Trio (UK) that will premiere in 2012. Future commissions also include a song for Grammy-winning counter-tenor Ian Howell and guitarist Karl Wohlwend, a piano trio for the Finisterra Piano Trio, a guitar trio for the Mobius Trio, and a nocturne for guitarist Matthew Holmes-Linder.

Ben Geyer, B.M. '07, is a music theory Ph.D. candidate at the University of Kentucky in Lexington. After graduating from the Frost School, Geyer earned a master's degree at SUNY Purchase College while freelancing in New York City. In 2009 he released an album called *The Narrative* while working as a pianist and educator in

New England for two years.

Federico Musgrove Stetson, B.M. '07, became the first student to earn a master's degree in classical guitar performance last year from Florida International University (FIU). In December, he performed a concerto for two guitars with the FIU Orchestra along with his Frost School teacher and mentor Rafael Padron. Stetson performs solo as well as part of the Miami Guitar Trio. He recently became the president and executive director of the Florida Guitar Foundation, a Miami-based nonprofit dedicated to the education, promotion, and appreciation of the classical guitar. He also teaches privately as part of Music Instruction Specialists, Inc.

Troy Roberts, M.M. '07, is touring his fourth album, *Nu-five*. A semifinalist in the 2008 Thelonious Monk International Jazz Saxophone Competition, Roberts is also a lecturer in the Frost School's Department of Studio Music and Jazz.

Marcus Sholar, B.M. '07, is a tenor saxophonist and assistant musical director of the Royal Caribbean Cruise Line *Adventure of the Seas*.

Beau Silver, B.M. '07, has been working as a software engineer for Avid for the past four years. He just finished his first semester toward a master's in music science and technology at the Center for Computer Research in Music and Acoustics at Stanford University.

Anthony (Tony) Smith, B.A. '07, lives in Tennessee, where he is assistant principal bass of the Jackson Symphony and bassist for the Eroica Ensemble and local Memphis churches. He is also director of Middle School Orchestra at the Soulsville Charter School in Memphis. Smith also received a master's degree in performance and bachelor's degree in music education from the University of Memphis.

Ian Stewart, B.S. '07, is pursuing a solo career as an alternative electronic music artist, playing at several festivals throughout the northeast and club dates in New York City, Boston, and New Haven. In August 2011 he released independently *Dubonomics*, his debut full-length album. Stewart is also



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working full time as a design engineer for H.B. Communications, the nation's fifth largest audiovisual integrator.

Katherine Stimson, M.M. '07, is a live entertainment producer and event planner. She runs her own company, K Stimson Events, LLC, based in Dallas/Fort Worth, Texas.

Jillian Barr, B.M. '08, sings in a nonprofessional choir called the Riverside Choral Society in New York. The ensemble recently sang with the London Symphony Orchestra, conducted by Valery Gergiev, which performed Mahler Symphony #3 at Avery Fisher Hall, Lincoln Center. She is also the label manager for Cantaloupe Music, a contemporary classical record label based in Brooklyn.

Megan Barrera, B.M. '09, is currently pursuing a D.M.A. at Louisiana State University in Baton Rouge. In 2011 Barrera made her debut with the Festival South Opera Young Artist



Program and Opéra Louisiane singing the role of Pamina in Mozart's *Die Zauberflöte*. She also recently sang the role of Gilda in Verdi's *Rigoletto* with La Musica Lirica in Novafeltria, Italy, and has performed with Florida Grand Opera for the past two seasons. Barrera will also make her debut with Wichita Grand Opera in 2012 singing the role of Norina in Donizetti's *Don Pasquale*.

Emma Cohen-Joppa, B.M. '08, is an elementary music specialist in the International School of Panamá, in Panama City.

Nick D'Angiolillo, B.M. '08, works at the Licensing Department of Naxos Records. He is responsible for film and television music placement, custom CD projects, and the online streaming service of the Naxos Music Library, available at almost every college and university around the globe.

Sara Duncan Grimes, M.M. '08, is assistant orchestra director at Walton High School in Marietta, Georgia. The Walton High School Orchestra will perform at



the 2012 Georgia Music Educators Association Conference and the 2012 American String Teacher Association Conference.

Luis Federico Vindver, B.M. '08, is a touring musician, songwriter, and producer who has worked with top artists, including Jennifer Lopez, Marc Anthony, Lauryn Hill, Pitbull, and Sin Bandera. He also worked with Ricky Martin, for whom he wrote a song that was included in Martin's two-time Latin Grammy-nominated album *Musica + Alma + Sexo*. Vindver also worked as pianist and arranger for Venezuelan singer and songwriter Franco de Vita, including his album *En Primera Fila*, which won two Latin Grammy Awards.

Hayoung A. Lim, Ph.D. '08, is assistant professor of music therapy and coordinator of the Graduate Program in Music Therapy at the School of Music, Sam Houston State University. Her book, *Developmental Speech-Language Training Through Music for Children With Autism Spectrum Disorders: Theory and Clinical Application*, was published last year (Jessica Kingsley, publisher). Some of her recent articles include "Effect of 'Developmental Speech and Language Training through Music' on Speech Production in Children with Autism Spectrum Disorders" (2010, *Journal of Music Therapy*) and "Use of Music in Applied Behavior Analysis Verbal Behavior Approach for Children with Autism Spectrum Disorders" (2010, *Music Therapy Perspectives*).

Christopher Mazur, B.M. '08, is the CEO and managing partner at Melody Robot, Inc. in Brooklyn, a collective of artists, composers, and producers, and the music production coordinator at Ogilvy and Mather, New York.

Chung Park, D.M.A. '08, is music director of the Idaho State Civic Symphony in Pocatello and assistant professor at Idaho State University. He is also music director and



conductor of Project Copernicus, a large chamber ensemble dedicated to performing music by living composers. As a guest conductor, Park has led the Western Plains Opera and the Federal University of Brazil Faculty

Chamber Orchestra.

Vicente Chavarria, B.A. '09, M.M. '11, is currently pursuing a D.M.A. in choral conducting at the University of Southern California in Los Angeles. He is also the founder of the USC Latin American Baroque Choir, which he also conducts, and serves as director of the Gloria Dei Choir in La Habra, California. Chavarria presented papers on Mexican Baroque music at international conferences in Santa Barbara and Mexico City. He is scheduled to return to Mexico in 2012 to continue research in the field. Prior to graduation, he served as artistic director of the Fra Angelico Chamber Choir and the Sibelius Camerata at the University of Miami, performing the Mozart Requiem, the Ramírez *Misa Criolla*, and the Miami premiere of Monteverdi's *L'Orfeo*.

Emily Cook, B.A. '09, is currently pursuing her Juris Doctor degree from the University of Georgia. She will graduate in 2013.

Mijal Grinberg Konigsberg, M.M. '09, is enrolled in the Higher Education Leadership Ed.D. at the University of Miami but lives in Mexico City, where he teaches a music business class at Universidad Anáhuac. He plans to open a music college named Rec Música in Mexico City this year.

Rodney Lancaster, D.M.A., '09, is a member of the Harlem Renaissance Orchestra in New York, where he is also a jazz trombone soloist and an instructor of music at La Salle Academy. **Diana Le**, B.M. '09, is a music therapist at University Hospitals Case Medical Center, Cleveland, Ohio, and a professional member of the American Music Therapy Association.

Lauren Levy, M.M. '09, is a cantorial student at Hebrew Union College-Jewish Institute of Religion. Levy is a Wexner Graduate Fellow.

April M. Liberty, B.M. '09, is a freelance violinist and violist and instructor in South Florida. She is the conductor of the Young Musicians' Junior and Intermediate Orchestras within the CGCC Community Arts Program. She is also teaching at the CGCC Community Arts Program's Conservatory for the Arts, working in conjunction with Breakthrough Miami, Hialeah Gardens Elementary School, and West Lab Elementary School. She will be teaching at Mark O'Connor's 2012 method camp

in August 2012 in Charleston, South Carolina. Also, Liberty has become chair of the Miami Regional Board of the nonprofit organization Indego Africa and president of the Liberty Family Foundation.

Tobin Sparfeld, D.M.A. '09, is assistant professor at Los Angeles Mission College, Sylmar, California. He is the only full-time music professor at the community college and helps administer the music program.

2010s

Timothy Buchholz, D.M.A. '10, is the jazz vocal ensembles director and adjunct faculty at Miami-Dade College, Kendall Campus, and a lecturer at the University of Miami. Buchholz is also the music director for Unitarian Universalist Congregation of Miami.

Jenny Denk, B.M. '10, began work as a board-certified music therapist with West Music Company in August 2011. Hired to develop the music therapy program at the West Music location in Urbandale, Iowa, Denk implements music interventions to address the needs of patients receiving hospice care, teens and adults with developmental delays, and psychiatric patients.

Jeffrey L. Lawson, B.M. '10, is director of bands at Hialeah-Miami Lakes Senior High School, where he was recognized as the 2010 Rookie Teacher of the Year.

Kelly McAleney, B.M. '10, is a music teacher at Thomas Jefferson Arts Academy in Elizabeth, New Jersey. **Greg Mulzet**, M.M. '10, is pursuing his Ph.D. in music composition and working as a teaching assistant in music theory and composition at Stony Brook University on Long Island.

Evan Privoznik, B.M. '10, is a music therapist at Jackson Memorial Hospital's Mental Health Center in Miami.

Mia Vassilev, D.M.A. '10, is performing as soloist with the Alhambra Orchestra and has performed at Festival Miami. She was the head accompanist for the Metropolitan Opera/Lincoln Center Commissions Program (2010) and is an adjunct professor of piano at Barry University. She is also founder and director of Miami Piano Circle, a nonprofit organization dedicated to bringing quality classical programming to all audiences. Its next event,

Ten Grand, by composer Wendy Mae Chambers for ten grand pianos and lighting design, is scheduled for April 2012.

Evan Goldman, B.M. '10, is a film composer whose recent credits include music for the *South Park* video game with composer Jamie Dunlap, *The Death and Return of Superman*, the



feature film *I Am Death*, and the TV pilot *OB/GY Anne*, all last year. Also in 2011, Goldman was selected as one of 12 participants for the ASCAP Film Scoring Workshop, to write, conduct, and record an original cue at the historic Newman Scoring Stage at 20th Century Fox Studios. He was later featured in the "ASCAP 2011 Composers to Watch Composer Spotlight." He is the founder and CEO of Evan Goldman Music.

Fabiana Claire, D.M.A. '11, and **William Villaverde**, D.M.A. '11 (with cognates in music business and jazz performance, respectively), are a piano duo and founders of the Superior Academy of Music in Miami. They won second prize in the University of Miami's 2011 Business Plan Competition. All fellow competitors were M.B.A. students from the UM School of Business Administration, or other schools.

Susie Dantzic, M.M. '11, is a data manager at Sound Exchange.

Augie Haas, D.M.A. '11, has been playing and touring as a trumpeter in the Maria Schneider Orchestra. He recently recorded on Lenny Kravitz's *Black and White America* and has



also performed with a broad range of artists and producers, including Shakira, The Temptations, Rihanna, Pitbull, Iggy Pop, Arturo Sandoval, Peter Nero and the Philly Pops Orchestra, Bruce Hornsby, the Milwaukee Symphony Pops, and Jon Secada. He is a regular player on Broadway for shows such as *Spiderman*, *How to Succeed in Business Without Really Trying*, *Sister Act*, and *Anything Goes*. He also released his debut solo album, *ENDless*, in January 2012.

Alessandra Levy, B.M. '11, is currently singing in **Steve Brickman's** (B.M. '10) project called Steve Plasma Face and is playing bass and/or singing backgrounds for pop and R&B groups. She is also a featured singer in a duo group and teaches in the New York City area.

Meredith Pozner, M. M. '11, is teaching music at Six Mile Charter Academy, Fort Myers, Florida, pre-kindergarten through grade 5.

Eric Spiegel, B.M. '11, is teaching Exploring Music at George Rogers Clark Middle School in Hammond, Indiana, and singing with Chicago-based a cappella group Vocal Chaos.

Colin Trusedell, B.M. '11, recently joined Heavy Rotation Booking, a world leader in urban/electronic booking, as a talent agent. He is the founder of MyShowsLive, a Miami-based corporate booking agency. Since 2008, MyShowsLive has supported functions and engagements throughout South Florida, including events for Baptist Hospital, Doctors Hospital, South Miami Hospital, Baptist Children's Hospital, Homestead Hospital, the U.S. Air Force, and other private parties. Trusedell is also a member of Blue Steel, one of two premier contemporary ensembles in the Air Force Band Program. The group has a national touring schedule in support of the Air Force Academy's recruiting mission.

Ana Isabel Vivas, B.M. '11, has released her debut album, *Ser*, under the name Anais Vivas. The disc is available nationwide in Venezuela and on Amazon and iTunes internationally.

Brian Winegardner, D.M.A. '11, won the audition and started in January 2012 as principal trumpet of the Charlotte Symphony Orchestra in North Carolina.

Ella-Xiaoyi Xiong, B.M. '11, is a master's candidate and teaching assistant at the Frost School of Music. In December 2011, she was a semifinalist at the Heida Hermanns International



Piano Competition in Westport, Connecticut, and a finalist at the Ars Flores Concerto Competition in Fort Lauderdale, Florida (she withdrew due to other concert engagements). She also won third prize at the Bauru-Atlanta Piano Competition in Georgia.

Remembering Music School Visionary Bill Lee



JAZZ PROGRAMS at the university level were virtually nonexistent when William "Bill" Franklin Lee III became the University of Miami music school's third dean in 1964. Realizing that jazz was not a passing fad, Lee infused it into UM's curriculum, creating a jazz program

that eventually grew into a full-fledged department.

But it was not only jazz that Lee helped bring to UM. "He was a visionary," says Whit Sidener, chair of the Department of Studio Music and Jazz at UM's Frost School of Music, who came to the University to teach in 1972. "A lot of the programs he started were emulated by other schools."

Lee, an accomplished jazz pianist, composer, arranger, and educator who was dean of UM's music school from 1964 to 1982, died in New Smyrna Beach, Florida, on October 23. He was 82.

Lee was chair of the music department at Sam Houston State University in Huntsville, Texas, before arriving at UM. Right off the bat he initiated a seven-year plan to introduce undergraduate courses in sacred music, conducting, and music therapy. He started music forums, lectures by guest scholars and composers, sessions on career development, and the practice of juried examinations in music performance.

A "passionate musician and music educator" is how Shelton G. Berg, the current dean of the Frost School of Music, remembers Lee. "He attracted scores of students who went on to stardom in the industry." Among them, Bruce Hornsby, Jon Secada, Pat Metheny, and his eldest son, William "Will" F. Lee IV, a bassist best known for his work on the CBS television program *The Late Show with David Letterman*.

Berg was student council president of the University of Houston's music school in the mid-1970s, when the

school was seeking a new director. Berg fervently lobbied to bring in Lee for an interview. "He was not really interested in leaving Miami," Berg says, "but that visit began my decades-long friendship with Bill."

By 1978, under Lee's leadership, enrollment had increased from about 150 total students to 607 undergraduate and 183 graduate students, and the school offered ten undergraduate degree programs with the additions of music merchandising and music engineering technology (programs that were called the first of their kind in the nation), music therapy, studio music and jazz, accompanying music, and musical theatre. He added several new graduate programs, including Ph.D. and D.M.A. tracks, and helped introduce an innovative instrumental program for students and teachers at the Henry S. West Laboratory School, adjacent to the UM campus. Patricia L. Frost, for whom the school is now named in honor of her and her husband Phillip Frost's generous gift, was principal at West Lab at the time.

"Pat was extremely grateful," notes Berg, "and so the genesis of the Frost naming gift traces to Bill Lee, who brought the Frosts close to the school."

By the time Lee's tenure as dean ended in 1982, enrollment topped 825, and the school had raised about \$18 million, added four new buildings, and constructed a major addition to the Foster Building. Lee briefly served as UM's vice president and provost before retiring, at which time the University named him a distinguished professor emeritus and composer in residence emeritus. He was a 1988 inductee of the International Association of Jazz Education's Jazz Educators Hall of Fame.

Lee's son, Will, describes his father as "a real grassroots, organically thinking guy who, with his streetish wisdom put together a faculty so great that we in the music business now know the University of Miami as a destination for musicians."

Memorial contributions may be made online to the William F. Lee III Music Scholarship Fund or mailed to UM Frost School of Music, P. O. Box 248165, Coral Gables, FL 33124-7610. ||

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