The Frost School of Music broke ground on its new Patricia Louise Frost Music Studios, the first of three new buildings slated for the music campus during Momentum²: The Breakthrough Campaign for the University of Miami.

Frost MusicReach gives at-risk kids the chance to find lifelong harmony through music.
Message from the Dean

“We are a community of musicians.” Frost faculty and students hear me say that phrase regularly, as do prospective students, advisors, and donors.

With excellent musical performance at our collective core, we have a strong bond across program areas. For example, music business majors at other universities generally are not required to pass the same music audition as performance majors, while at Frost they must. All “principals,” regardless of department major, actively participate and perform in Experiential Music Curriculum skills ensembles, plus an array of large ensembles ranging from the Frost Symphony Orchestra to the American Music Ensemble. They ALL perform, compose, improvise, and participate in the rich music-making and recording that makes the Frost School unique.

This high-quality performance filter, combined with high academic achievement, has catapulted the Frost School to the top echelon of music schools worldwide. Having a core of great musicianship also informs our decision-making as we plan our future in areas such as online education, facilities planning, and curricular updates.

At the Frost School, our alumni accomplishments link our stellar past to our promising future. Alumni are working at the top of their respective fields and enjoy career longevity rooted in the depth of musicianship we have always fostered. Andrew Scheps, B.M. ’89, for example, won a 2012 Album of the Year Grammy Award as engineer for the album 21 by Adele. Jason Sutter, M.M. ’95, is the drummer for Marilyn Manson and currently on a world tour. Michael Babcock, B.M. ’96, is a supervising film sound designer and re-recording mixer based at Warner Brothers Studios, and Kier Lehman, B.M. ’03, is vice president of Music Creative at Sony Pictures Entertainment. Read about these great alums and many others in this issue of Score, beginning on page 32.

As I write this dean’s message, I just learned that one of our D.M.A. percussion students, Pedro Fernandez, won an audition with Houston Ballet Orchestra. As our students continue to win top orchestra spots, music competitions, and coveted jobs in the industry, I know that the inspiring training and breadth of experiences at the Phillip and Patricia Frost School of Music have played a key role.

Please continue to refer the best and the brightest young musicians to apply to the Phillip and Patricia Frost School of Music, and be sure to spread the word about the successes of your fellow alumni.

I invite you to visit our growing campus and look forward to learning more about your professional accomplishments as proud members of the Frost musical community.

Warmly,

Shelton G. Berg
Dean, Frost School of Music
Patricia L. Frost Professor of Music
Frost Music Studios Complex Celebrates Groundbreaking

THE FEBRUARY 8 GROUNDBREAKING celebration for the Patricia Louise Frost Music Studios began with the ultimate energy boost—a brilliant, heart-pounding fanfare written for the occasion by Frost School Dean Shelly Berg and performed by the Frost Brass Ensemble. On a fast track for completion by fall 2014, the Patricia Louise Frost Music Studios complex is made possible by the generosity of longtime UM philanthropists Patricia Louise Frost and Phillip Frost, a University of Miami trustee.

The fanfare segued to an uplifting musical program at Maurice Gusman Concert Hall that showcased the artistic depth of Frost School student-musicians, the ones who will benefit most from the new building. Freshman pianist Anita Pari and the Frost Symphony Orchestra performed the lively third movement of the Saint-Saëns Piano Concerto No. 3, with doctoral candidate Andres Jaime conducting, soprano Rebecca Hensiques sang “The Jewel Song” from Faust to rousing applause, and two student-led small groups performed bluegrass and jazz selections. Guests included Phillip and Patricia Frost, UM Board of Trustees Chair Leonard Abess, President Donna E. Shalala, Provost Thomas J. LeBlanc, Dean Berg, and an enthusiastic crowd of more than 700 music students, faculty, students, and friends.

When completed, the Patricia Louise Frost Music Studios, which is just one component in the Frost School’s ambitious expansion plans, will help the school continue to lure top student-musicians as well as “attract new faculty,” said Dean Berg. The school’s original practice rooms in the Foster Building had become antiquated, and more than half of them were not being used as practice space at all—but for teaching. Of Foster’s 90 existing studios, only 35 are in use as practice rooms, leaving more than 700 music students to vie for precious space.

“On top of that,” Berg explained, “we created the Experiential Music Curriculum that’s based around chamber music and learning in small ensembles rather than sitting in lecture demonstrations. The practice rooms in Foster aren’t large enough for chamber music rehearsals. But the new teaching studios that our faculty will move into are large enough and have high enough ceilings that we can virtually our whole school in chamber music rehearsals and adequate space to accommodate this new learning paradigm.”

The new building, which is part of UM’s $1.6 billion Momentum2 capital campaign, is designed to be an energy-efficient LEED Platinum-certified structure that houses 82 chamber music and teaching studios, 48 large music studios, and 32 medium-sized studios with superior acoustics and state-of-the-art recording capabilities. The February 8 ceremony included remarks from Dean Berg, President Shalala, and Patricia and Phillip Frost, as well as a slide show of building renderings presented by Yoss Weymouth, senior vice president and design principal of HOK Architects.

“Students and professors have been sitting in these classrooms that have needed, since the ’70s, an updating,” said Patricia Louise Frost. “Well, we’re doing more than updating… and I’m proud to have my name on your educational building.”

The festivities concluded with UM mascot Sebastian the Ibis and 125 members of the Frost Band of the Hour leading guests outdoors to the construction site. At the outdoor shovel ceremony, the Frost Percussion Ensemble entertained the crowd with improvisations on David Lang’s “The So-Called Laws of Nature” performed on a backhoe and other found construction objects. The Frost Flute Ensemble with Associate Professor Trudy Kane and faculty tuba artist Sam Pilafian, B.M. ’72, delivered a thrilling performance of “Tiger Rag” arranged by Pilafian. The Frost Band of the Hour concluded the special event with the UM fight song and other favorites.

The Patricia Louise Frost Music Studios is the first of three new buildings slated for the music campus. Practice rooms and studio naming opportunities begin at $10,000 and may be paid via a five-year pledge during the current Momentum2 capital campaign. For more information, please contact Associate Dean for Development Holly Freyer at hfreyer@miami.edu or Director of Development Lynne Gibson at lgbson@miami.edu.

On October 16, 2013 the Frost School of Music will celebrate the tenth anniversary of its generous naming gift from Phillip and Patricia Louise Frost. The Frostes are well known throughout the community for their generous support of education and the arts.

Frost Band of the Hour Records Theme for Despicable Me 2

AS THE FALL SEMESTER was getting under way last August, Dean Shelly Berg received a call from blockbuster music producer Pharrell Williams, requesting that the Frost Band of the Hour record his opening theme for an upcoming animated motion picture, Despicable Me 2. Berg coordinated the details quickly with Associate Director of Bands Thomas Keck, and the two announced the recording opportunity to the band at its traditional First Rehearsal, with President Donna E. Shalala in attendance.

The film, Despicable Me 2, which is a sequel to Despicable Me, a computer-animated 3D comedy film released in 2010 from Universal Pictures and Illumination Entertainment, hit theaters on July 10. The film stars the voice of Steve Carell as Gru, a supervillain. The film earned positive reviews and grossed over $543 million worldwide against a budget of $69 million.

Key Green Features

- Modulated electrochromic glazing on windows reduces glare and heat
- Sensors automatically control light and heat transmission in each room; an override switch allows users to control light in their individual spaces
- Titanium dioxide added to the concrete removes air pollutants at a rate equivalent to planting 320 trees
- Air-conditioning uses active-chilled-beam units, significantly reducing energy use compared with a conventional air-conditioning system
- Rooftop cisterns that gather rainwater reduce building water use by 50%
- While rooftop solar panels reduce electricity use by 16%

Frost Band at the Hour, top photo, leads crowd to the construction site, and student Rebecca Herleau, bottom, sings during groundbreaking ceremonies for Patricia Louise Frost Music Studios.
Thought-Leader Meetings Tap Industry’s Top Brains

BRAINWAVES WERE REVVING UP last summer when the CEO of Sony/Columbia Records Group, the founders of IMG Artists, Pandora, and RoyaltyShare, and executives from other major music labels, production companies, and symphonies got together at the behest of Dean Shelly Berg to brainstorm about how to prepare aspiring musical artists and researchers for today’s professional landscape.

Every five years the Frost School of Music’s executive committee and faculty department chairs develop a new strategic plan for the future. The Frost School is embarking on its next strategic planning phase now, with the goal of unveiling the new plan in 2014. In preparation, Dean Berg convened this summer series of “thought-leader” meetings in New York, Nashville, Los Angeles, and San Francisco to gain input about the skills students will need as they enter and mature in the profession.

The meetings identified several key themes, which Dean Berg presented to Frost School faculty during a retreat in September. Topics include high-quality online education offerings, intensive multimedia courses, stronger internships and mentorship opportunities, flexible class schedule models, entrepreneurship and postgraduate training, new audience development approaches, and programs that support alumni throughout the lifecycle of their careers.

THOUGHT LEADERS WHO’S WHO
New York: Steve Barnett (Universal’s Capitol Label Group), Miles Bravett (Sony), Adam Glick (The Floating University), Charles Hamlen (IMG Artists), Bob Kohn (RoyaltyShare), Will Lee, ‘71 (bass/vocal recording artist), Pat Metheny, ’73 (guitar recording artist), J.J. Rosen (IndiGo), Larry Rosen (Jazzlofts, GRP co-founder), Jeffrey C. Walker (Quincy Jones Consortium)

Nashville: Reed Arvin, M.M., ’82 (producer), Steve Bogard (Nashville Songwriter’s Association), Pat Collins (SESAC), Red Eash (CAA/Creative Artists Agency), Bob Ezrin (producer), Kerry O’Neal (O’Neal Hagaman Management), Alan Valentine (Nashville Symphony), Jim Van Hook (Brentwood Records), and Lari White, B.M., ’88 (vocal recording artist), plus Frost School faculty Roy Sanchez, B.M., ’80, M.M., ’82, and Chris Boardman.

Los Angeles: Mauricio Abravas (Manager), Marty Albertson (Guitar Center co-founder), Laura Connolly (Los Angeles Philharmonic/Hollywood Bowl), Gregg Field (Concord), Doug Frank (Mind Trust), Wing Mayer (MC Squared), Joel McNelly, B.M., ’82 (composer), Andrew Surmani (Alfred Music Publishing), and Steve Téllez (Innovative Artists).

San Francisco: Robert Cohn (Ozzy founder), Bob Fuler (The Gap), Peter Gotti (Pandora, DigiDesign founder), Nan Keeton (San Francisco Symphony), Randall Kline (SF Jazz), Joshua Reisboud (producer), Michael Tilson Thomas (San Francisco Symphony/ New World Syphony).

CONTINUING THE UPWARD trajectory of the Frost School’s Music Engineering Technology Program, 100 percent of its graduates from the Class of 2011 are employed in their field at such prominent firms as Bose, Izeotope, and Peavey. Many were tapped for audio-engineering internships before being recruited for full-time positions. The program typically yields a 90-to-100 percent placement rate within the first year of graduation.

Krithika Rajagopal, M.S., ’11, who first joined Audio Precision as a technical support engineer, is now a systems test engineer at Audience, Inc. Chris Danzer, M.S., ’11, is a junior product manager in audio technology licensing at Izeotope, Inc., and Matt Montag, M.S., ’11, is a software engineer at Spofit, Mississippi-based Peavey Electronics hired Scott Dickey, B.S., ’11, as an embedded software engineer, Miami-based Coverova Technology selected Derrick Walker, B.S., ’11, for a mobile software developer position, and Bose Corporation hired Matthew Payne, B.S., ’11, as a product technical support specialist. Ordi- ers from the Class of ’11 are making their mark on the audio industry through careers ranging from recording engineer to software designer.

Since its inception in 1974, the Music Engineering Technology program at the Frost School of Music has placed graduates with the most prestigious recording studios and audio manufacturing companies. The pro- gram has pioneered education in music and technology, setting the standard by which the National Association of Schools of Music (NASM) accredits other such pro- grams around the United States.

Last year the committee decided to expand the visiting committee to include more advisors from a cross section of the music profession. New advisors include Steve Barnett, Emilie Estefan, Alan Ezrin, ’75, Bob Ezrin, Adam Glick, Peter Gotti, Wing Mayer, ’03, Joel McNelly, B.M., ’92, Elizabeth Sabel, and Jeff Walker. The newly expanded committee met in Miami for a two-day retreat in February to discuss strategies for the future.

100 Percent of Audio Engineering Grads Employed in High Tech

WHEN COLOMBIAN SUPERSTAR Juanes took home his second Grammy on February 10, 2013 for his MTV Unplugged project in the Latin Album of the Year category, students from the Frost Chorale also made history—they were featured with Juanes on the album’s rendition of “Odio Por Amor (Hate Into Love),” recorded live at the New World Center in Miami Beach. “MTV contacted me a year ago December and asked if we wanted to record with Juanes in a performance at the New World Center,” says Karen Kennedy, director of choral studies at the Frost School. “Frost Chorale and MTV together—a first! Juanes is an idol to many of our students, and we were honored to be part of this project.”

Juanes is an idol to many of our students, and we were honored to be part of this project. John Guarente, a D.M.A. candidate in choral conducting who was appointed the liaison with MTV, gathered the requisite number of singers for the proj- ect. The group had one night of rehearsal on January 31, 2012, with the live video and audio recording taking place the following day.

One of the most popular Spanish-language music artists in the world, Juanes is an advocate of peace and social change through music. His rallying message, “It’s time to change hate into love,” repeats throughout “Odio Por Amor.”

The live album was released on Universal Music Latino on May 29, 2012. It debuted at number one on the Billboard Top Latin Albums and also won the 2012 Latin Grammy for Album of the Year, his third Latin Grammy honor in the top category.

Frost Chorale Featured on Grammy-Winning Juanes: MTV Unplugged

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Piazzolla, Brazilian Jazz, Broadway Stars, and More

THE 29TH SEASON OF Festival Miami continued its tradition of excellence with a stellar lineup, reflecting the values of the Frost School of Music with dynamic programming and a commitment to education and outreach. Between October 2 and November 4, 2012, concertgoers experienced 20 concerts and three master classes that fell under the themes of Great Performances, Creative American Music, Jazz and Beyond, and Music of the Americas.

Opening night featured musical legend Leon Fleisher as he conducted the Frost Symphony Orchestra through a sweeping program that encompassed the music of Beethoven and Rachmaninoff. This sold-out concert was followed by a two-night tribute to composer and bandoneonist Astor Piazzolla. The first night began with a captivating lecture by Fernando Gonzalez, who is a 2013 Grammy nominee for his album notes on a Piazzolla album. Piazzolla’s tangos were performed by faculty and student artists and Argentinian bandoneonist extraordinaires JP Jofre. Audience members enjoyed the first night of classical Piazzolla so much that they lined up during intermission to buy tickets for the next night featuring the Frost Studio Jazz Band and JP Jofre in a jazz homage to Piazzolla.

Beyond Piazzolla, the Frost Wind Ensemble premiered Frost Blank by fast-rising composer Paul Dooley, and Svet Stoyanov dazzled audience members with Pulsitzer-Prize-winning composer Jennifer Higdon’s Percussion Concerto. Saxophonist Dave Liebman performed with the Frost Concert Jazz Band, talented student composers showcased their works in the Emerging Composers concert and the Songwriters Showcase, and Frost’s own Santiago Rodriguez performed a thrilling solo recital.

Other notable artists who performed during the festival include soprano Ana Maria Martinez, Brazilian jazz masters Trio de Paz, Latin sensation Carlos Oliva y Los Sobrenos del Jazz, and Broadway stars Valerie Pettiford, B.F.A., ’76, and Michael Maguire. Students raved about Jason Moran & The Bandwagon’s inspiring performance and master class, and the Frost Chamber Players paid tribute to the storied career of retiring bassoon professor Luciano Magnanini with a concert affectionately titled Lucianici & Friends. Frost faculty composers had several works premiered by the Greater Miami Youth Symphony and the South Florida Youth Symphony, and Rosanna Viro performed with the Frost Jazz Vocal Ensemble 1. Through the generous support of its corporate sponsors, Festival Miami invited Miami’s Conservatory of the Arts and other schools to popular concerts.

The final weekend of Festival Miami brought down the house! Jon Secada, B.M., ’93, M.M., ’86, performed a unique cabaret-style show that left audience members wanting more, and the Henry Mancini Institute Orchestra performed at the Arsht Center in a tribute to Nat King Cole with jazz legends George Benson and Freddy Cole. Closing night featured an exhilarating rendition of Carl Orff’s Carmina Burana, presented with the Master Chorale of South Florida, the Florida Singing Sons Boychoir, the Frost Chorale, and the Frost Symphony Orchestra. Frost Director of Events Marianne Mijares organized Festival Miami, with programming input from Frost faculty and Dean Shelly Berg, Director of Music Operations William Dillon and Director of Recording Services Paul Griffith supervised event production and recording. For more information about Festival Miami, please visit www.festivalmiami.com.

DownBeat Announces Student Award Winners

FROST SCHOOL OF MUSIC students were once again well represented in DownBeat magazine’s 36th Annual Student Music Awards, with 11 awards bestowed on ensembles, soloists, arrangers, composers, and engineers.

Undergraduate outstanding performance group awards went to the Frost School’s Fusion/Funk Ensemble and Latin Funk Ensemble, both directed by Steve Rucker. Graduate student awards went to vocal jazz ensemble Extensions, directed by Lisanne Lyons; Frost Recording Ensemble, directed by Gary Lindsay; and Henry Mancini Institute Orchestra, directed by Scott Flavin.

Tenor saxophonist Alex Weitz received the undergraduate college outstanding performance award in the jazz soloist category, while drummer Johnathan Hulett was declared the undergraduate college winner in the blues/pop/rock soloist category (Gary Keller and Steve Rucker, faculty mentors).

Composer Gene Kinific earned the undergraduate college outstanding performance award for his original composition/orchestral work “Music for String Quartet and Jazz Quartet” (Chuck Bergeron, faculty mentor). Two of Gary Lindsey’s graduate arranging students earned outstanding performance awards in the jazz arrangement category: Jeremy Fox for “So Many Stars” and Javier Nero for “Little Sunflower.” Last but not least, Seth Hochberg was the undergraduate college winner in the Engineered Live Recording category (Paul Griffith, faculty mentor).

Congratulations to all DownBeat student award winners!!

Frost Students and Faculty Perform and Present at JEN

Students and faculty of the Frost School’s Department of Studio Music and Jazz were well represented both as performers and clinicians at the fourth annual conference of the Jazz Education Network (JEN), held in January at the Hyatt Regency Hotel in Atlanta, Georgia.

The Frost Jazz Vocal 1 Ensemble (JV1), under the direction of Larry Lapin, performed in an evening concert on Friday, January 4. The audience was filled with jazz students and educators who traveled across the globe to attend the conference. Lapin is retiring in May 2013.

The Frost Concert Jazz Band was selected to close the conference on Saturday night, performing with NEA Jazz Master and composer-saxophonist Dave Liebman, who was featured at the Frost School of Music in October during Festival Miami. Dante Luciani conducted the concert, which showcased high-powered originals by Liebman. Frost faculty guitarist John Hart was also on the program.

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Alumnus Joel McNeely Receives Abraham Frost Commission

THE FROST SCHOOL OF MUSIC has commissioned Los Angeles-based film and television composer Joel McNeely, B.M. ’82, to compose a new concert march under the auspices of the Abraham Frost Commission Series, an endowment established in 1989 by Phillip and Patricia Frost to commission new works by notable composers in memory of Phillip Frost’s father.

McNeely’s new march, which will premiere at the 50th annual FestivalMiami in October, will make a nod to such great Hollywood film composers as John Williams and Elmer Bernstein while reflecting his own style. Abraham Frost reportedly loved Sousa marches and dramatic march themes by film composers, and this commission is in the same spirit. In addition to the school’s naming gift, the Frosts established two other music endowments at UM in 1989: the Anna Frost Music Scholarship in memory of Phillip Frost’s mother and the Patricia L. Frost Professorship in Music, held by the music dean.

McNeely is an Emmy Award-winning composer, producer, and conductor with more than 100 motion picture and television credits. He has worked with some of Hollywood’s most influential producers and directors, including James Cameron, John Lasseter, and George Lucas, and he recently produced and arranged a big band and orchestra album of standards for Family Guy creator Seth MacFarlane for Universal Republic Records. (See page 34 for an interview with McNeely)

McNeely has created all of the scores and themes for Disney’s Tinker Bell films as well as music for the entire franchise, which includes theme parks, ice shows, and video games. In addition to several other Disney titles, his film credits include Ghosts of the Abyss (20th Century Fox), Uptown Girls (MGMM), Virus (Universal), The Avengers (Warner Bros.), Air Force One (Columbia Tri-Star), Wild America (Morgan Creek) and Terminal Velocity (Touchstone). Television credits include Seth MacFarlane’s American Dad, James Cameron’s Dark Angel (Fox), Buffy Hymenouge: An American Scandal (CBS mini-series), Buffalo Soldiers (CBS), and The Young Indiana Jones Chronicles (ABC).

Frost Website Expanded, Live Streaming Improved

Whether you live in Miami or Michigan or even Mozambique, all you need to watch a Frost School student recital or ensemble concert in real time is an Internet connection. These performances in Gusman Concert Hall and Clarke Recital Hall are now streamed live via enhanced capabilities at www.music.miami.edu/concerts.

Under the supervision of Paul Griffith, director of recording services, in collaboration with the Richter Library and the IT Web Design and Development Group, the live streaming functionality was upgraded with embedded Flash technology, eliminating the need to download a media player before viewing. The streaming link activates a half hour before concert start time and is accessed from the Events tab on the Frost homepage. You can also view it on your smartphone through the Events listing on the free UMMobile app.

The live streaming enhancements are among several significant improvements the Frost School made to its website in the past year, including sites for Arts Presenting and Live Entertainment Management Program (APLive), Chair, Frost Band of the Hour, Stamps Distinguished Programs, and the Frost Strings Program. It is currently revamping its Giving and Graduate Studies sites. UM’s Information Technology Web Design and Development Group, app developer Jorge Molina, and Frost School’s director of communications Julia Berg spearheaded the Web improvements, with help from communications coordinators Kimberly Engelhardt and Allison Gagliardi.

AN ACTIVE PERFORMER, arranger, and producer, Dean Shelly Berg was nominated for a 2013 Grammy Award for “Best Arrangement Accompanying a Vocalist” for his arrangement of “Out There” on the Lorraine Feather CD Tales of the Unusual (Jazzed Records).

Berg and Feather co-wrote the song, which was inspired by the television show The X-Files. Pop-jazz vocalist Esperanza Spalding won the category.

While Berg has appeared on many Grammy-winning projects, such as Arturo Sandoval’s A Time for Love and Dear Dezi (Concord), this was his first personal nomination. He attended the 53rd Annual Grammy Awards ceremony on February 10 with friends and family.

THE FROST SCHOOLS MUSIC Therapy Program was awarded a $20,000 grant from The Grammy Foundation to study how infants first begin to move in response to music and rhythm. The results could unveil new predictors for early developmental deficits in children.

Shannon de l’Etoile, music therapy professor and newly appointed associate dean of graduate studies, is partnering with music engineering associate professor Cathy Leider to explore the ability of infants ages 6 to 9 months to entrain spontaneous movement with external, rhythmic auditory cues. While most adults can coordinate movements easily with rhythmic cues (i.e., stepping or clapping to an auditory beat), little information exists about the development of such skills early in life. The study, which employs advanced motion-sensing technology, will increase understanding about perceptual and motor development and may help improve therapeutic interventions for deficits in attention, speech, and extremity movement.

The award is one of 18 recently presented by The Grammy Foundation to a variety of research projects. The grant program is generously funded by The Recording Academy and to date has awarded close to $5.8 million to more than 300 projects.

Dean Shelly Berg and lyricist Lorraine Feather collaborate frequently on unity and phylo musical projects.

Dean Berg Earns Grammy Nomination

As a busy dean at one of the nation’s top music schools, Berg’s favorite time to arrange and compose is during his 6 a.m. jog.

“By the time I’ve finished a three- or five-mile run, the arrangement has percolated to the point where I can sing and play my ideas into a recording app on my iPhone before heading to the office,” says Berg, whose multitracking mind continues to develop the arrangement while driving to work or walking across campus. “I rarely compose at the piano or at the computer. I prefer to sit at a table with a score pad and pencil and write what I hear in my head.”

Berg’s most recent project has been arranging, conducting, and co-producing multi-Grammy-winning superstar Gloria Estefan’s upcoming new album, The Standards, which will be released in the fall (Sony International). Estefan met Berg at a University of Miami function two years ago, when the two performed an impromptu piano-vocal rendition of “Good Morning Heartache.” His arrangements, created especially for Estefan, include more than a dozen classics from the Great American Songbook plus several international favorites and feature Berg’s jazz trio (piano, bass, drums), as well as guitar and lush orchestrations.

The Standards was recorded in December at the fabled Hit Factory Criteria Studios with a Miami-based studio orchestra. A number of Frost faculty members participated in the weeklong sessions.

Frost News

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**Music Engineering Student and Alumnus Claim Two AES Foundation Awards**

A FROST SCHOOL OF MUSIC student and an alumnus from the Music Engineering Technology program claimed two of the nine Audio Engineering Society Foundation Awards for 2012. Don Puluse, president of the AES, announced Frost School graduate student Ross Penniman as recipient of the prestigious John Eargle Award, given annually to a student who excels in technology and music. Frost alumnus Jamie Tagg, B.M. ’04, received one of seven prestigious international scholarships. Tagg is presently earning his Ph.D. in sound recording at McGill University.

The AES Educational Foundation was established in 1984 to encourage talented students to enter the profession of audio engineering.

**DeCarbo and Jordan Inducted into FMEA Hall of Fame**

Former Frost School of Music faculty Nicholas DeCarbo and Joyce Jordan-DeCarbo were inducted into the Florida Music Educators Association (FMEA) Hall of Fame in January 2013 at the organization’s annual education conference. The duo are the second and third Frost faculty members inducted into the FMEA Hall of Fame.

DeCarbo and Jordan both received the Phillip Frost Award for Excellence in Teaching and Scholarship while at the Frost School.

**Audiences Get Entangled in Mason’s Opera**

THE FROST OPERA Theater’s 2012-2013 season concluded in April with the premiere of Entanglements, a new opera by Frost faculty member Charles Norman Mason. B.M. ’77, that examines the evolution of personal, family, and work relationships and explores universal feelings of love, jealousy, anger, depression, and joy. There are five scenes that occur simultaneously; audience members choose the order in which they experience the scenes. Due to the physical space needed for the production, it was staged in five different galleries throughout the University of Miami’s Lowe Art Museum.

“Since scenes are occurring simultaneously, a 90-minute performance is actually four hours of music,” Mason says. “If the scenes were presented sequentially, it would be a Wagnerian-length opera.”

Mason often composes works that have a parallel with architecture or a physical space, or those that affect the flow of people through time and space. He calls this area of interest “music for porous architecture.” Mason also describes his composition style as “hyper-connectivism. The word ‘connectivism’ refers to the idea of disparate parts working together towards a common goal,” Mason explains. “The term hyper refers on one hand to the edge where great things happen and on the other hand to the point where at any moment, all could fall into disarray, the border right before chaos.”

Mason authored the libretto and composed the music for Entanglements in a single summer, after receiving a UM 2012 Provost Research Grant to complete the project. At the same time, he composed a youth symphony and a work for the chamber ensemble Pulse that premiered in Rome in October 2012. He is presently working on a commission from the Rice String Quartet and a piece for flute and string orchestra for the North/South New Music Ensemble to be premiered in New York in June 2013.

Mason has received many awards for his compositions, including the American Composers Orchestra “Playing it Unusual” prize, the 2005 Rome Prize (Prix du Rome), the Premi Internacional de Composició Musical Ciutat de Tarragona’s Music prize, and a National Endowment for the Arts Individual Artist Award. His music is published by Living Artist Publishing and is available on ten CD recordings. He was named the Frost Distinguished Alumnus in 2009 and recently joined the Frost faculty as associate professor and chair of composition.
Leon Fleisher Motivates Musical Mastery

RENOVATED PIANIST and conductor Leon Fleisher was honored as a 2012 Stamps Distinguished Visitor at the Frost School of Music. He participated in a Q&A session with Research Professor Frank Cooper on October 2, speaking modestly about his approaches to music and to teaching and learning new works. He described a colorful history that includes studying with legendary pianist Artur Schnabel, recording with George Szell, and struggling with focal hand dystonia (a neurological problem that immobilized two fingers of his right hand). He has since returned to performing and maintains a busy international conducting schedule, including a role as guest conductor of the Frost Symphony Orchestra on October 4 for the opening night of Festival Miami.

During his visit, Fleisher also took the time to coach D.M.A. candidate Anaastaja Napleko, winner of the Rudolf Firkusny International Piano Competition, on Beethoven’s Piano Concerto No. 4. In its review of the Festival Miami concert, South Florida Classical Review lauded the synergy of talents that Fleisher and Napleko exhibited together. "Napleko’s digital dexterity surmounted Beethoven’s pianistic hurdles with aplomb," the review states. "Her light touch and softly pointed phrasing brought a dreamy, almost Chopinesque aura to the score, particularly effective in the piano’s serene response to the fierce orchestral interjections of the first movement, Napleko cut loose, unleashing powerful pianistic thunder strokes." The audience agreed, concluding the concert with a rousing standing ovation. ❒

Two Generations of Jazz Greats Leave No Stone Unturned

AWARD-WINNING JAZZ saxophonist Dave Liebman brought his high-intensity zeal for jazz to Frost, first at a burning concert with the Frost Concert Jazz Band on October 9, then in a highly informative Q&A session the following day on a wide range of topics. Liebman is a NEA Jazz Master and a first-place winner in the DownBeat Reader’s Poll (2011) and DownBeat Critics’ Poll (2011, 2012).

"Dave Liebman talked about the many aspects of being both professionally prepared and being a creative force, and he also shared his history of first gigs with Elvin Jones and Miles Davis," recalls jazz saxophone lecturer Gary Keller, M.M. ’80. "He then invited me to play a duo tune—with me on tenor sax and him playing drums!"

On October 23, Stamps Distinguished Visitor Jason Moran presented an engaging master class and Q&A focusing on new, multifaceted career opportunities for jazz and studio professionals. Moran, a pianist and triple-crown winner in DownBeat’s 59th Annual Critics Poll (jazz artist, jazz album, and pianist of the year), is the new musical advisor for jazz at the Kennedy Center and a 2010 MacArthur Fellow. As a composer and bandleader, he mines a variety of musical styles to create adventurous jazz performances, blending classical, blues, and jazz techniques with the musical influences of his generation, including funk, hip-hop, and rock. Rolling Stone described him as "the most provocative thinker in current jazz."

His band, Jason Moran & The Bandwagon, performed a concert the following evening that featured Moran’s unique brand of jazz and his virtuosity on the piano. "He brought the house down with his version of ‘Sheik of Araby,’" said Keller.

The group even amplified and played along with an abandoned electric typewriter they found in a corner of a Gusman Hall dressing room. Its erratic drum-like pulse was funky and fun!

Other guest artists in the Department of Studio Music and Jazz this year include Carl Allen, Dave Holland, and J.P. Jofre. ❒

ARTISTIC DIRECTOR & PROFESSOR Liebman, left, and pianist Jason Moran, right, inspire Frost students with virtuosity and passion for performance. ❒

Frost School Welcomes Distinguished Alumni

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n April 8, 2013 the Frost School of Music welcomed 2011 Distinguished Alumnus Douglas Cuomo, B.M. ’83, to the Gusman stage for a lecture and live concert of a variety of his works performed by Frost students, including music recently composed by Cuomo for a new opera, Doubt, commissioned by the Minnesota Opera and featuring a libretto by playwright John Patrick Shanley based on his 2005 play and


A LEADING PEDAGOGUE in the field of music education, Peter Webster (John Beattie Professor of Music Education and Technology at the Bienen School of Music, Northwestern University in Evanston, Illinois) presented a compelling lecture on the future of music education in April as part of the 2013 Stamps Distinguished Visitors Series. He offered insight on the future of music education and inspired current and future educators to continue the pursuit of excellence in their teachings through the exploration of fresh and innovative methods. Area professional music educators attended, along with students and faculty from the Frost School’s Department of Music Education and Music Therapy. ❒

Charting a New Course for Music Teaching and Learning

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**Music Business Forums Draw Industry Experts**

SERONA ELTON, M.M. ’95, associate professor and director of the Music Business and Entertainment Industries (MBEI) program at Frost, hosted a steady stream of visiting industry mavens during the 2012-2013 “Friday Forums” who shared their expertise, discussed new trends and challenges in the music profession, and scouted for new interns and young business talent from our student ranks. Speakers included Juianno Duran (YouTube), Erik Veliz (WPOW Power 96), Sergio Minniki (Zamba Fitness), Jose Tillan (formerly of MTV network Tr3s), Sebastien Mourra, B.M. ’08 (Universal Music Group), Randy Acker (attorney and formerly of Island/Def Jam Music Group), Andy Lykens (Snapchat), Bobby Owinski (author and producer), Ed McCardell (VP of Business Affairs for MySpace Music), Gabriel Abreu (president/CEO of the Latin Recording Academy/Grannmys), Todd Brabec (author and attorney), and Osko Gonzalez (DJ and owner of The Rock Inc./Status QuO Shows).

In addition, Elton and the MBEI program hosted three guest speakers for students enrolled in the prestigious Master of Music/Juris Doctor joint program at UM: Marc Stollman (Stollman Law, PA), Hector Almaguer, B.M. ’87, J.D. ’99 (VP general counsel at Viacom International Media Networks), and Angie Martinez (vice president, business affairs, EMI Music Latin America).

Most recently, Elton invited Steve Barnett, chairman and CEO of Capitol Music Group, to speak at Southeast Sound: The Southeast Regional Music Industry Student Conference on February 23. The conference was produced by the Frost School chapter of the Music and Entertainment Industry Student Association (MEISA) and hosted more than 150 students from ten schools throughout Florida and Georgia.

**The Cleveland Orchestra Expands Residency at Frost**

THE CLEVELAND ORCHESTRA returned to the Frost School of Music on January 28 for an expanded annual residency with a scope of activities that provided students with invaluable access and exposure to one of the country’s major orchestras over three days.

In addition to presenting a series of orchestra repertoire master classes for flute, clarinet, brass, strings, and timpani, principal musicians from The Cleveland Orchestra shared the stage with Frost School musicians in a side-by-side “Echoes of Fantastique” workshop featuring readings of new works by Frost student composers that were inspired by Berlioz’s Symphony fantastique.

For this experience, 52 students selected by the Department of Instrumental Performance faculty joined players from The Cleveland Orchestra in an afternoon rehearsal led by The Cleveland Orchestra’s assistant conductor, James Feddeck.

The five Frost School undergraduate and graduate students who won the Department of Music Theory and Composition’s Echoes of Fantastique competition last year had the rare opportunity to receive invaluable coaching from Feddeck and Frost composition faculty, as well as hear their works rehearsed by a stellar orchestral ensemble in UM Guaman Concert Hall later that evening. The winning works are Daniel Choi’s Scena Ager, Peter Learn’s Vesuvius, David Mendosa’s Awakening, Matthew Taylor’s Three Glorious Days, and Richard Yate’s Imagined Music. More than 500 guests attended the workshop performance, which was free and open to the public.

“I could not have been prouder of our students—both the performers, who really stepped it up, and our composers, who produced works that exhibited an astounding range of creativity and imagination, as well as craft as an absolutely professional level,” says Associate Professor Lansing McLoskey. “It should be pointed out that the scores and parts were categorically professional (publisher ready), and almost no time was spent at the rehearsal on such matters as deciphering notes or questioning and fixing errors in the score or parts. That alone says a great deal about our students, and—if I do say so myself—the type of training we provide them.”

A ten-year project that began in 2007, The Cleveland Orchestra Residency serves the Miami-Dade community through an annual series of subscription concerts from November through March at the Adrienne Arsht Center for the Performing Arts andconducts residencies at the University of Miami Frost School of Music and The New World Symphony.
Steve Miller, A Life in Song

AT AGE 69, SONGWRITER-guitarist Steve Miller is still touring and performing at major venues and festivals. At a free mid-afternoon lecture in Gusman Concert Hall this February as part of the 2013 Stamps Family Charitable Foundation Distinguished Visitors Series, he was relaxed and upbeat as he spoke about his life as a so-called classic rock artist.

“You need to prepare for success, and have a plan for when you are successful,” he extolled. “When you co-write a song, get the songwriters’ agreement done right after you finish it. Discuss the percentage split right away; don’t wait. Be fair. Be ethical.” Miller also advised Frost School students to keep good records, describing how he keeps a file box for every song he has written and tracks every transaction and contract diligently. He was pleased to learn from Roy Sanchez, B.M. ’80, M.M. ’82, chair of the Department of Music Media and Industry, that all undergradautes at Frost are required to take a year of music business classes to help them understand contracts, publishing, licensing, and other essentials.

Miller reflected fondly at his lecture that he grew up in a musical family in Dallas, Texas. He formed his first band at age 12, playing frat parties and the like. Legendary guitarist Les Paul was a family friend who taught Miller about multi-track recording when the concept was in its infancy. But it was Les Paul’s stage presence during live performance that really made an impression. “Les Paul always had fun on stage,” Miller recalled, “and he always shared his stage.”

When the Steve Miller Band was formed in the early 1970s, they played 250 cities in year one in venues he described as “psychedelic dungeons with mirror balls.” While his tours don’t stretch out that long these days, the road is still his life. From Miami he was heading to New Zealand and Australia for a nine-show tour.

Even though Miller was signed to Capitol Records early in his musical career in 1967, he was not an overnight success. It wasn’t until his seventh album, The Joker, was released in 1973 that he ended up with a No. 1 radio hit. When Fly Like an Eagle was released three years later, it sold 9 million units.

Miller explained that the song “Fly Like an Eagle” took a while to gel. “I recorded it three times before I was happy with it.” Twenty-five years after it was first released, the U.S. Post Office licensed it for an advertising campaign; they offered him $50,000 at first. Miller personally negotiated the deal and was ultimately paid $11 million; he retained 100 percent artistic control and approval rights throughout the process. His advice to songwriters, which he acknowledged is challenging at the start of a career, is “to keep artistic control, and own everything forever.”

Other Miller advice: “Be true to yourself!” In his early 20s, he spent 18 months booted up alone, “just writing, writing, writing, writing, piecing things together, finishing ideas. I wanted to be a good musician, not a celebrity.”

After the lecture, Miller headed for a rehearsal with the Frost Concert Jazz Band, moderated by Kane. He performed the song “Fly Like an Eagle” while the band played a lively arrangement of “Tiger Rag” was performed at the Fieldhouse at the UM Bank/United Center.

CELEBRATED TRUMPETER and composer Charles Lazarus was invited as a Stamps Distinguished Visitor at the Frost School of Music for his eclectic music career. He is currently a member of the Minnesota Orchestra, and his solo work is admired for its distinctive blend of lounge/exotica and funk-fired jazz.

On February 8 he presented a finely tuned master class called “Cross Training for Brass.” He performed the previous night with the Frost Faculty Brass Quintet in a concert that also debuted the freshman Stamps Brass Quintet. A unique and generous scholarship gift from the Stamps Family Charitable Foundation allows a select group of exceptional young artists at the Frost School of Music to grow artistically through the course of their studies, both as individuals and together as a chamber ensemble. This year, the Stamps Family Charitable Foundation sponsored five students to participate in a brass quintet: Lasse Bjerknaes-Jacobsen (trumpet), Samuel Eidise (trumpet), Christopher Palowitch (trombone), Joshua Schwartz (horn), and Aidan Zimmerman (tuba).

Lazarus made his Carnegie Hall solo debut with the New York String Orchestra at the age of 19 while still a student at The Juilliard School in New York. Since that time, he has performed with notable groups such as the New York Trumpet Ensemble, The New York Big Brass, The London Brass, and the Montreäl Symphony. He has been a soloist with the Minnesota Orchestra, North Carolina Symphony, Oregon Symphony, Florida Orchestra, Les Violons du Roy, and the Bach Society, among others. He has been a member of the Dallas Brass, Meridian Arts Ensemble, and Canadian Brass. Lazarus has performed his own compositions at the Montreäl and Ottawa international jazz festivals live on Radio Canada, for music videos that have aired nationally on Canadian television, and as an opening act for Tony Bennett. He has recorded for television and IMAX film scores, as well as major symphony orchestras and numerous classical, pop, and jazz ensembles. 

Lazarus Visit Is a Boon for Brass Program

MASTER CLASS ARTISTS graced the flute studio of Associate Professor Trudy Kane this year, including Mary Karen Clardy, professor of flute at University of North Texas; Susan Hoeppner, on the faculty of the Glenn Gould School in Toronto, Canada; and Ricardo Morales, principal clarinet of The Philadelphia Orchestra, and Canadian Brass. Lazarus has performed his own compositions at the Montreäl and Ottawa international jazz festivals live on Radio Canada, for music videos that have aired nationally on Canadian television, and as an opening act for Tony Bennett. He has recorded for television and IMAX film scores, as well as major symphony orchestras and numerous classical, pop, and jazz ensembles.

CHARLES LAZARUS, center, accompanied with Craig Neirve, left, and Dean Shelly Berg, before performing with the Frost Faculty Brass Quintet.

Soprano Helen Donath Coaches Mozart and More

A merican soprano Helen Donath offered her vast expertise on classical performance practice last February to students in the Department of Vocal Performance in a series of master classes on opera and Mozart style that were both informative and inspiring. Donath has performed all over the world, including at the Vienna State Opera, Metropolitan Opera, Salzburg Festival, Covent Garden, La Scala, Barcelona, Paris, Florence, Tokyo, Berlin, and Munich.

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**Student Stars**

**Fiddling with Greatness**

Born with a congenital heart disease called aortic stenosis, James Schlender as a youth was advised to avoid strenuous competitive sports. So he put his energy into playing the fiddle, and by age 13 the Montana native had won two National Old Time Fiddle Championships. He describes the competition process as “high stress” but remembers fondly the experiences he had jamming with friends and well-known artists among the late-night crowd.

Now a sophomore violinist and fiddler at the Frost School of Music, Schlender has placed among the Top Ten Fiddlers each time he has entered the prestigious Grand Master Fiddle Championship in Nashville, Tennessee, held during the International Bluegrass Music Association’s weeklong awards show and festival.

“This competition is known for being one of the best and hardest,” Schlender explains. “I was competing against adults exclusively in this context, so that was a difficulty.”

Schlender also trained early in classical and jazz styles. He was concertmaster of the Montana All-State Orchestra and performed throughout high school in a swing-style band called the String Jumpers. Now he is focusing his attention on new classical and jazz explorations with violin professor Glenn Basham. He has also had lessons with saxophonist improv guru Gary Keller and Grammy-winning artist-in-residence and violinist/composer Mark O’Connor.

Schlender is “overwhelmed” by the amount of personal time Frost faculty gave her during her preparation, especially cellist Ross Harbaugh. “He alone gave me 18 hours worth of lessons in his spare time, meeting almost every day, including his birthday. This just does not happen at other schools.”

Avocado Estate performs an outdoor concert at the OSU Gifford Arboretum. Pictured left to right are Joy Adams, cello; Geoff Saunders (banjo/bass/vocals); and James Schlender, violin, and Geoff Saunders, bass.

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**StudentStars**

**Competitors Winners in the Spotlight**

WHETHER YOU’RE A POP vocalist set to be the next American Idol or a classical pianist aiming to win the Van Cliburn International Piano Competition, having your musical artistry judged by a panel of experts is not for the faint of heart. Like sports greats whose talent and drive propel them to the apex of their game, stellar musicians enjoy great elation when they are “in the zone.” Score caught up with several Frost School students who entered competitions in the past year to find out what they learned from the experience.

D.M.A. candidate in keyboard performance Asiya Korepanova of Russia won the gold medal in the Wideman International Piano Competition in Shreveport, Louisiana, in December 2012. One of seven finalists from schools such as Eastman and Julliard out of 46 competitors from 16 countries, Korepanova performed Prokofiev’s Concerto No. 2 in G minor, Op. 16. Her win, the William Peyton Shehee and Virginia Kilpatrick Shehee Award, included a cash prize and the G minor, Op. 16. She is “overwhelmed” by the amount of personal time Frost faculty gave her during her preparation, especially cellist Ross Harbaugh. “He alone gave me 18 hours worth of lessons in his spare time, meeting almost every day, including his birthday. This just does not happen at other schools.”

Starting the next day, Huerta went to every workshop, concert, and master class. She made contacts with judges and got valuable feedback. Some of the words the judges used to describe her performance were “powerful,” “fiery,” “passionate,” “so much to say,” and “volcanic.” They also explained to her their opinion of the difference in playing a recital or concert versus playing in a competition.

“They suggested in the future that I focus more on playing in a ‘safe’ manner,” Huerta says. “The Frost faculty advised me of this beforehand as far as technical aspects, such as following the markings in the part, playing cleanly and precisely especially with intonation. When you perform at a high-level competition, they look for any excuse to cut you, so a technical slipup is the easiest to detect.”

The judges also elaborated in terms of style. For instance, there was some debate that her performance of the Dvorak Etude was too romantic with her choice of trills, vibrato, and expression.

“If I had not had the courage to stay, I would not have learned this,” Huerta says. “I feel now that when I enter another competition in the future, I will be even more prepared with this knowledge.”

Huerta returned to Miami with new vigor and focus. She is “overwhelmed” by the amount of personal time Frost faculty gave her during her preparation, especially cellist Ross Harbaugh. “He alone gave me 18 hours worth of lessons in his spare time, meeting almost every day, including his birthday. This just does not happen at other schools.”

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**StudentStars**

**Pianists Asiya Korepanova, left, cellist Cecilia Huerta, center, and Angelo Versace, right, test their mettle in international music competitions.**

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**SCORE MAGAZINE**

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Spring 2013
SIX-YEAR-OLD AMAD NELSON DUTIFULLY CLAPS TO THE RHYTHM of an American bluegrass fiddle tune, paying close attention to the deliberate changes in tempo. The lively song, *Boil ’Em Cabbage Down*, is deftly played on the violin by the college-aged instructor, whose tapping foot acts as a veritable metronome.

Minutes later, Jaron Jackson, age 6, sits upright at the edge of his chair, feet planted firmly on the floor, his eyes fixed on the instructor. His eagerness to learn about music—and string instruments like the violin in particular—are palpable.

Although reluctant at first, for 7-year-old Khyairee Jackson it’s the creative lesson about the violin’s four strings and the notes they represent—G, D, A, and E—that piques her interest.

*By Lisa Sedelnik, M.A. ’00*

*Photos by Greg Clark*
Graduate and undergraduate students from the Frost School provide a variety of enriching musical experiences through well-organized community outreach music programs that target underserved and/or disadvantaged areas of Miami-Dade County, including the West Grove, North Miami, Overtown, Goulds, and South Miami. Under the umbrella name of Frost MusicReach, these free music education programs—funded through grants, strategic partnerships, and private donations—demonstrate the school’s philosophical and proactive commitment to serving a variety of constituencies, especially at-risk youth.

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“In addition to teaching music, much of what we do here is to mentor these children...to teach them what’s right and what’s wrong, how to share, and how to speak to one another. I think that's something really important to instill and reinforce in these kindergartens and first-grade students are thoroughly engaged and eager to learn more."

Emily Jones, another Frost MusicReach mentor, says Piper, who leads eight music classes each week with the help of Emily Jones, another Frost MusicReach mentor, “I started playing violin because we had a [music] program in my public school growing up, so if it wasn’t for that, I would never have learned how to play an instrument, and these kids might otherwise not have learned either.”

The Frost School offers two music outreach classes in Coconut Grove. Students from The Barnyard as well as nearby Elizabeth Virrick Park Community Center attend classes regularly. Known formally as the Harmony Project Coconut Grove, these classes are offered in partnership with Miami-Dade District 7, Miami-Dade Parks, and the Music Education Department at the Frost School of Music.

“I’ve been teaching the students here all year, but this is the first semester we are using actual string instruments, which has been great,” says Piper, who leads eight music classes each week with the help of Emily Jones, another Frost MusicReach mentor. “I started playing violin because we had a [music] program in my public school growing up, so if it wasn’t for that, I would never have learned how to play an instrument, and these kids might otherwise not have learned either.”

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“I can’t tell you how much I love these kids because you see what an impact these classes make,” adds Eisenreich. ”By providing these programs, we’re keeping them here, in a structured learning environment as opposed to them being somewhere else that wouldn’t be as great for their future.”

As part of the Overtown Music Project, the Frost School also offers general music classes after school to children in kindergarten through fourth grade at Frederick Douglass Elementary. Through a partnership with ASPIRA, middle school youth from charter schools Eugenio Maria De Hostos Youth Leadership Charter School (EMH) and Raul Armando Martinez Charter School (RAM) receive weekly music instruction. The Frost School also partners with the Guitars Over Guns Organization (GOGO), a nonprofit started by Chad Bernstein, B.M. ’06, M.M. ’09, D.M.A. ’12, that provides mentoring to at-risk youth through music education and performance. Band members of the local Latin funk/fusion band Suena! provide some of the music instruction for this program.

This push to provide such a broad spectrum of meaningful community outreach opportunities can be attributed to the vision and leadership of Dean Shelly Berg, who...
arrived at the University of Miami in April 2007 to head the Frost School after a successful 16-year tenure at the University of Southern California (USC).

While at USC, Berg, who was the McCoy/Sample Professor of Jazz Studies at USC Thornton School of Music and chair of the school’s jazz department, was instrumental in “adopting” some of the surrounding neighborhood schools and implementing a variety of music programs there, including jazz bands and jazz choirs, with the help of USC faculty and students. These types of innovative music programs are known to have a transformative effect on the students involved in terms of increased self-respect, self-reliance, and pride of accomplishment.

“There is research that clearly shows that for young, underserved, or at-risk kids, being involved in a music program where they are actively making music makes them far more likely to stay in school and graduate,” Berg explains. “It also helps them get along with others, helps them concentrate, and follow directions—all of those things that might be missing from their lives. And music is also about beauty; it puts us in touch with beauty and the reasons we are supposed to love human beings and love mankind.”

Here in Miami-Dade County, the Frost School provides targeted outreach programs by catering its offerings to the community it serves. For instance, in Overtown, a community that embraces its rich jazz tradition, the school offers a jazz band program, while in North Miami, it oversees a Latin band project. String orchestras and classical music projects take place in other parts of town. Effective one-on-one mentoring also is available through the Frost MusicReach Mentorship Program, a partnership with Arts for Learning and the Greater Miami Youth Symphony. Musically inclined at-risk students are paired with and “adopted” by the best and brightest Frost mentors, who attends the Harmony Project in Coconut Grove after school through his connection to The Barnyard. “I really like music and learning how to play it... the cello is the best instrument in the world!” he says, grinning. “I have great music teachers too.”

And since public school funding for arts and music education continues to dwindle at an alarming rate, Hendrix might never have been exposed to such a rich music education program, let alone have the opportunity to study instrumental music in a small group setting, if it weren’t for these outreach efforts.

“If there’s anything that the world needs right now, it’s music, and I mean that in all seriousness. It really helps us be together and understand each other, and the world is sorely missing that,” adds Berg. “So our role in bringing music to people who wouldn’t otherwise get it is vital.”

The Frost MusicReach experience is already making a positive impact on Jayden Hendrix, age 8, who attends the Harmony Project in Coconut Grove after school through his connection to The Barnyard. “I really like music and learning how to play it... the cello is the best instrument in the world!” he says, grinning. “I have great music teachers too.”

As a Frost MusicReach mentor, undergraduate music education major Najjah Thompson inspires young children at an outreach session at Frederick Douglass Elementary School.
Songs and sounds that can help amputees walk better, safer, stronger? Frost School researchers are blending music, engineering, and medical disciplines to make sure there’s an app for that.

**BODY TUNE-UP**

By Meredith Camel, M.F.A. ’12

Could Rocky Balboa have beaten Clubber Lang if his training montage hadn’t been set to Survivor’s “Eye of the Tiger”? Maybe, but once Rocky III audiences heard those up-tempo rock riffs, they wouldn’t dream of exercising without adding the track to their Sony Walkman cassette tapes. To this day, the tune is a popular pick for workout playlists.

Colby Leider, associate professor and director of the Music Engineering Technology program at the Frost School of Music, knows a lot about musical motivation. He is orchestrating a first-of-its-kind collaboration among musicians, biomedical engineers, and physical therapists to create a mobile app that motivates amputees to knock out harmful walking habits.

The unlikely marriage of these disciplines began three years ago, when Robert S. Gailey Jr., B.S.Ed. ’82, M.S.Ed. ’86, professor in the Department of Physical Therapy at the Miller School of Medicine, arranged for his then-teenage son, Max, to chat with Leider about the Frost School’s Music Engineering Technology program. While in Leider’s office, Gailey took note of a graduate student’s research poster—a system that measures runners’ steps per minute and selects songs from their iPod library that have the same number of beats per minute. Or it could select faster-tempo songs to encourage faster running. “Like the rabbit in front of the greyhound,” explains Leider, faculty advisor for the project.
Christopher Bennett and Manan Ben-Asher, above, develop a sensor that can recognize gait deviations. Gailey Leider, right, explains how the joint of Össur’s Rheo Knee automatically adjusts its stiffness according to the wearer’s activity.

Gailey, who holds a research appointment at the Miami Veterans Affairs Medical Center and is an advisor on prosthetics to the U.S. Department of Defense, immediately thought of the potential for soldiers who’ve lost limbs in Iraq and Afghanistan.

“If we’re doing that with able-bodied folks,” Gailey said of the poster, “I know a whole lot of amputees who are already listening to music. So if we can get their music to talk to their prosthetics and vice versa, the sky’s the limit in terms of rehabilitation.”

For 20 years Gailey has fitted patients with prosthetics made by an Icelandic company called Össur. The UM-Össur connection strengthened in the aftermath of Haiti’s devastating 2010 earthquake, when the company partnered with Project Medishare co-founder and UM physician Barth Green to bring its products to those most in need. Last year, Össur bestowed a research grant to Leider and Gailey to design and conduct a clinical trial of a new mobile app that uses audio, visual, social media, and haptic (vibration) feedback to let users know if they’re walking in a way that could cause body fatigue, ulcers on the stump attached to the prosthetic, or stress on the non-amputated leg, which greatly increases risk of double amputation.

“It’s a computer, it’s a phone, it’s a musical instrument—and by the way, you can talk to your knee on it,” Leider says, pointing to his iPhone. “There are eight or so gait deviations that Bob can figure out just by looking at them because he’s been doing it for decades. But to get a computer to recognize those automatically; that’s what Matan just figured out how to do.”

Leider is referring to Matan Ben-Asher, a second-year master’s student in music engineering who is among a dozen or so undergrad and graduate student researchers at the University’s Functional Outcomes Research and Evaluation (F.O.R.E.) Center on the Coral Gables campus. The center, which Gailey relocated last year from the Miller School campus and Miami Veterans Administration in order to work more closely with the Frost School, also employs Enrique Quinonez, B.S.B.E. ’10, M.S.B.E. ’12. Quinonez, a UM biomedical engineering Ph.D. student, has written a computer program that analyzes symmetry of forces on the prosthetic and non-prosthetic leg during various everyday activities.

The Össur study is one of six research projects under way at the F.O.R.E. Center, including a collaboration with the Frost School’s Department of Music Therapy to determine how and when infants begin responding to music with physical movement. Another study, funded by a grant from the Anesthesia Patient Safety Foundation, came to the lab by way of Christopher Bennett, B.S.E.E. ’05, M.S.M.E.T. ’07, Ph.D. ’10, Frost School research assistant professor, jazz pianist, and expert on how humans respond to auditory signals. Bennett’s Ph.D. in biomedical engineering focused on psychoacoustics, the study of how the brain processes sound—everything from how we detect the origin of sounds to the many emotions that sounds evoke.

Bennett completed his postdoc under Miller School anesthesiologist Richard McNeer, M.D., Ph.D. ’99, exploring how the cacophony of hospital monitoring devices affects stress levels in both patients and clinicians. The Anesthesia Patient Safety Foundation study allows Bennett, McNeer, and now Leider to continue that work. They are using a sophisticated set of microphones to isolate and record all sound sources in operating rooms at Ryder Trauma Center. The researchers play back the sounds for medical residents who, as an ER technician, a nursing student, and a mother, spends a lot of time on her feet. Elizabeth lost her leg in a boating accident in 2001 and was introduced to Gailey and the Össur study by her prosthetist Adam Fennstrom, who also works with Project Medishare in Haiti.

“At first I didn’t know what I was getting myself into,” she recalls. “But from the moment I put on [the Rheo Knee], I noticed a bounce in my step. It was— from what I remember—what it felt like to walk on two legs.”

Elizabeth travels from her home in Port St. Lucie, Florida, several times a week to the F.O.R.E. Center, where wireless sensors on her body and floor sensors in the lab track her movements while she listens to her favorite songs on her iPod.
undergraduate music engineering students who are assisting with the research study. Pianos and computers—all working together to bring advanced human functionality. Below, Colby Leider discusses engineering intricacies of Össur’s Rheo Knee with prosthetics limbs, switches, sensors, and wires are not the typical tools of musicians, but at the University’s F.O.R.E. Center they take their rightful place next to

“I can’t go to the gym without my iPod,” Elizabeth says. “Add it to a prosthetic leg and we’re good to go.”

The F.O.R.E. Center team is choosing methods of pairing music with movement in a way that would make the legendary behaviorist B.F. Skinner proud.

“I could play you songs from my iTunes library that would punish you,” Leider says with a slightly devilish grin. “Or I could play you songs that would make you say, ‘Wow, that was like a piece of candy!’ We know that when you play certain sounds, the amygdala, which is the pleasure center of the brain, lights up like a fire. And when you play sounds that a person perceives as ugly, that doesn’t happen.”

So, one way to encourage good walking behaviors is through what Leider calls a “vocabulary of auditory penalty and auditory reward.” This can be done with pleasing or displeasing songs or sounds, or it can be done with auditory effects on your favorite music.

“If we want to convey that you did something good,” Leider says, “we might supply an enhanced bass response, or we might make it a little louder. We could also cue an auditory effect penalty, like bit crushing. For example, we can take a 24-bit signal recorded at a really high dynamic range and crush it. You as a user don’t need to know anything about mixing. All you know is that the beautiful Norah Jones song you were just listening to now sounds like it came through a 1950s telephone.”

“While music is one of the primary feedback systems in the app, it’s important to have other feed-back mechanisms because the goal is to show users exactly what they’re doing wrong. With eight different gait variations and multiple movements involved in those variations, a vast catalog of sensory signals is necessary. But it is possible for a person to receive several kinds of signals at once and understand what they mean?”

“We’re already doing it,” Leider says. “Your phone gives you feedback in the form of pictures, sounds, and vibration, all happening simultane-ously. And you’re able to distinguish what these signals all mean—whether you’re getting a text message versus an email versus a phone call and who it’s from.”

“Microchips, wires, Britney Spears, and other electronic parts and pieces are scattered on the table in front of a dry-erase board where Leider, Bennett, and their students gather to scrawl formulas and discuss ideas. On the adjacent wall are two five-foot-tall electrostatic speakers that Leider found in storage and a flat-panel screen connected to Apple TV, which plays music and picturesque images that stimulate creative thinking. The selections range from Bach to Beck and from Piazzola to Pink, depending upon who has claimed DJ privileges at any given moment.”

“They’re already doing it,” Leider says, “getting graduates and undergraduates together. There are two models of education. There’s the sage on the stage, and then there’s the guide by the side, which is the way the Music Engineering Technology folks can do.”

“The Össur study is Leider’s second funded research project. His first was a National Science Foundation study that aimed to quantify various adjectives that producers, recording engineers, and artists use to describe qualities in music. Leider, who holds a bachelor’s degree in electrical engineering, a master’s in electro-acoustic music, and a master’s and Ph.D. in music composition, sees cross-disciplinary research as a positive trend in education. It’s also something that’s a natural fit for the University of Miami, which offers more academic disciplines than any other research university of compara-ble size.

“What’s happening now is really a return to the Renaissance,” Leider says. “A hundred years ago, if you said you wanted to combine the creation and performance of music with psychology and medicine, they would have said you’re crazy. Academics used to be pigeonholed into silos, but that’s not the way knowledge works anymore.”

Leider, Bennett, and Gailey make the perfect trial for the Össur study and other research opportunities that are bound to spring from it. Leider is quick to point out that the Frost School’s Music Engineering Technology program was the first music engineering program in the United States as well as “one of the few places in the country where you need to be a geek and you need to be passionate about music.”

“Nobody in medicine can do what the Music Engineering Technology folks can do,” Gailey says. “What we learn can be translated to Parkinson’s disease, people with balance issues, and so many other areas of study. This is an emerging new field being born right here.”

Gailey, who has published dozens of research articles, returned wounded soldiers to active duty, and enabled double amputees to run like the wind on blades of steel, calls his work with Bennett and Leider “the most exciting project I’ve ever been involved with.”

“I know this is the tip of the ice-berg,” he continues, “and I can’t even see how far it’s going to expand.”
Chris Boardman, the new head of the Frost School of Music’s Media Writing Program, has done a little of everything over the years. Working as composer, orchestrator, arranger, and producing and recording artist on projects including The Color Purple, Lilo and Stitch, Meet Joe Black, and dozens of others, Boardman has amassed six Emmy Awards and an Oscar nomination. And yet that kind of resume guarantees almost nothing in the new landscape facing people trying to break into the soundtrack world, a realization that makes Boardman perfect for the job.

“I’ve had about eight different careers in music,” Boardman says. “But if I were to try and teach what I was doing 30 years ago, that career doesn’t exist anymore. It used to be that if people wanted to do film scoring, you’d teach them how to succeed in Hollywood. If they wanted to produce, there was this other track. But you can’t predict the longevity of any particular career path anymore, other than to know it will be constantly changing.”

Take it from these experts—composing music for TV, film, and video games requires both moxie and maximum versatility.
orchestra during a podium, cues a full composer Joel McNeely says.

**SCORE MAGAZINE**

The Academy Awards telecast. Back in the mid-1980s, an upcoming Goo Goo Dolls album, the soundtrack to a movie I scored on endless loop: “Usually I’d want to climb through the speaker and kill someone after a while, but I love this music and it doesn’t get old.’ It’s nice to be on a project calling for some-thing impossible, usually on short notice. Christy Crowl, M.M. ’92, M.M. ’95, had one of her most memorable such experiences some years back when she got a call on Thanksgiving to write a live full-orchestra arrangement for a show featuring Charlotte Church, Julie Andrews, and Christopher Plummer—by Friday.

“Crazy deadlines are a given, but the magic is when you get to see the end result,” Crowl says. “They were taking a gamble on a young kid, McNeely says. “In the 27 years since, almost all those people have done a lot of work for me. So it worked out.”

Networking has also paid off for McNeely over the years. Scoring George Lucas’s 1994 film *Indiana Jones and the Temple of Doom* put McNeely on the radar of Seth McFarlane, who enlisted McNeely to handle the soundtrack for the animated Fox sitcom *American Dad!* and produce his Grammy-nominated 2011 album *Music Is Better than Words.* Cartoon scores remain one of McNeely’s specialties. “Animation is good because you can really write for orchestra,” McNeely says. “Animation scores tend to be complex and challenging music, which I usually enjoy. It’s also great to hear from kids and parents. I got a letter from a 4-year-old who wants to be a composer, and I heard from a mother who’s been driving around with the *Tinker Bell* movie I scored on endless loop: ‘Usually I’d want to climb through the speaker and kill someone after a while, but I love this music and it doesn’t get old.’ It’s nice to realize how it gets out there and into people’s lives.”

John Dickson, M.M. ’88, can relate about both networking and the challenge of animation soundtracks. Nowadays, Dickson is best known for his soundtrack work (including the main theme) on six seasons of the series *Burn Notice.* But getting to that point took some misadventures, including one of his very first jobs after moving to Hollywood two decades ago.

Soon after his arrival, Dickson met a woman in a bar in Toluca Lake, and they got to talking about an odd animated movie she was working on, director Ralph Bakshi’s Cool World. She told Dickson they were having problems coming up with a particular kind of music Bakshi wanted, a sort of industrial-house dance music with the feel of old Warner Brothers cartoon soundtracks.

“Of course, that’s insane,” Dickson says, laughing now. “But when she asked if I had anything like that, I said, ‘Yeah, sure! And I had nothing, and no idea how to do it. So I spent the next few days putting odd things down on tape with this metallic, frenetic sort of industrial sound. The director told me, ‘Kid, I like you, you’re weird,’ and gave me a three-minute scene to do. But he was so paranoid that he wouldn’t let me actually have it. I had to come to his office, watch the scene on a VCR, and take notes with a stopwatch. When I got into the studio, they couldn’t believe it and were bringing in staff to gawk: ‘Look at what this guy’s doing, that is CRAZY!’ And yeah, it was. But I have 16 or 18 little cues squirited throughout the film. It was a good experience to see how nutty the process can be. Even in a bar somewhere, you never know. You might be talking to somebody who knows somebody who works for somebody.”

J ust about everyone who works in this business has at least one story about a project calling for something impossible, usually on short notice. Christy Crowl, B.M. ’92, M.M. ’95, had one of her most memorable such experiences some years back when she got a call on Thanksgiving to write a live full-orchestra arrangement for a show featuring Charlotte Church, Julie Andrews, and Christopher Plummer—by Friday.

“Crazy deadlines are a given, but that was a crazy turnaround,” Crowl says. “They were all, ‘You’re lucky to have this opportunity, because the money wasn’t much. Still, I did it and I’m glad because a lot of this business is knowing you can for the next time.”

Crowl has recorded with Neil Young, toured with Mannheim Steamroller, and done music for a long list of movies and shows, including *The Simpsons,* *How I Met Your Mother,* *Burn Notice,* *Met Your Mother,* *Burn Notice,* *The Simpsons,* *How I Met Your Mother,* *Burn Notice,* and *King Kong.* Working with directors to give them the sound they want can be challenging, given the descriptions that come in: “Something with a ’60s vibe but we wanna go retro-funk with a country feel.” But Crowl has grown adept at figuring out what is needed.

**It’s a focus on the parallels between creatively solving entrepreneurial problems and writing music. Those take very similar mindsets.”**

“Everyone I know who makes a living at music does it,” Crowl says. “That’s kind of the new model, thanks to technology. What might prove to be Crowl’s most enduring legacy is ProMusicDB, an archive similar to the Internet Movie Database that aims to give credit where credit is due. The project is still in the works, but Crowl hopes to launch it this year. Among other things, a definitive source for music credits might make it easier for musicians to get the work they deserve.

“Everyone I know who makes a living at music does it,” Crowl says. “That’s kind of the new model, thanks to what technology has brought to the music business. You have to be agile and technically oriented as well as a solid and disciplined musician. I’ve been able to expand in a lot of different directions, which has led to the career I have. It’s about wearing a lot of different hats. I’m not just a composer, I’m a singer, player, arranger, orchestrator. All of it. You learn that there’s no path except for the one you make yourself.”

In-demand film composer Joel McNeely, cues a full orchestra during a recording session.

Teach savvy Christy Crowl moves from studio to stage with ease.
Everyone I know who makes a living at music for television shows where he composes recording studio, SCORE MAGAZINE

John Dickson takes a break in his home recording studio, where he composes for television shows and more.

Those looking to break into the soundtrack world will need to assemble a state-of-the-art home studio and keep it up to date, a process Dickson calls “chasing the technical dragon.” It will also involve a lot of work on a speculative basis, hoping for a payoff later—or even working for free for a long time.

Kier Lehman, B.M. ’03, does some composition, most recently co-writing the theme song for a political talk show on BET called Don’t Sleep! But his main job as vice president of film music for Sony is music supervisor. “There’s so much competition and relatively few jobs,” Lehman says. “Start out trying to connect with people doing the job you want. Do your research about them, their job, their niche in scoring trailers and commercials for movies, shows, and games with a production company whose name hints at its aesthetics: Louder Productions Music. So when you’re getting pummeled by trailers for World War Z, Call of Duty, or The Bourne Legacy, that’s his handiwork.

“We have a brand, a signature sound that’s big with a lot of distortion to it,” says Lehman. “Some in the trailer business would describe it as hybrid rock-chaotic as can be. If I had to come up with a name, maybe electronified, distorted rock. Think Arnold Schwarzenegger in Terminator 2 with the leather jacket, growling Harley, boots, shades, shotgun, Dark and loud and fun.”

One bonus is that the work allows MacDonald to reconnect with some of his favorite icons from his youth: Mission Impossible, The A-Team, Star Trek. The work is cool; getting paid to do it is even cooler.

“I really hope I’ll get to do the next Star Wars, too,” he says. “I’d also like to score the right heist film, something like Ocean’s Eleven. But mostly, I just hope I get to keep doing what I’m doing. I love the work so much, it’s so fun and I get to work with great, ridiculously talented and creative people. I’m super lucky.”

Just about everyone working in media writing Echoes that sentiment. The best realize that they have to keep the relationship between music and business in proper perspective.

“You don’t want to forget you can write music for yourself rather than force your thumbs waiting on another film,” says Dickson. “Just because you’re not working on a project doesn’t mean you have nothing to do. Write songs, build a library, work on your piano scales. There’s never an excuse to just sit by the phone.”

Liberation Records’ vice president of film music for Sony is music supervisor, re-recording soundtracks for movies, including last year’s big-screen version of 21 Jump Street. He got started by working as an unpaid intern for a year. “There’s so much competition and relatively few jobs,” Lehman says. “Start out trying to connect with people doing the job you want. Do your research about them, their job, what it entails. Understand copyrights, labels, how publishing works. So if you get that opportunity come prepared.”

Part of coming prepared also involved being adaptable and cognizant of the fact that big-screen films aren’t the job you want. Do your research about them, their job, their niche in scoring trailers and commercials for movies, shows, and games with a production company whose name hints at its aesthetics: Louder Productions Music. So when you’re getting pummeled by trailers for World War Z, Call of Duty, or The Bourne Legacy, that’s his handiwork.

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I t’s a tremendously uncertain time for everyone in music and arts, with the old revenue models based on television networks and movie studios deteriorating and the online world exploding in a Wild West frenzy. Dickson likens it to standing on the edge of a cliff, where the bottom is unseen. Still, opportunities beckon.

“I’m bullish on the future because the need for human beings to connect has never been stronger,” says Boardman. “We’re so fragmented and disassociated, and art is a means to connect on a human basis with other individuals. So the value and importance of artists within smaller communities will rise. Not in a pop-star way of one to many. It will be more like one to one, or many to many.”

“Everyone I know who makes a living at music does everything. That’s kind of the new model.”

You hear a lot of doom and gloom about the music business, but not from Alan Ett, ’75, who recently joined the Frost School of Music’s advisory board. Ett runs AECG, a group of five companies that does everything from composing and producing soundtracks to licensing music from its libraries for movies, shows, and commercials.

“Twenty years from now, this period will be remembered as a seminal moment when everything changed,” Ett declares. “The opportunities are huge right now because people are consuming more music in more ways than ever before. I’m ecstatic about where we are. When there were three TV networks, people talked about the 500-channel universe that was coming. Excuse me, it’s 5,000 channels, and they all need music. So while the price per unit may be going down, the opportunities for quantity are off the charts.”

Of course, the other side of that equation is that there are more entities trying to provide that music than ever before. When Ett started his music-library business in the 1990s, it was a niche with a handful of companies. But as CD sales began plummeting in the 2000s, licensing music for film and television emerged as one of the industry’s last reliable revenue sources.

“Before, if you wanted a piece of mariachi music, you’d call me and we’d have it,” Ett says. “Now they can call every label in Mexico, too.”

Other things have complicated soundtracks, too, especially with commercials. It used to be standard operating procedure to recreate popular songs or artists with sound-alike recordings, or to record new music in the style of well-known stars. After a series of court rulings involving Tom Waits, the Black Keys, and others, however, that’s no longer allowed.

“We need to prepare students to be entrepreneurs and be savvy,” he says. “I sure didn’t know anything about contracts, record deals, distribution or music licensing when I got out of school. But it’s never been easier to make a living in music. Look at Chuck Berry, Howlin’ Wolf, and Bo Diddley. There was no internet then, and it was still tough.”
Chris Boardman, assistant professor of professional practice in the Department of Music Theory and Composition, is director of the Media Writing and Production Program and teaches Film Scoring and Advanced Music Editing. With a storied career of unsurpassed versatility in the film, television, and recording industries, Boardman has worked consistently in the top echelon of the entertainment industry. In addition to the Academy Award nomination he received for Tapping the Furnace, Boardman has won six Emmy Awards, 13 Emmy nominations, ASCAP and BMI awards, and multiple platinum records for his work with such artists as Quincy Jones, David Foster, Steven Spielberg, Barbra Streisand, and Josh Groban. His diverse credits include composing the score for Mel Gibson’s Payback, arranging for Marx Joe Black, orchestrating Chaplin: The Musical for Broadway, and releasing recordings as a solo artist. Boardman is the founder of a social media consulting business and at the forefront of the fast-moving online media space.

Christopher L. Bennett, B.S.E.E. ’95, M.S. ’97, Ph.D. ’09, research assistant professor in the Music Engineering Technology program, teaches psychoacoustics and works with faculty and students on a new interdisciplinary project investigating the impact of auditory bioengineering and works with faculty and students on a new interdisciplinary project investigating the impact of auditory bioengineering and human factors in simulated clinical settings to improve patient outcomes. Bennett is a founding partner of OygoSound, LLC, an audio development consultancy group, and a member of the Audio Engineering Society and the American Association for the Advancement of Science. His articles have been published in Anesthesia & Analgesia, Journal of the Acoustical Society of America, and Journal of the Audio Engineering Society.

Dorothy Hindman, B.M. ’88, D.M.A. ’94, assistant professor of composition, is a recipient of the Almosi Qu Choral Composition Award, Nancy Van de Vate International Composition Prize for Opera, and International Society of Bassists Solo Composition Competition. Critics have described her music as “intense, gripping, and frenetic;” “sonorous and affirmative;” and “music of terrific romantic gestures.” Recent commissions include Prabhulalma for Empire City Men’s Choir, The Road to Damascus for the Caraval Quartet, Nine Churches for the Corona Guitar Quartet and Lithuanian Sinfonia, and Tapping the Furnace for Evelyn Glennie, Stuart Gerber, and Scott Deal. Hindman was awarded a Seaside Escape to Create Residency in 2009; she also was a visiting artist at the American Academy in Rome and a resident composer at the Vaja International Centre for Composers in Sweden during 2005. A native of Miami and graduate of the Frost School of Music, she writes for The Miami Herald and South Florida Classical Review and hosts a weekly radio show on WVUM.

Bryn Hughes, assistant professor of professional practice in the Department of Music Theory and Composition, teaches freshman and sophomore music theory courses in the Frost School of Music’s newest full-time faculty began in August 2012. With experience to choral music education, these outstanding musical leaders add critical mass in an array of key musical disciplines and are propelling the school toward new levels of achievement and excellence.

Corin Overland, assistant professor of professional practice in Choral Music Education, teaches choral conducting, choral literature, and secondary choral methods. Overland received a Ph.D. in music education from Temple University, M.M. in choral conducting from University of Missouri-Kansas City, and a B.A. in music education from Gustavus Adolphus College in Minnesota. A popular guest conductor and clinician, Overland taught choral music at the secondary level for 14 years in Minnesota, Maryland, and Missouri, and holds multi-ple teaching certifications in choral, instrumental and general music. Prior to his doctoral work, he served as director of Choral Music at Punahou Academy in Honolulu, Hawaii. Overland’s research interests include the history of music education organizations, integrated-arts school reform models, and the effects of musical training on physical coordination and timing. He has presented research nationally and internationally and is published in the Journal of Research in Historical Music Education and the Music Educators Journal.

John Hart, visiting lecturer in jazz guitar, is one of the most prolific and versatile guitarists on today’s music scene. He has headlined at jazz festivals such as Montreux, Edinburgh, and Vancouver; released eight CDs as bandleader on major labels; appeared on over 100 CDs as a sideman; and worked with organist Jack McDuff for 16 years. Hart has performed with the Maria Schneider Orchestra for the past 20 years. The John Hart Quartet, formed in 1992 with Chris Potter, toured extensively for seven years, was featured on NPR’s JazzSet, and recorded for Concord. Hart has also worked with Jimmy Smith, James Moody, Jon Hendricks, Brian Blade, Larry Goldings, Lizz Wright, and Hilary Kole. He is featured on soundtracks including HBO’s Sex in the City and on A Prairie Home Companion with Garrison Keillor and the band Pink Martini (2011, 2010).
Robynne Redmon, mezzo-soprano and visiting professor of vocal performance, will join the Frost School of Music’s full-time faculty as assistant professor in August 2013. Critics have hailed her “glorious singing, intense acting, excellent phrasing, ardent tone, splendid shading, and solid coloratura and excellent artistic sense” (Dio Orfeo) and praised her “tracemint of pitch, honiness of tone, abundant animal spirit, and unerring dramatic intelligence” (Newsday). Redmon has performed leading roles with major opera houses, including The Metropolitan Opera (Maddalena in Rigoletto, Marina in Boris Godunov, Suzuki in Madama Butterfly and Fenena in Nabucco), Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Berlin State Opera, Opera de Marseille, Minnesota Opera, and Montreal Opera. A respected interpreter of modern music and creator of new roles, Redmon performed in world premieres of Madame Mao for San Francisco Opera, and Harry Milh and Esther for New York City Opera. Equally at home in recital and concert, she has appeared and recorded with symphonies worldwide.

Kevin Short, bass-baritone and visiting professor, will join the faculty in August 2013 as assistant professor of vocal performance. His wide range of repertoire has won him roles at the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, and Opera Comique in Paris. Short has performed as Leporello in Don Giovanni, Mephistopheles in Faust, Escamillo in Carmen, Nick Shadow in The Rake’s Progress, Figaro and Count Almaviva in Le Nozze di Figaro, and Porgy in Porgy and Bess. He has appeared in concert with Boston Symphony Orchestra, The Philadelphia Orchestra, San Francisco Symphony, The Cleveland Orchestra, and others. Short sang with the Winter Olympics Festival Orchestra in Nagano, Japan, during opening ceremonies. He received his training at Morgan State University, Curtis Institute of Music, and Juilliard School of Music Opera Center. The recipient of numerous awards and grants, Short was a competition prize-winner in Metropolitan Opera National Council Auditions and the Opera America Competition.

Please visit www.music.miami.edu for additional faculty announcements throughout the upcoming year.

Alan Johnson Receives Phillip Frost Award for Excellence

A

ilan O. Johnson, B.M. ’82, assistant professor of vocal performance and program director for the Frost Opera Theater, was awarded the 2012 Phillip Frost Award for Excellence in Teaching and Scholarship at a Frost School of Music faculty meeting in August. Johnson has led numerous opera, music theater, concert, and dance works by today’s most innovative composers, including Richard Brooks, Douglas Cuomo, Tina Davidson, Anthony Davis, Philip Glass, and Michael Terke. His work has garnered awards such as Drama Desk, Obie, and Joseph Jefferson Award for Outstanding Music Direction. He is the music director of the John Duffy Composers Institute at the Virginia Arts Festival. Performances at venues across the U.S. include American Repertory Theater, Brooklyn Academy of Music, New York City Center, Lincoln Center, New York Shakespeare Festival, Long Wharf Theater, and Spoleto Festival USA and Italy. Active in New York City since 1989 as a vocal coach and pianist, Johnson has prepared and collaborated with singers holding international engagements. As a soloist and collaborative pianist, he has performed at such venues as Alice Tully Hall and the Walker Art Center. Johnson conducted the Frost Opera Theater/Frost Symphony Orchestra’s winter 2013 production of Mozart’s Die Zauberflote (The Magic Flute) and premiered Charles Bergonzi’s Die Zauberflote (The Magic Flute) and premiered Charles Bergonzi’s

Carlos Alpert, B.M. ’83, associate professor and director of Undergraduate Music Education, was a featured speaker at the 2012 Mainly Mozart Festival in Coral Gables. They also performed their own duets and friends program in UM Quellen Hall in September to celebrate their 20th anniversary and performed at Festival Miami. This spring the Bergonzis traveled to Buffalo, New York to play two concerts in the prestigious annual Blue Beethoven Quartet cycle. Concerts in Colorado and Georgia round out their spring 2013 schedule.

Teresa Blanchard, artistic director of the First School’s Henry Mancini Institute, composed the music for a new opera, Chap- pey, based on the story of prizefighter Deke Griffin. It will premiere June 2013 at Opera Theatre of St. Louis. His new jazz CD, Magnetic, is scheduled for release by Blue Note in May 2013. Jean Challen, assistant professor of theory and composition, co-authored A Critical Approach to Sight-Singing and Musical Style (Hayden McNeil), contributed the chapter on music theory research to the second edition of Sang-Hie Lee’s Scholarship Research For Musicians (McGraw Hill), and co-authored Aural Skills in Context to be published by Oxford University Press later this year. Challen’s research on semiotics applied to film music was presented at the International Conference on Film Music Semiotics at University of Edinburgh. He also presented at the Music and the Moving Image Conference at New York University and the National Association of Schools of Music Conference in San Diego. Challen has been appointed to the board of the prestigious Music Theory Southeast Society. He is working currently on three essays for the book Music in the Social and Behavioral Sciences: An Encyclopedia (SAGE Reference) and composing the soundtrack for the feature-length film El Espanol, directed by Felipe Enriquera.


Tim Connor, trombone, recorded Thomas Stepper’s Transcription for Trombone and Orchestra in November 2012 with the BRNO Philharmonic Orchestra and Frost alumna Zos
Professor of music theory and    Cathy Ledger,    director of the Music Engineering Technology program, was awarded a $30,000 grant from the Grammy Foundation of the National Academy of Recording Arts and Sciences (NARAS) to support a ten-year research project exploring infant response to rhythm. As keynote speaker for the 34th Dies Natalis celebration at the University of the Netherlands Antilles, she presented, “What is music and the importance of music as a co-writer in the lives of people.” In 2012 de Eraldi was invited to be a guest co-editor for a special issue of the peer-reviewed clinical journal Music Therapy Perspectives exploring music and neurodevelopment.

Alberto De La Reguera was busy arranging for several ensembles in the Frost School including a panel at the Frost School of Music’s Wind Ensemble, the University of the Netherlands Antilles in 2013 with Miami Clarinet, a quartet with Latin music: a global wind and Wales Walsh BM ’98, MM ’99, and Daniella Wooley saxia, DMA ’11. She also performed with Orchestra of the Music at the closing concert of Nuori Spettacoli Music in Rome, Italy, in October 2012; and presented “Clydopter” by Victoria Bond, “Semi Rome” by Thomas Sleeper, and the U.S. premieres of “Pulseasymmetry” by Charles Mason at Symphony 2012. This season she performed at the South Florida Classical and presented a workshop for the Greater Miami Youth Symphony. She also continues to review for South Florida Classical Observer and The Miami Herald and hosts a weekly radio show, “The Po Mo Show,” on WJCT 90.5 FM.

Trudy Kane, associate professor of flute, directed an article “Vibroco” in The Flute’s Handbook, A Pedagogical Anthology, Volume 2. She was the featured artist at the Midwest Flute Festival in April 2012. This season she performed several chamber music concerts at Festival Miami and joint recitals with guest artist Mary Karen Chardy and pianist Santiago Rodriguez. She hosted a series of flute master classes and will perform in the National Flute Association’s International Convention and perform with her students on a featured concert. Kane and her students were also included in the flute Music News section of Flute Talk magazine.

Thomas Beck, associate director of bands and director of the Frost Band of the Hour, was invited by the Italian government to travel to Port-au-Prince last January to work with students in an Interpretation, “performing Schubert’s Quintet with two cellos.”

Dorothy Watson, BM ’58, MM ’92, associate professor of composition, has enjoyed the performance of her work in Atlanta, Raleigh, Orlando, and New York City. Mechanism was presented by the Frost Flute Ensemble in November and performed at the Florida Music Educators Association conference in January by Harrows, written for the Frost School of Music, was presented at the Florida Music Educators Association conference in February by currently completed commissions for Ensemble FORO of Portugal, and Mikold Anderson, winner of the 2012 Frost Symphony Orchestra, Texas Christian University Band Camp, Interlochen Music Camp, and performance at the Greater Miami Youth Symphony. Her first solo CD, Tapping the Piano’s Silence, will be released this spring on the Innova label. She also continues to review for South Florida Classical Observer and The Miami Herald and hosts a weekly radio show, “The Po Mo Show,” on WJCT 90.5 FM.

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Honoring Legendary Teachers and Musicians for Longtime Service

2013 marks some exciting new beginnings for the Frost School of Music, including groundbreaking on the Patricia Louise Frost Music Studios and the expansion of the Stamps Music Scholars programs. It also marks the retirement of several legendary faculty members who cooperatively built the Frost School into what it is today.

Many of them began their careers here as students. Larry Lapin, B.M. ’65, M.M. ’71, director of the Jazz Vocal Performance program, was invited back to teach in 1968.

“The enrollment was up at U/M, and they needed someone to teach,” Lapin recalls. “Music Theory and Composition Chair Cliff Williams polled the faculty, and a bunch of them came up with my name. It was adjourned but full time right from the get-go.”

Whit Sidener, B.M. ’69, M.M. ’72, chair of Studio Music and Jazz and director of the Jazz Instrumental program, joined the faculty in 1972, and René Gonzalez, B.M. ’71, M.M. ’73, D.M.A. ’83, program director of guitar, joined the faculty in 1979.

Other faculty came from further reaches. Frank Cooper arrived in 1983 from a lengthy stint at Butler University in Indianapolis, becoming research professor of musicology in 1997. Cooper, well beloved for his courses, recitals, and community lectures, says, “I think that I may hold the Frost School of Music record for the number of different courses taught—24!”

Luciano Magnanini came from Italy after winning the bauxum audition for the Miami Philharmonic and was invited to teach at the University of Miami in 1981. From positions in Texas and Illinois and served as chair of the Keyboard Performance Department for 27 years, these reciprocal relationships were key to developing his own professional interests. A composer and jazz pianist, Floyd specializes in new music. His concert at Roulette (NYC) in 2011 featured his compositions for Yamaha Disklavier exclusively, and he has released six CDs of his music. For Floyd, “being accepted as an unofficial member of the Department of Studio Jazz and Music Theory and Composition provided me with years of stimulation and satisfaction.”

Collegial connections are also among the most precious for Gonzalez, and the couple of years he spent touring throughout the southeastern United States with his former teacher Juan Mercadal as a duo are among the highlights of his career. “He was my mentor and leader, my colleague and close friend,” Gonzalez says.

Gonzalez also equally values his relationships with his students, noting that “over 34 years, I’ve taught a lot of students. There are so many experiences that I’ve had personally with them, not only in teaching music, but life lessons. Those are the things that I find really gratifying, and that have enriched my life and taught me things.”

Frank Cooper views teaching as “instilling the love for learning about music.” Deborah Schwartz-Kates, chair of the Musicology Department, recognizes that Cooper is a remarkable teacher and an extraordinary colleague. “His concern for the students of this school is paramount,” Schwartz-Kates says, “All of us will miss him.”

To Cooper, his students are his legacy, and from them comes his validation. “Few aspects of my teaching have mattered more to me than the gratitude expressed by my students for what they learned.”

Floyd echoes this sentiment: “They are my greatest pleasure and legacy, and I am especially proud to have made them aware of the music of our time!”

During their tenure, Cooper, Kam, Lapin, Magnanini, and Sidener have all been recognized with the Philip Frost Award for Excellence in Teaching and Scholarship. “The committee is made up of former recipients of the award and colleagues. To be thought of that way by those people is a big deal to me,” says Lapin, who estimates that 80 to 90 percent of his graduates are working in music, which means he’s been doing something right.

“I have been so fortunate to have had the privilege to be able to be interact with Larry and Whit as my professors, fellow performers, and colleagues,” says Rachel Lebon, a professor in Lapin’s program. “I got to watch and learn as they inspired countless young vocalists and instrumentalists who are now making their mark in the world of jazz performance and jazz education.”

“We’ve had so many great students that I’d be afraid to mention one and then leave one out,” remarks Sidener.

“’And I don’t take credit for them. They were my students, they were everybody’s students, they were their own students. They don’t really work out, I’ll become a deejay’!”

Larry Lapin

Whit Sidener

René Gonzalez

Dennis Kam

Luciano Magnanini

J.B. Floyd

Deborah Schwartz-Kates
Gary Lindsey, M.M. ’79, professor of jazz and music education, also appeared in the Jazz Education Network conference in January 2012. Recent performances include multiple performances with both the Miami Saxophone Quartet and also with the South Florida Jazz Orchestra (with special guest Ken Peplowski). New commercial work includes arranging 14 titles for Verve recording artist Natalie Cisla, produced by Rudy Fenta; Lindsey is also a conductor and associate producer on the project. The Miami Saxophone Quartet released its fifth CD, Pour a Kid of Kind.

Brian Lynch, assistant professor of jazz trumpet, mastered two new recording projects in 2012: spring 2013, his trumpet all-star session with Doug Douglass, Dean Jones, and many other top jazz trumpeters that is an exploration of the music of Woody Shaw in Latin Jazz (“Nakeda Latino”) and a quartet project with guitarist Zdenek Rath and drummer Frank Fusari. Recent performances include multiple performances with the Miami String Quartet released its CD, ‘Radiate’ in March 2013. She was awarded the 2012-2013 “Distinguished Service Award” by the Florida American String Teachers Association in October 2012. In June, her arrangement for string quartet of “Babar, the Little Elephant” by Françoise Prévost was premiered as part of the Petite Mountain Music Festival in Michigan.

Lamont McConkey, associate professor of composition, received numerous awards and commissions in 2012-2013. His composition Performing Harlequin (winner of the inaugural International Just Wind Quintet Project) was premiered in summer 2012 at the conventions of the International Horn Society, National Flute Association, International Clarinet Association, and International Double Reed Society. It was recently performed at the Birmingham Chamber Music Society in England and published by Theodore Presser. He also had two performances of his Madrigal Crossing by Spanish Brass at international music festivals in Spain and prominence of new works by Cincinnati Vocal Art Ensemble and Chatham Baroque in Ottawa. His Haune Dance was the Grand Prize Winner of the 2012 Chatham Baroque Composition Prize, he has also submitted his work to the Red Slate Festival International Competition for Wind Ensemble Compositions. Upon Posnak’s International Student Commission as it featured in Chicago, Philadelphia, the North American Saxophone Alliance Conference, the 35th International Festival of Contemporary Music in Mexico City, the Tanglewood Institute, and a world premiere at the 2013 Naples/Water Fire Festival in Italy. He was asked to be the 2014 composer-in-residence for ensemble voci in Berlin.

Lawrence Rowen, M.M. ’87, DMA ’12, lecturer in electronic music composition, served as assistant sound designer for the play Dead Man’s Cell Phone by Sarah Rhee, presented at Miami Dade Community College Kendall Campus in November 2012. In December, his video pieces “Waterfall Tunnel” was featured on a continuing video jukebox at The Street. The Festival of Electronic Art and Performance at the Harold Cohen Gallery during Art Basel Miami 2012. Missouri’s State audio and video project “Bouquet in the Abyss” was presented at the Electro-Acoustic Barn Dance at the University of Mary Washington, and was tape piece “Curry’s Ramson Noodles” was selected for the SEAMUS Electro-Acoustic Miniatures 2012 at the Cape Cod Institute of the Arts. In May, he performed a master class and music recital at the American Prize for Choral Music as lecturer and judge at the University of New Hampshire, where he performed a performance of the East Coast Ensemble directed by pens." "The Wench of the Strudel on nursing cause using evidence of new technology in string teaching. He was invited to perform his transcription Suite Aaron for Double Bass and Piano at the upcoming International Society of Bassists Convention in June 2013 at the Eastman School of Music in Rochester, New York. He has made music education presentations and conducting appearances nationwide, including the Kentucky Music Education State Conference and the American String Teachers Association National Conference in Providence, Rhode Island. He was also invited to conduct the Florida Bandmasters State solo and ensemble conductors (South and Central divisions).

PaulPosnak, professor of keyboard studies, performed solo recitals and conducted masterclasses in California, Ohio, New York, New Mexico, Scotland, and France, in duo recitals in France (Festival St. Cées) and in Milwaukee with All-State Concerto at the University of Wisconsin. In December, he performed a world premiere of his concerto for Saxophone and Computer with the Carpe Diem String Quartet. In December he recorded an album of his new arrangements of twelve canciones of Manuel de Falla, and three of Leoncavallo’s solo piano works, for Peerless. The recording of Posnak’s 15th CD will be released in early summer. Future concerts include a concerto performance with The Kimmel Chamber Orchestra, a chamber music concert on the Mostly Mozart Series in Coral Gables, solo recitals at the National Guitar Society, in Washington, D.C., and for the U.S. Chopin Foundation in Miami, a recital and master class for the St. Petersburg/ Clearwater VMFA, and a duo recital with Sarah Lopez in the U.S. and Puerto Rico. Posnak is also a founding artistic director of the Virginia Wind Ensemble Concerto Series, which this season features artists such as Helen Donath, William Bolcom, and John Adams. His recital, “Bouquet in the Abyss,” was presented at the Electro-Acoustic Barn Dance at the University of Mary Washington, and was tape piece “Curry’s Ramson Noodles” was selected for the SEAMUS Electro-Acoustic Miniatures 2012 at the Cape Cod Institute of the Arts. In May, he performed a master class and music recital at the American Prize for Choral Music as lecturer and judge at the University of New Hampshire, where he performed a performance of the East Coast Ensemble directed by pens." "The Wench of the Strudel on nursing cause using evidence of new technology in string teaching. He was invited to perform his transcription Suite Aaron for Double Bass and Piano at the upcoming International Society of Bassists Convention in June 2013 at the Eastman School of Music in Rochester, New York. He has made music education presentations and conducting appearances nationwide, including the Kentucky Music Education State Conference and the American String Teachers Association National Conference in Providence, Rhode Island. He was also invited to conduct the Florida Bandmasters State solo and ensemble conductors (South and Central divisions).

Upcoming projects include premiers of a commission by David Maslanka for saxophone, trumpet, and piano and participating in a CD project featuring South American saxophonist and composer Santiago Rodriguez was chairman of the American Prize for Choral Music as lecturer and judge at the University of New Hampshire, where he performed a performance of the East Coast Ensemble directed by pens." "The Wench of the Strudel on nursing cause using evidence of new technology in string teaching. He was invited to perform his transcription Suite Aaron for Double Bass and Piano at the upcoming International Society of Bassists Convention in June 2013 at the Eastman School of Music in Rochester, New York. He has made music education presentations and conducting appearances nationwide, including the Kentucky Music Education State Conference and the American String Teachers Association National Conference in Providence, Rhode Island. He was also invited to conduct the Florida Bandmasters State solo and ensemble conductors (South and Central divisions).
The Pulse of What’s Possible

FROST FACULTY MEMBERS

Maggie Donaghue, a clarinetist, and Andrew Flavin, a violist, first met while playing in the orchestra for the Miami City Baller. After getting married and having two sons (now 10 and 12 years old), they decided to explore their shared love for playing chamber music. So they drafted pianist Marina Rachubkina, D.M.A., ’10, and Pulse Chamber Music was born.

Of course, that’s a highly unusual configuration for chamber music, and they quickly ran up against the fact that there’s just not much in the way of chamber repertoire for violin, clarinet, and piano. Undeterred, they decided to see if they could inspire new compositions. So they used social media to issue a call for scores in May 2012, to surprisingly vigorous response.

“It was amazing how far and fast that circulated, especially on Twitter,” Donaghue says. “We were hoping for a few submissions, but just about 100 came in from all over. We got a great response and some terrific music, which was exciting.”

After spending the second half of 2012 considering the submissions, Pulse began debuting selected works from the call for scores in February, with more scheduled for April and later in 2013. The trio is booked through next season and beyond, and which Pulse the perfect complement to the musicians’ other projects—even if some arts presenters are proving hard to win over.

“That’s the biggest challenge, the presenters, because we’re not typical,” Donaghue says. “Where money is tight for everybody, it’s easier to book a more standard piano trio or string quartet because those have a monumental repertoire that speaks for itself. We just have to work harder to make it as engaging as possible. Variety and how we interact with the audience, those are both very important.”

In that sense, Flavin’s and Donaghue’s work as teachers was the perfect primer for an unconventional group that necessitates an ongoing education process for audiences.

“In the classical field, you really have to create your own opportunities,” says Flavin, who is also resident conductor of the Frost School’s Henry Mancini Institute Orchestra and a player in the Bergonzi String Quartet. “Maybe the one percent can sit back and let opportunities come to them. The rest of us have to be out there, communicating online as well as in the marketplace. There used to be a time when those thought of as mutually exclusive. You had your great artists and those who were market-savy, both looking askance at each other. But they go hand in hand, now more than ever.”

Getting Pulse launched has been inspiring in ways that spill over into Flavin’s and Donaghue’s educational mission at Frost.

“We have a mandate from the school to create a climate for students to have success, and this is a gratifying example of what’s possible,” Flavin says. “I tell students they’re communicating every moment onstage, that we’re not typical,” Donaghue says. “Where money is tight for everybody, it’s easier to book a more standard piano trio or string quartet because those have a monumental repertoire that speaks for itself. We just have to work harder to make it as engaging as possible. Variety and how we interact with the audience, those are both very important.”

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“We have a mandate from the school to create a climate for students to have success, and this is a gratifying example of what’s possible,” Flavin says. “I tell students they’re communicating every moment onstage, that we’re not typical,” Donaghue says. “Where money is tight for everybody, it’s easier to book a more standard piano trio or string quartet because those have a monumental repertoire that speaks for itself. We just have to work harder to make it as engaging as possible. Variety and how we interact with the audience, those are both very important.”

In that sense, Flavin’s and Donaghue’s work as teachers was the perfect primer for an unconventional group that necessitates an ongoing education process for audiences.
Class Notes

1950s

Charles Clark Bell, B.M. ’56, is a retired after 33 years of teaching music education at Florida Atlantic University where he taught piano, theory, and composition. He is a member of the National Symphony Orchestra’s Young Soloists’ Conducting Program and director of the Columbia College Choir, which performed the premiere of The Proms and The Essential Springs. This year he has conducted on multiple Springsteen albums, including Working on the Line. She will continue conducting in the Florida Keys and enjoys boating, swimming, dancing, and playing piano. She also continues to play clarinet professionally and travels.

Robert Br. Crane, M.M. ’71, is president of Pianoforte Music Corporation. He is producing a new album of BTH the voice ensemble in Rova de Janeiro and recently asked the North American institute of Musical Publishing, the largest music company in the Middle East. He won Broadcast Music Inc. an award of the year in 2005 and Gold and Platinum awards from the Recording Industry Association of America for his work with Dr. Jon, Black Eyed Peas. Clara, and Florida Rida. Joe Dodato, B.M. ’71, M.M. ’89, is a trumpeter and director of the Musician of the Year. He was inducted into the Sunnyside Jazz Hall of Fame in 2013.

Danny W. Anderson, B.M. ’72, is professor of the percussion department at Berklee College of Music. He is enjoying his 41st season as the percussionist with the Boston Symphony Orchestra. He will be accompanied by a recent graduate of Virginia. North Carolina, South Carolina, Georgia, and Arizona. Anderson also conducts the percussion department at Palm Beach Atlantic University. He has been a member of the university orchestra and was featured on the Boston Lyric Opera and Caramo Singers of Boston. Andrea Cattolico, B.M. ’72, DMA ’02, is an accompanist, coach, and adjunct professor of music theory at Palm Beach Atlantic University and the School of Music at Florida Atlantic University. She has been the associate conductor of the Lake Mohawk Arts Festival and the St. Martha’s-Yamaha Concert Series in Miami Shores, Florida. She received her M.M. from Florida State University.

Leslie Withers-Wilson, B.A. ’70, M.A. ’72, has been active in the church music program, playing and serving as a cantor. She has performed as a soloist and concert hall musician. She is currently serving as organist at the Methodist Church. She is a member of the American Federation of Musicians. She has served on the executive board of Local 257 of the American Federation of Musicians. She is a member of the National Association of Recording Artists and has served as the executive director of the National Symphony Orchestra. She is a member of the American Federation of Musicians.
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Francis M. Accord Anderson. B.M. ’90, is the chief of arts education at Miami-Dade County Cultural Affairs. She won the 2012 IMPACT Award, presented by Parent to Parent of Miami, which honors individuals in the Miami-Dade community who are dedicated to improving and promoting initiatives that benefit children and adults with disabilities. A proud wife, mother, and classically trained flutist, Anderson enjoys fiber arts, photography, creative writing, and culinary arts. Cheng “Yangle” Chang, M.M. ’90, DMA ’94, is a director of music technology and professor of music at Lesley University in Cambridge, Massachusetts. A composer, Chang is also actively engaged in local and international social service projects and oversees a medical practice in the San Francisco Bay Area.

Analog, B.M. ’90, is a busy founding and directing Miami Arts Charter School, which will open its new campus in 2014.

Chris DeRosa, B.M. ’90, released his sixth CD, Shadow. He was featured in Roland Ruby’s short film, You Roland Ruby! and has been performing live with Electrict Buddha. Flynch/Fetch, KTCO, Nalu Rejon, Renee Ruth, Rob Dacey, Dolphins, Roland Ruby, Mordecai, and Exotic Robbotz. He recorded drum tracks for Brenda Cottrell, who has also played with Duane Eddy, Waddy Wachtel, and Linkin Park.

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Jennifer Lee Ladkani Fryns, B.M. ’90, is vice president of Latin Pulse Music, a leading Latin music company in Los Angeles. She recorded voice-over and industrial sound effects for commercials, television, and film.
Florida, she is a member of the Florida Higher Education Arts Network.

Gerhard Goller, B.M. ’93, is a freelance musician with whom he has performed in California. He is the producer, editor, arranger, vocalist, and trumpeter for a newly released CD, <i>Ecology: Redbud</i>. Goller is also working on a Scott Joplin tribute album where his band, The Jopliners, will be releasing its third album in 2013.

Andrew H. Chasson Johnson, M.M. ’95, is assistant professor of music business and management at Berklee College of Music. He recently interviewed Gloria Estefan at Berklee’s Teach In On Teaching Seminar and lectured on entrepreneurship at the Marché International du Disque et de l’Édition Musicale (MIDEM) Conferences in France.

Stephen H. Hohensee, B.M. ’95, is director of bands at Flanagan High School in Pembroke Pines, Florida. He was recently awarded the Oliver Hobble Award for superior band performance and service to music education. Under his leadership the Flanagan Wind Orchestra has won several awards, including the 2011 National Championship title at the Marching National Adjudicators Invitational. Hohensee is a member of the Florida cartridge and has been with the Army Band for 27 years. As a representative for the Army Bands Advisory Council, he provides technical assistance to Army Bands nationwide.

Jason Sutter, M.M. ’95, is the drummer for Marilyn Manson and currently on a world tour. He recorded on Manson’s current Grammy-nominated record, <i>Born Villain</i>. In the last year he has released a new album featuring new music and was nominated as best solo/duo pop music in 2005 and 2006 by thePLAIN Feats Arts Council. Garcia is married and a proud father to four children.

Eric C. Hoghen, B.M. ’96, Ioves in Austin, Texas, where he plays drums for American singer-songwriter Jason Isbell, The Albatross Band, and many others. His playing is endorsed by Sabian Cymbals and Heads and Berg Manufacturing Co. Hoghen has conducted and recorded music for the Percussive Arts Society (PAS) and National Association of Music Merchants (NAMM), and he is a member of the PAS Drum Set Committee.

Cheri Rose Katz, B.M. ’96, has extensive operatic experience. She resides in Germany and is known for her roles at the Oper Stuttgarter Berlin, where she has performed more than 100 times. Additional appearances include the world premiere of Antonin Coppola’s <i>La Coque</i> at the Haymarket and voices in <i>Ernani</i>, <i>The Magic Flute</i>, <i>La Cenerentola</i>, and <i>Don Carlo</i> Katia is an internationally renowned artist of various competitions, a five-time grant recipient from the Gerda Lerner Foundation, and a winner of the Khamara/Canusa International Voice Competition.

ClassNotes

Class Notes

Championships in Hawaii.
in multiple seasonal Disney bands
Disney Event Group in Orlando, where
years with The Walt Disney Company .

Belgium, Guayaquil, Ecuador. He is
honorary consul of the Kingdom of

Firth Sticks, Aquarian Heads, and
endorser for Zildjian Cymbals, Vic
featuring Dave Samuels. He is an

Brett Simons

Jorge Saade-Scaff

Marko Marcinko

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Podium Prowess Yields Distinguished Appointments

TWO ALUMNI OF THE Instrumental Conducting Program at Frost earned prestigious conducting appointments with major performing arts institutions this season.

After serving as assistant conductor of The Philadelphia Orchestra for a year, Cristian Măcelaru, B.M. ’93, was named associate conductor, describing the promotion as “an incredible endorsement coming from one of the finest orchestras in the world.” Other recent accolades include the 2012 Sir Geogrt Solti Emerging Conductor Award and his Chicago Symphony subscription debut as a replacement for Pierre Boulez.

Măcelaru views the role of a conductor as “the facilitators for every member of an orchestra to perform their best, in a unified interpretation, and at the same time bring the inspiration that drives the performance in the right direction.”

Born in Romania, Măcelaru first played the violin. He embarked on his conducting work while studying at the Frost School.

“I felt limited as a violinist,” he explains. “The vast symphonic repertoire is of so much more interest to me than the violin solo works. And I wanted to be the one creating an interpretation that justifies the composer’s wishes, helping both musicians and audiences alike gain insight into a specific style or work.”

Măcelaru was previously a conducting fellow at Tanglewood Music Center and Aspen Music Festival and served as assistant conductor at Dallas Opera. He made his Houston Grand Opera debut in 2010-11.

Zoe Zeniodi, D.M.A ’10, A.D. ’11, was named assistant conductor for the Florida Grand Opera at the start of the 2012-2013 season. Conducting openings at opera companies are rare; there were 80 applicants for this position, and 15 were invited to audition.

“It was a tough and demanding audition that in-...
Krzysztof Dutkiewicz, B.M. ’99, M.M. ’01, is currently a teacher of violin and chamber music at the Ateneo de Madrid and performed with the Orta Latin Jazz Quartet. He is working on an album with the Araya Orkest’s Latin Jazz Ensemble. He has performed at the Festival of Ancient Music Creative at Sony Pictures Animation, the Venice Beach Band, and other venues such as Tobacco Road. He also performs with solo projects such as The Internship, Impossible IV, Captain Phillips, and Captain Phillips. He has received the new Internet TV series Clariz’s World. He also performs with radio bands Sigmund Floyd (a Pink Floyd tribute band) and Predator, works as a television actor (Born Notice, Bossa, America’s Most Wanted), and has had a featured role in the Warner Bros. film Root of Ages, performing as the voice of the character. He performed with Porcelain Black at the Venice Beach Band. Opiela also teaches guitar, bass, and piano online. He is endorsed by Warwick Guitars, Fender Basses, and Sire Slapsticks.

Kier Lehman, B.A. ’03, is a senior audiovisual systems designer for WestBeach Reed Lasky, where he designs systems for performing arts centers in Pennsylvania, Ohio, Arizona, Minnesota, New York, Tianjin, Beijing, and Shanghai.

John Hageman, M.M. ’01, is a voice professor of music at Bradlee Central High School in Manchester, New Hampshire. He received the 2011 New Hampshire State Music Director of the Year award. He is a deposition reporter for the Massachusetts State Bar Association and is working on an album with the Araya Orkest’s Latin Jazz Ensemble. He has performed at the Festival of Ancient Music Creative at Sony Pictures Animation, the Venice Beach Band, and other venues such as Tobacco Road. He also performs with solo projects such as The Internship, Impossible IV, Captain Phillips, and Captain Phillips. He has received the new Internet TV series Clariz’s World. He also performs with radio bands Sigmund Floyd (a Pink Floyd tribute band) and Predator, works as a television actor (Born Notice, Bossa, America’s Most Wanted), and has had a featured role in the Warner Bros. film Root of Ages, performing as the voice of the character. He performed with Porcelain Black at the Venice Beach Band. Opiela also teaches guitar, bass, and piano online. He is endorsed by Warwick Guitars, Fender Basses, and Sire Slapsticks.
Knappor, B.M. '07, a freelance teacher in Boston, has been commissioned to write two arrangements for the Boston Symphony Orchestra and Lima/Berklee College of Music. She teaches arrangement at Souza for Jazz Sinfonica, a Brazilian orchestra, at the Canoa prize for best soundtrack for the short film "Dark Thirty" (DOTH Entertainment, 2012) and "Zero, Zero," a work for the Bethel College Orchestra and Huntsville Chamber Winds, and has several guest-conducting engagements in the Southeast, including the 2012 Alabama All-State Band. Cara Samantha Schaffer, B.A. '06 is a singer and composer. Her pop soul album of original music Out the Door (EP) was released under her stage name Clara Samantha on iTunes in 2012. She was a constumant on American Idol Season 12. She received a golden ticket from Mariah, Keith Urban, Nicki Minaj, and Randy Jackson. Kristen L. Rasmussen, B.A. '06 is a professor of music at Northern Illinois University and Cheongju National University and Sungshin Women's College in South Korea. She is an assistant professor of cello at the University of Southern Mississippi. She has won numerous music competitions in Canada and the United States, and as a member of the Bras Camerata she has performed at the White Nights Festival in Russia and in Serbia and Switzerland. Marie-Elaine Gagnon, B.M. '08, and a proud mother of their daughter, Aria, born June 22, 2011. David Kassler, D.M.A. '04, euphonium, also received a commission officer of the year for the United States Air Force Band. Ryoji Yamaguchi, M.M. '07, is an assistanct professor of trumpet and coordinator of jazz ensembles at the University of Southern Mississippi. He has conducted workshops and masterclasses in Greece, Bulgaria, and Israel, and as a member of the Branford Marsalis Quartet, he performed with the Branford Marsalis Piano Trio in 2010. His latest album, a work for the Studio K Trio, was released in 2012. It was included in Duo Scorpio, a harp duo that aims to expand harp duo repertoire through commissions; a recent commission by the Chamber Orchestra of the Americas was premiered this year by Ballet Florida. The production of Masterpieces for Wind Band: Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterworks for Wind Band (Hammer Music) was one of the highlights of the year. The University of Southern Mississippi was the host of the 2013 Jazz Orchestra in the United States, and as a member of the Bras Camerata she has performed at the White Nights Festival in Russia and in Serbia and Switzerland. Marie-Elaine Gagnon, B.M. '08, and a proud mother of their daughter, Aria, born June 22, 2011. David Kassler, D.M.A. '04, euphonium, also received a commission officer of the year for the United States Air Force Band. Ryoji Yamaguchi, M.M. 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Parker Smith, B.M. ’08, has been record- ing, writing, and touring solo and with his band, Parker Smith and the Bandwidth, for the past five years. He is also a music teacher and business manager for Opus One Music in Atlanta, Georgia, which brings music to preschools and students. He teaches private guitar lessons at Buckhead Music in Atlanta and is a frequent audiovisual communications consultant at the Board of Governors of the Federal Reserve System and is treasurer of the Audio Engineering Society in Washington, D.C.

Eric Thomas, D.M.A. ’08, is an associate professor of music at East Texas Baptist University and artistically and principal conductor of the Shreveport Symphony Chamber Orchestra.

Vicente Chavarria, B.M. ’09, M.M. ’11, is pursuing a D.M.A. in early music performance and choral conducting at USC Thornton School of Music. He is an early music graduate teaching assistant. He has performed with the Lyra Baroque Ensemble, Florentia, directed the Gloria Dei Choir, and co-directed Cantates Nymphae. He has also performed with Bach-Collegium San Diego, L’Arché, and more, and was commissioned to arrange music for the Santa Fe Desert Chorale. He is published by Santa Barbara Music Publishing Inc.

Sarah Corey, B.M. ’09, M.M. ’11, is director of bands at Hialeah-Miami Lakes Senior High School. She was honored as a 2011 nominee for the National High School Band Directors of America’s “Rookie Teacher of the Year.”

Michael Feinberg, B.M. ’09, is a faculty member at the New York Jazz Academy. He hosted its annual “Rookie Teacher of the Year” luncheon.

Evan Prinsenthal, M.M. ’10, M.M. ’12, is the music director and principal conductor of the Miami Valley Youth Symphony and the Miami Valley Youth Orchestra. Evan Prinsenthal, M.M. ’10, M.M. ’12, is the music director and principal conductor of the Miami Valley Youth Symphony and the Miami Valley Youth Orchestra.

Christopher Barnes, B.M. ’09, M.M. ’11, moved to New York City to pursue a career in music and play in various ensembles and recording projects.

Kevin MacCarrick, B.M. ’09, is a band director at Carl C. Cutler Middle School in Connecticut.

Tobin Sparfeld, B.M. ’09, is a freelance conductor, editor, and musicologist who has worked with several orchestras and ensembles across the United States.

Kevin Mazzarella, B.M. ’09, is a director of chamber and vocal music at the University of Michigan and a member of the New York City Opera’s Chorus. He is also a composer and conductor of contemporary music for the New York City Opera’s Chorus.

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Vicente Chavarria, B.M. ’09, M.M. ’11, is pursuing a D.M.A. in early music performance and choral conducting at USC Thornton School of Music.幸福.
In Memoriam

Victor Stern, professor of viola and chamber music at the University of Miami from 1952 to 1984, died in Flat Rock, North Carolina, on August 29, 2012. He was 89. Stern was also director of the University of Miami String Quartet and founder and conductor of the University of Miami String Orchestra. A native New Yorker, Stern moved to Miami in 1947, and was principal violist and personnel manager of the Miami Philharmonic Orchestra for 25 years (a.k.a. the Greater Miami Philharmonic, then the Florida Philharmonic) and musical director of the International Ballet Company Orchestra for 13 years. He is survived by his wife of 68 years, Joyce; his three children: Ben Stern, Ruth Samad, B.S.N. ’69, and Jessica Beir, B.M. ’76; and six grandchildren.

Jens Naruns, a cellist in the Greater Miami Philharmonic who taught at the University of Miami from 1988 to 1981, died in Long Island on July 23, 2012 at the age of 87. Naruns studied at the Latvian National Conservatory and the Moscow Conservatory before becoming a Latvian World War II refugee. He won the Geneva International Music Competition while living in a German Displaced Persons camp. He emigrated to the United States in 1951 and was soon performing in Boston and New York City. He recorded as a soloist with The London Philharmonic Orchestra and can be heard in the theme for the 1960s television series Bewitched and on the Bee Gees’ Saturday Night Fever soundtrack. Naruns is survived by Kathryn Ellis, his companion for 34 years, and daughters Sylvia Naruns Parodi and Ingrid Naruns-Gil.

Rosanna Sidener, B.M. ’78, M.S. ’07, principal of Miami Beach Senior High School since 2007 and wife of longtime faculty member Whit Sidener, B.M. ’69, M.M. ’72, lost her courageous battle with cancer on April 15, 2013, at the age of 57. Sidener first developed a passion for music while playing violin in fourth grade. She later sang lead roles in school musicals and at church and played piano and French horn. She began her career as a choral music educator in Miami-Dade Public Schools in 1977. She served as assistant principal at Raul H.规矩 Middle School and Miami Senior High, choral director at Palmetto High School, and principal at Booker T. Washington High School before taking the helm at Beach High. Named the 2012 Florida Principal of the Year, she spearheaded Beach High’s rise from a “D” to an “A” school in just four years.

“This is a very sad day for the entire family of the Frost School,” says Dean Shelly Berg. “Rosann was an amazing and accomplished woman. A commemoration of her life and legacy will be held later this spring.”

Among the highlights of the University’s historic Momentum campaign was Phillip and Patricia Frost’s magnificent naming gift to the school. Fueled by such generosity, the Frost School has evolved into what is now widely considered the most industry-relevant center of higher music education in the nation. We invite all who believe in the Frost School and the transformative power of music to contribute to the crescendo of progress that is Momentum2: The Breakthrough Campaign for the University of Miami. With your investment in our future, there’s no limit to the noteworthy breakthroughs we’ll achieve.
The Frost School of Music broke ground on its new Patricia Louise Frost Music Studios, the first of three new buildings slated for the music campus during Momentum2: The Breakthrough Campaign for the University of Miami.

Frost MusicReach gives at-risk kids the chance to find lifelong harmony through music.