Daring with Distinction

Frost musicians in pursuit of artistic excellence and career fulfillment
I'm in a joyous mood as I read through this latest issue of Score magazine. I want to extend my sincere gratitude to my inspiring faculty colleagues for making the last decade one of the most memorable of my life. I look forward to the discoveries ahead as we continue to forge new paths. Together we have reinvigorated our efforts to complete the fundraising for our third new building, the Center for Experiential Music, and invite you to meet with much more time to practice—and the opportunity to more broadly participate in campus life activities. Students, you hear us!

While my job requires a tremendous commitment academically, musically, and “fundraisingly,” I can’t think of a more gratifying way to spend each day than as the dean of the Frost School of Music.

As it relates to the latter, I’ll be reinvigorating my efforts to develop a live-to-picture movie music experience for younger audiences. Frost School’s Henry Mancini Institute partners with the Adrienne Arsht Center to create a world-class music education program that offers opportunities for Frost students to work at Jackson’s Holtz Children’s Hospital and beyond.

New graduate puts her neurologic music therapy research to use

While our recruiting reach for top students across the globe is widening, and our student engagement and satisfaction continue to intensify.

It’s almost hard to believe that I will soon begin my 10th year as dean of the Frost School of Music. I want to extend my sincere gratitude to my inspiring faculty colleagues for making the last decade one of the most memorable of my life. I look forward to the discoveries ahead as we continue to forge new paths. Together we have reinvigorated our efforts to complete the fundraising for our third new building, the Center for Experiential Music, and invite you to meet with much more time to practice—and the opportunity to more broadly participate in campus life activities. Students, you hear us!

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Inauguration of UM’s Sixth President Julio Frenk

JULIO FRENK, a former Harvard dean who became the University of Miami’s sixth president in August, used his inaugural address on January 29 to chart a new course for the institution as it heads into its next century.

Frenk said UM must aspire to be a hemispheric, excellent, relevant, and exemplary institution to fulfill its potential by the time it reaches its 100th birthday a decade from now. “Miami has long served as a bridge between North and South America, and we can take even greater advantage of our strategic location,” the former minister of health of Mexico said during his investiture ceremony, witnessed by nearly 4,000 people inside the UM BankUnited Center, among them his predecessor, Donna E. Shalala, and his former boss, Harvard President Drew Gilpin Faust.

He challenged the University of Miami to reach for new heights by proposing a new initiative to fund 100 endowed faculty chairs between now and its centennial. He committed to the expansion of interdisciplinary collaboration across campuses to address complex challenges such as rising sea levels, and to minimize barriers for deserving students with a goal of increasing aid to meet 100 percent of financial need. He also encouraged investing in basic and applied science and engineering, and announced a new $100 million gift to support those fields from longtime UM benefactors and music school naming donors Phillip and Patricia Frost.

Frost School Delivers during Inauguration Week

MUSIC STUDENTS AND ALUMNI were prominently featured throughout Inauguration Week, providing joyous and memorable imprints at every turn. At a pre-inauguration dinner, pianist and D.M.A. candidate Asiya Korepanova shone in a stunning performance of Johann Strauss’s Os the Beautiful Blue Danube that left the audience virtually speechless. “Asiya captivated and thrilled everyone,” said Shelton “Shelly” G. Berg, Patricia L. Frost Professor of Music and dean of the Frost School of Music.

Attended by President Frenk, his wife Felicia Kasaul (director of the Miami Institute for the Americas in the UM College of Arts and Sciences), family members, dignitaries, UM trustees, senior leadership, and lead donors, the special evening was made memorable by a striking performance from the Stamps Brass Quintet and the dazzling Frost Studio Jazz Band under the direction of faculty member and D.M.A. candidate Stephen Guerrero, Jr. Grammy-winning vocalist and 1999 Frost Distinguished Alumnus Jon Secada, B.M. ’83, M.M. ’86, and recording artist Nicole Henry, B.S.C. ’00, concluded the festive evening by singing an uplifting version of whatever We Imagine with the jazz band, arranged and conducted by Shelly Berg.

‘Cane Talks Debut

The University of Miami kicked off Inauguration day with a high-tech punch and unveiled ‘Cane Talks—a series of ten-minute presentations by leading thinkers in the UM community illuminating big questions we face in the next century. Shelly Berg was one of ten invited speakers to launch the series live. There is a video recap of his presentation Revolutionizing Music Education: The Frost School at the Forefront, which encapsulates the innovative teaching approaches being used in the Frost School’s undergraduate Experiential Music Curriculum. It may be viewed at canetalks.miami.edu along with the other notable presentations.

Fabulous Fanfare

Spotlighted during the afternoon Inauguration Ceremony was the magnificent Frost Symphony Orchestra, conducted by faculty member Scott Flavin. At 47 students strong, the orchestra performed several classic proclamations plus a newly commissioned Fanfare—Toward Our New Century, composed especially for the occasion by alumnus Brian Balmares, M.M. ’00.

Tony-nominated musical theater alumnus Joshua Henry, B.M. ’96, and 2014 Frost Distinguished Alumna, soprano Elizabeth Caballero, B.M. ’99, performed a moving rendition of Bernstein’s Make Our Garden Grow with orchestra and choir, to prolonged applause. Master’s candidate and soprano Ana Collado, B.M. ’15, sang “The Star Spangled Banner,” and under-graduate violinist Micien LaiPang was featured as soloist with the orchestra in a riveting performance of Sarasate’s Zigeunerspiel (“Gypsy Airs”).

The Frost Chorale also sang the Alma Mater, as arranged and orchestrated by Professor Gary Lindsay, M.M.’79, and Stephen Guerrero, Jr. The American Music Ensemble from the Frost School’s Contemporary Program performed and prolonged the festive atmosphere for an outdoor community reception directly following the ceremony at the Lakeside Patio adjacent to the outdoor pool.

Over 200 Frost School of Music students and alumni in all were showcased during Inauguration Week, sharing their extraordinary musicianship in magnificent style.
A New Look and Sound for Frost Band of the Hour

Dean Shelly Berg, left, with Stuart Miller, UM trustee and board chair.

WHEN STUART MILLER, J.D., ’82, chair of UM’s Board of Trustees, announced a “breakthrough” gift of $55 million from his family to the University of Miami last May, the gift lifted UM over its $1.6 billion goal for Momentum: The Breakthrough Campaign for the University of Miami. The Miller family’s gift designated $50 million to build a new state-of-the-art medical education building on the campus of the Leonard M. Miller School of Medicine, and $5 million to the endowment and Patricia Frost School of Music.

The Miller family’s total giving to the University represents a more than $221 million investment in higher education and health care.

Both Leonard Miller and his wife, Sue, received honorary doctoral degrees from UM, and Stuart is a University of Miami alumnus. In addition, Stuart’s brother, Jeffrey, and brother-in-law and UM trustee Steven Siongco also graduated from the University. His sister, Leslie, is a well-known philanthropist in the community. Dean Shelly Berg said, “The Miller family has long championed the performing arts in Miami, and it is gratifying to know that they appreciate the impact that Frost musicians are making in the region and throughout the world.”

JUDI PROKOP NEWMAN, B.B.A. ’63, and her husband, Robert Newman, made a significant major donation that many great year to support the purchase of 115 new marching band instruments, plus a full set of newly designed uniforms with a sleek, reinvented image for the Frost Band of the Hour.

Judi Newman is a University of Miami trustee, alumna, and member of the University of Miami’s Entrepreneurship Programs advisory board. The Frost Band of the Hour is taking marching band to new heights with custom musical arrangements, inventive drill choreography, and revitalized focus and energy. The Newman’s generous gift jump-starts the growth of UM’s pageantry arts under the leadership of Professor of Music and Director of Athletic Bands Jay C. Rees, B.M. ’84.

New York costume designer Michael Cesarion fashioned the new Band of the Hour uniform for manufacturer Fred J. Miller, Inc. The design highlights UM’s green and orange colors, complemented by asymmetrical stripes with a crisp tailoring for impact, versality, and shimmering style. The band’s drum major, also known as field conductor, is similarly outfitted in white. The uniforms are constructed with a durable, washable fabric and removable parts, making care and cleaning much easier for students.

“Jay Rees is one of the most dynamic and innovative athletic band directors in the world,” said Dean Shelly Berg. “And this magnificent gift from Judi and Bob Newman will empower a sound and style befitting Miami Hurricane athletics and the great work of Professor Rees and his students.” To view photographs and game day video, visit bandofthehour.org.

Bobby Dukoff Endowed Jazz Scholarship Announced

A LEGEND IN THE HISTORY of the jazz and popular saxophone, Robert “Bobby” Dukoff created saxophone mouthpieces that helped define the bright, distinctive sound of a generation of jazz recording artists such as David Sanborn, Kenny G, Michael Brecker, and scores of others including Ed Calle, M.M., ’84, M.M. ’01. His company Bobby Dukoff Mouthpieces, Inc., under the leadership of protégé and CEO Nicolas Hernandez, maintains a prominent place in the industry.

Born in 1918, Dukoff bought his first saxophone at the age of 14, and played with many big bands in the swing era, including Benny Goodman. He was a recording artist in his own right, featured on several best-selling RCA recordings. In the 1960s he was also responsible for one of the first professional recording studios in Miami, where some rock and roll hits were produced.

Last year the Frost School of Music learned from Hernandez and estate attorneys Ralph Nardi, J.D. ’99, and Mitchell Hippsman that Dukoff, who passed away in 2012 at the age of 93, and his second wife, Jeanne, who died in 2014, had established a charitable remainder trust to create a new Bobby Dukoff Endowed Scholarship at the University of Miami Frost School of Music to provide financial aid to deserving jazz students.

Hernandez announced the new scholarship on the Maurice Gusman Concert Hall stage prior to a 2015 Festival Miami concert. The value of the endowment fund is approximately $2 million. Hernandez invited jazz saxophone faculty member and recording artist Gary Keller, M.M. ’80, a friend and admirer of Bobby, to share his remembrances as part of the announcement.

“Alec was a visionary,” recalled Keller, who is also the founder of the Miami Saxophone Quartet. “He keenly understood the needs of the saxophonist in the burgeoning rock and roll era, and he designed a mouthpiece that literally reshaped the world of the saxophone.”

Keller also explained his interest in saxophone gear; the importance of mouthpieces, and how he sought out Dukoff for advice early in his career.

“Bobby spent a lot of time with me at his shop explaining the craft, history, and manufacturing process. He shared with me his knowledge about saxophone history, what he learned from his predecessors and contemporaries, and many great stories from his performing career in the swing era, Bobby was a fine player as well as a relentless experimenter and perfectionist. He was always interested in my opinion of his work and graciously helped me in my own search for the perfect mouthpiece. It turned out to be one of his older models from the ’40s that he was kind enough to offer to me from his collection, along with a very special vintage tenor saxophone that was once his, which I still play. He was incredibly outgoing and always willing to share his time and knowledge. He especially enjoyed coming to hear the sax players at the U. He had a great respect for what we did here.”

For information about how to establish a trust to benefit the Frost School of Music, please contact Cynthia Beaurepaire, Esq., UM’s Office of Estate and Gift Planning at cbcaminha@miami.edu.
Thanks to Donors, Donna E. Shalala MusicReach Program Shines

OWING TO THE GENEROSITY of a caring cadre of committed donors, the Donna E. Shalala MusicReach Program at the Phillip and Patricia Frost School of Music is shining brighter than ever.

Under the leadership of Director of Community Outreach Melissa Lesniak, Ph.D. ’95, the Shalala MusicReach Program connects 35 music majors to 600 elementary and middle school children in communities where music lessons are in short supply or out of reach financially. The youngsters quickly begin to master a musical instrument and concurrently develop focused study habits that they learn to apply in all areas of their life. Students in the Shalala MusicReach program are staying in school and moving forward to high school graduation, the ultimate goal of the program.

Michael Gordon, who has contributed over $100,000 to the program with his wife, Lynda, said, “The Shalala MusicReach program takes all involved to a better place. We all (donors, mentors, mentees) are leaving a legacy through this program.”

Richard Kriaro, a trustee for the Kenan Trust, which has contributed $550,000 to date, added, “The MusicReach program is a wonderful example of how institutions of higher education can play a constructive and critical role in the greater community. The benefits accrue not only to the young participants but also to the University students who develop crucial teaching skills. The Kenan Trust is gratified with the results of the program and is proud to be associated with it.”

Other top contributors include Phillip and Patricia Frost, who contributed $1 million in honor of former UM president Donna E. Shalala, and Patti and Allan Herbert, who have established a $500,000 endowment fund to benefit the program in perpetuity.

A gift of $5,000 provides scholarship support for one Frost mentor for a year; multi-year pledges are greatly appreciated.

New Freshman Stamps Woodwind Quintet Makes Fresh Impact

THE STAMPS FAMILY Charitable Foundation renewed its commitment to support a new incoming freshman woodwind quintet at the Frost School of Music. Five top students are receiving full tuition, room, and board for four years while enrolled as undergraduate instrumental performance majors and will perform regularly together. The new Stamps Music Scholars are: Alyssa Menz (flute), Antonio Urrutia (oboe), Dominick Metro (clarinet), Natalie Miller (horn), and Mariussa Talaku (bassoon).

To date, the Stamps Family Charitable Foundation has provided full scholarships, room, and board to 29 top music students at UM and have committed to supporting five new freshman brass students in the fall.

NOW MORE THAN EVER, building a sustainable career as a performing artist takes more than being proficient at one’s instrument. Musicians need to possess a broad set of entrepreneurial skills to market their strengths.

The Frost School of Music is addressing the challenge by launching six groundbreaking new graduate-level courses designed to prepare students for success in today’s competitive music marketplace. The classes are part of a larger initiative to update four of the school’s Master of Music degree programs in Instrumental Performance, Keyboard Performance, Vocal Performance, and Studio Music and Jazz.

NEW GRADUATE COURSE OFFERINGS:

• World of the Working Musician
• Media Creation
• Peak Performance Strategies for Musicians
• The Teaching Artist
• Communication, Publicity, and Marketing
• Repertoire Creation

Subjects include such topics as understanding contracts and writing grants, producing press kits and building websites; learning effective use of audio and video technology; developing marketing and branding strategies; exploring the psychology and physiology of being a performer; identifying how to engage a public audience; plus hands-on experience with repertoire development, improvisation, arranging, and composing.

After two years of in demand, revising the Frost School’s graduate degree program is the purview of a faculty subcommittee of the Graduate Council, spearheaded by Associate Dean of Graduate Studies Shannon de l’Etoile. Together, they are organically developing new, innovative courses designed to prepare graduate performance majors for real-world applications in conjunction with their education.

Four new courses were launched this academic year and are open to all 295 graduate students, 61 percent of whom are seeking master’s degrees. Two additional courses are set to launch Fall 2016. Already filled to capacity, students have referred to the classes as life-changing.

D.M.A. candidate Jesse Peterson, A.D. ’15, tuba performance, praises the new graduate course offerings at Frost as ‘cutting-edge’ for helping him to ‘gain a new perspective that allows me to work in an efficient way toward my musical goals.’ He adds that, “Musicians like myself have been working our entire life to perfect this craft; yet we’ve been basically in the dark about how to create our own opportunities and how to perform at our highest potential under pressure.”

The professors at Frost are incredible, dedicated, knowledgeable, and here to help you through these struggles.” Assistant Professor Tony Bouthé says that as peer institutions begin to recognize the need to refocus the music performance degree, the Frost School is already steps ahead. “We’re taking a holistic approach by addressing the mind, body, and spirit.”

“The proposed revisions to the master’s degree programs are a better reflection of the values at the Frost School of Music,” adds de l’Etoile, who is also a highly respected music therapy professor and researcher. “In addition to a high level of talent, our graduates will be well versed in a host of new competencies.”
Frost Jazz Sextet Travels to Mexico

THE JALISCO JAZZ FESTIVAL is a premier international summer music festival in Mexico featuring some of the biggest names in jazz, with education as its main focus. Five members of the Frost Jazz Sextet, Phil Doyle (sax), Sam Neufeld (trumpet), Tal Cohen (piano), Dan Montgomery (bass), and Evan Hyde (drums), traveled to Guadalajara in the state of Jalisco, Mexico last August to perform at the festival and teach at the Tónica Internacional Jazz Seminar (presented by Fundación Tónica A.C.). Accompanying the student ensemble were faculty jazz bassist Chuck Bergeron and trumpeter Brian Lynch.

During their eight-day trip the Frost musicians performed at the festival and ran daily master classes for local jazz students of multiple skill levels. The Sextet taught in both instrument-specific and team-teaching formats, and directed a combo with a culminating performance. “Because of the inherent language barrier, we were challenged to find alternative ways to express our ideas and concepts,” said Hyde. “It definitely pushed us to be more creative as instructors, which in turn informed us more about our own personal learning style.”

For Doyle, the teaching aspect of the festival was most gratifying. “The Mexican students so rarely get access to higher level jazz education, and that is what makes the festival so incredibly unique and its partnership with the University of Miami all the more valuable.”

On stage, the Jazz Sextet opened the show for featured artist Brian Lynch and performed alongside Lynch and jazz luminaries Dave Douglas, Greg Hutchinson, Reuben Rodgers, Jon Irabagon, and Aaron Goldberg. “It’s a dream to be able to share the stage with some of my musical heroes,” said Hyde. “Their passion for music was made clear in both their playing and teaching energy and enthusiasm they brought to each class, was profound and life-changing for them.”

Lynch. “Interacting with the artists, some who were their musical influences and personal idols, was profound and life-changing for them.”

Low Brass Faculty Performs in Japan

AARON TINDALL, newly appointed assistant professor of Tuba and Euphonium (see page 39), was invited to Japan in November for two highly anticipated solo recital engagements at Buffet Group’s Salle Powell j’Or in Tokyo and Juenia Concert Hall in Kyoto. It was his second tour to Japan.

Tindall’s tour itinerary also included new student recruitment and public master classes in both cities, as well as in Nagoya and Osaka. He brought high-profile attention to his new role at the Frost School of Music, furthered by media interviews with Japan’s renowned Brass Tribe and Pipers music magazines.

Serena Elton Delivers Keynote at Music Industry Forum in China

“A Musical Education can play in the evolution.”

“The timing of the forum coincided with the release of the 2015 Music Industry Development General Report issued by the CUC. The report found that the Chinese music industry market scale reached to 285.15 billion yuan in 2014, the equivalent of $44.6 billion.”
UM Awards Jimmy Buffett an Honorary Doctorate

Jimmy Buffett, who has composed and recorded mega-hit songs such as “Margaritaville,” and “Cheeseburger in Paradise,” received an honorary Doctor of Musical Arts (D.M.A.) degree from the University of Miami last May. Best known for music that portrays an “island escapism” lifestyle, he delivered a commencement address that included tales from his life and a four-point checklist of advice in the laidback style for which he is famous.

“All things in moderation,” Buffett began. “The road to success is a long, winding road littered with the wreckage of promising careers that have crashed and burned. It’s not a pretty thing to see talent wasted; it’s an even sadder thing to waste it yourself.” Recalling a late-night hangover early in his career, Buffett said he reorganized his priorities afterward and remained himself: “I was no longer the man who did for a living. I took a little while, but I got my act together and sailed out of those troubled waters,” he said.

His second piece of advice: “If you can make your avocation your vocation, your life will be blissful.” He stressed to the students that there are four things they need to be successful in any endeavor—talent, love, work ethic, and passion; the last of which he said is the most important. “There are no shortcuts to success, but to me passion is the rudder that steers your quest for success,” Buffett said.

Buffett next urged students to “see the world,” and added, “we can’t keep time from melting off the clock, so all I can say is use your time well.”

And lastly, he told them to “be Santa Clause when you can,” reminding them of how fortunate they are to have graduated from UM.

Emilio and Gloria Estefan Receive Presidential Medal of Freedom

When the red carpet rolled out for the Presidential Medal of Freedom ceremony at the White House on November 24, 2015, two Miami Hurricanes were there to receive the nation’s highest civilian honor.

Board of Trustees member Gloria Estefan, A.B. ’78, who received an honorary D.M.A. degree from UM in 1993, and her husband, producer Emilio Estefan, who is a Frost School of Music visiting committee member and also an honorary D.M.A. recipient, were among 17 American icons President Barack Obama selected to receive the Presidential Medal of Freedom. The medal is presented to those who have made especially meritorious contributions to the security or national interests of the United States, to world peace, or to cultural or other significant endeavors. Others who received the 2015 Presidential Medal of Freedom from President Obama included baseball great Willie Mays and the late Yogi Berra and entertainment giants Barbra Streisand and Stephen Spielberg.

Gloria Estefan has won seven Grammy Awards and is one of the best-selling music artists of all time, having achieved sales of more than 100 million records worldwide and 38 No. 1 songs across the Billboard charts. Emilio Estefan has won 19 Grammy Awards and has a Lifetime Achievement Award from the Songwriters Hall of Fame. Both Estefans are inductees of the Latin Songwriters Hall of Fame and recipients of the Ellis Island Medal of Honor. Their latest project together, a bio-musical called On Your Feet, is currently on Broadway.

Frost Music Studios Complex Is a Lean, Green Sound Machine

FROST SCHOOL musicians know a thing or two about being in harmony—not only in their music but also with the environment. Thanks to the Patricia Louise Frost Music Studios—the 41,089-square-foot twin-building complex that opened last year on the Coral Gables campus—students and faculty can practice, record, teach, and learn in one of the greenest buildings in South Florida.

Designed by award-winning architects Yann Weymouth and Stephen Spielberg of the world-renowned architecture firm HOK, and built by Skanska USA, the Frost Music Studios is the first building project in Coral Gables designed to achieve LEED Platinum certification—the highest rating possible. In August, six months after its grand opening, the building was named the Urban Land Institute Southeast Florida Chapter’s 2015 Project of the Year, as well as ENR Southeast’s Best Project in the Green Projects category.

The complex incorporates several eco-smart systems designed to consume about 37 percent less energy than comparable structures. The ability to harness and manipulate the power of sunlight is a key feature of the design. Lining the rooftop are 286 solar panels capable of withstanding 180 mph per-hour wind speeds. They soak up enough energy consumption by about 13 percent. Underneath the solar panels is a light-colored roof membrane that contains titanium dioxide, which removes air pollutants from the atmosphere. On sunny days, the water from the rainwater cisterns provide water for all consumption of the greenest buildings in South Florida.

It’s a groundbreaking building that will save $100,000 a year in electricity costs over a structure built with conventional materials,” says Weymouth, senior vice president and director of design for HOK Architects.

The Frost Studios Complex upholds the University’s commitment to environmental sustainability, particularly the UM Facilities Design and Construction Department’s policy that all new buildings be designed to achieve LEED Silver certification or higher. The University presently has 13 LEED-certified buildings on three campuses that yield more than 300,000 square feet of green building space. For more information about the University’s green building practices and all efforts to reduce its impact on the environment, visit miami.edu/greenu.

Rainwater cisterns provide water for all consumption needs except drinking. Even the concrete structure itself contains titanium dioxide, which removes air pollutants at the equivalent of planting 320 trees.

DECKED OUT in sandals and wearing commencement regalia he described as “kind of a like a Mardi Gras costume with a purpose,” Grammy-nominated artist Jimmy Buffett, center, is all smiles at his honorary doctorate hooding ceremony is all smiles at his honorary doctorate.
Frost News

Frost Musicians Nominated and Win at Grammy Awards

THE FROST SCHOOL OF MUSIC STOOD OUT at the 58th Annual Grammy Awards on February 15, 2016, with multiple nominations and awards in Latin Pop and Jazz categories.

Grammy and Latin Grammy Award-winning producer Julio Reyes Copello, M.M. ’00, and recent grad Carlos Fernando Lopez, B.M. ’12, who both majored in the Frost School’s Media Writing and Production (MWP) program, each won a 2016 Grammy Award for their producing, arranging, and engineering on Ricky Martin’s album A Que Quiera Eschuchar (‘Anyone Who Wants to Listen’) Deluxe Edition in the Best Latin Pop Album category.

Lopez was named the MWP Outstanding Senior alumna and five-time Grammy nominee for his arrangement of David Bowie’s “Sue (Or in a Season of Crime)” and in the Large Jazz Ensemble Album category for the Maria Schneider Orchestra’s album The Thompson Fields. Schneider has multiple previous Grammy nominations and three prior wins to her credit in the classical and jazz genres.

Shelly Berg, pianist-composer-arranger and dean of the Frost School of Music, was the winner in the Sarah Vaughan International Jazz Vocal Competition. She is one of the most influential jazz and studio musicians in Florida, and now works as a music producer and arranger at Art House Records, founded by Copello. The alumni work with a host of other international stars including Laura Pausini, Alejandro Sanz, Marc Anthony, El Diro, Diego Torres, and Roberto Carlos, to name a few. Copello and Lopez also earned a 2015 Latin Grammy Award for Recording of the Year for the song “Disparo al Corazon,” recorded by Ricky Martin.

Composer-arranger-orchestrator Maria Schneider, ‘83, also earned two Grammy Awards—in the Best Arrangement, Instrumental and Vocals category for her arrangement of David Bowie’s “Sue (Or in a Season of Crime)” and in the Large Jazz Ensemble Album category for the Maria Schneider Orchestra’s album The Thompson Fields. Schneider has multiple previous Grammy nominations and three prior wins to her credit in the classical and jazz genres.

TWO OF THE JAZZ COMMUNITY’S most prestigious organizations recognized an alumna and two students of the Frost School of Music during their annual competitions.

Recent jazz vocal grad Arianna Neukrug, B.M. ’15, was the winner in the Sarah Vaughan International Jazz Vocal Competition on November 15 at the New Jersey Performing Arts Center’s Victoria Theater in Newark. The competition is open to solo female vocalists of all nationalities and awards a cash prize.

Veronica Swift (a.k.a. Veronica O’Brien), a junior jazz vocal major, was declared the second place winner in the 2015 Thelonious Monk Institute Jazz Vocals Competition. Senior jazz vocal major Danielle Wertz was a semi-finalist.

The Monk Competition features a different musical instrument each year, with the 2015 competition creating an opportunity for jazz vocalists to earn major scholarships and prizes. Both Swift and Wertz sang at the competition semifinals with nine others on Saturday, November 14 at Schenectady Hall on the University of California—Los Angeles (UCLA) campus. Veronica Swift and two other singers advanced to the competition finals on Sunday, November 15 at the Dolly Theatre in Hollywood.

Neukrug, Swift, and Wertz have performed together in such ensembles as the Frost Jazz Vocal 1 Ensemble (JV-1) and for special UM events. Under the leadership of Associate Professor Kate Reid, M.M. ’96, D.M.A. ’06, in the Department of Studio Music and Jazz, the JV-1 Ensemble has earned multiple DownBeat Collegiate Awards and performs regionally and at national conferences.

Alumna Wins Sarah Vaughan International Jazz Vocal Competition

Jazz Soloist

UNDERGRADUATE COLLEGE OUTSTANDINGS

David Lean Trío

Gary Keller, faculty mentor

Small Jazz Combo

GRADUATE COLLEGE WINNER

Evan Hyde Group

Steve Rucker, faculty mentor

Small Jazz Combo

GRADUATE COLLEGE WINNER

Latin Group

Rafael Piccolotto de Lima Large Ensemble

Rafael de Lima, director

Large Vocal Jazz Ensemble

GRADUATE COLLEGE OUTSTANDINGS

Blues/Pop/Rock Group

STUDIO RECORDING

Gary Lindsay, faculty mentor

Blues/Pop/Rock Group

GRADUATE COLLEGE OUTSTANDINGS

Blues/Pop/Rock Group

GRADUATE COLLEGE OUTSTANDINGS

Jazz Arrangement

GRADUATE COLLEGE WINNER

Jazz Arrangement

GRADUATE COLLEGE OUTSTANDINGS

Jazz Arrangement

GRADUATE COLLEGE OUTSTANDINGS

Engineered Studio Recording

GRADUATE COLLEGE OUTSTANDINGS

Russ Spiegel

Original Composition – Small Ensemble

GRADUATE COLLEGE OUTSTANDINGS

Arianna Neukrug

Russ Spiegel

Congratulations

Frost Winners of DownBeat’s 39th Annual Student Music Awards
Ben Folds Sets the Record Straight

MULTI-PLATINUM-selling singer/songwriter/producer Ben Folds is beloved by Gen Xers and Millennials the world over as the leader of the Ben Folds Five. He attended the U as a drummer back in 1984, and was welcomed back warmly by students and faculty during Festival Miami.

Five years, incorrect information has been floating on the Internet stating that, after breaking a hand while defending a friend from being bullied right before finals week of his senior year, Folds was still required by faculty to do a juried performance. In frustration, the legend goes, he threw his drum set into UM’s Lake Osceola and gave up drumming for good, one credit shy of graduating.

But he turned to playing the piano and songwriting, and never looked back.

Some, but not all, of the saga is true. While yes, it is true that he threw his drums into the lake in frustration, it was however at the end of his freshman year, not his senior year.

Ben Folds set the record straight on October 30 at Festival Miami after performing as soloist on his critically acclaimed Concerto for Piano and Orchestra with the Frost School’s Henry Mancini Institute Orchestra, conducted by Scott Flavin.

During an encore, the good-natured musician improvised a 17-minute call-and-response, tell-all piece with the orchestra dubbed “Ode to the Squirty Thing,” dedicated to the Cobb Fountain in Lake Osceola on the UM Coral Gables campus.

Through humorous half-spoken lyrics he recounted that the dorm bully was an athlete—a boxer no less—and that the dorm bully was an athlete—a boxer no less—who unleashed a fire extinguisher on Folds and his friend. “We were the two shortest people in the dorm,” Folds joked, “but we tried to defend ourselves.” He then exclaimed, “I got my a— kicked!” and added, “I ended up at the hospital, had stitches, a broken nose, and a broken hand.”

After spending the night at the hospital dealing with the ordeal, he said a cop car dropped him off so he could take his jury the next day. No GPA is likely to top that, but I got a C-minus on my jury.” Balancing he would lose his entire scholarship as a result, he said he tossed his drums into the lake, one at a time, and even took Polaroid pictures to document it.

At that point during the encore he turned to the orchestra’s percussion section at the back of Guinan Concert Hall and cajoled, “So, in honor, let’s have the biggest percussion freak-out in history on this stage!” He then joined four percussionists as they unleashed an extended raucous battery, with the orchestra playing a triumphant “A” chord to sum it all up.

Robert Carnochan in Frost School Debut

PROFESSOR ROBERT CARNOCHAN, the Frost School’s new director of wind band activities, made his Festival Miami debut with the Frost Wind Ensemble on November 2. The program opened with Leonard Bernstein’s “Symphonic Dances” from West Side Story, an electrifying overture conducted by Carnochan from the podium.

The award-winning singer Cyrille Aimee presented an engaging program that was reminiscent of Gypsy-jazz artist Django Reinhardt, with a modern twist. She was also performed in two sensational sets by the Frost Jazz Vocal 1 Ensemble and the Frost Studio Jazz Band.

Female Artists Are Festival Favorites

THREE FEMALE GUEST ARTISTS from three diverse music genres were also top picks at Festival Miami, performing to capacity crowds at Gusman Concert Hall.

Classical pianist Simone Dinnerstein, Mexican pop-rock singer Natalia Lafourcade, and French jazz singer Cyrille Aimee each showcased amazing artistry.

Simone Dinnerstein opened the festival with the Florida premiere of Philip Lasser’s lyrical piano concerto The Circle and the Child with the Frost Symphony Orchestra conducted by Thomas Sheperd, professor and director of orchestral activities. The work was commissioned especially for Dinnerstein. South Florida Classical Review ranked the concert as one of its Top Ten Performances of 2015.

Sony Latin recording artist Natalia Lafourcade performed music from her latest album Hasta la raíz (“To the root”) to an enthusiastic crowd. She subsequently won a Grammy Award for the album.

The award-winning singer Cyrille Aimee presented an engaging program that was reminiscent of Gypsy-jazz artist Django Reinhardt, with a modern twist. She was also performed in two sensational sets by the Frost Jazz Vocal 1 Ensemble and the Frost Studio Jazz Band.

Black Violin Confronts Stereotypes

THE CLASSICAL HIP-HOP DUO Black Violin presented two back-to-back shows at the Frost School’s 32nd annual Festival Miami on November 1, 2015, breaking attendance records and presenting an alternative chamber music experience. They opened with works from their latest album Stereotypes.

With Kevin “Kev Marcus” Sylvester on violin and Wilner “Will B” Baptiste on viola and vocals, the amplified duo melded highbrow and pop culture.

Bending stereotypes is something the two have been doing ever since they met in the orchestra at Dillard High School in Fort Lauderdale, Florida. As they became more and more proficient on their instruments, they began blending classical music with hip-hop and electronic beats. “Hip-hop in terms of its essence is all about creativity, doing something that’s who you are,” Baptiste said in a Miami Herald interview before the concert. “It was natural to put them together.”

Black Violin plays over 200 shows a year worldwide. They have collaborated with artists such as P Diddy, Kanye West, 50 Cent, Tom Petty, Aerosmith, Aretha Franklin, and the Eagles and performed at the Apollo Theatre in Harlem, Disney Hall in Los Angeles, on Broadway, and for three Super Bowl halftime shows.

The two are also committed to making school appearances as often as possible. In conjunction with Festival Miami they worked with teens in the Miami-based Guitars Over Guns program administered by CNN Hero and Frost alumnus Chad Bernstein, B.M. ’06, M.M. ’09, D.M.A. ’12.

Bernstein said, “Not only was the performance incredible both musically and from a production standpoint, but our students resonated deeply with the message of breaking down stereotypes that was presented throughout. Music is a common thread that transcends all of our differences, and Black Violin so clearly articulated that in a way that inspired our young musicians. On top of that, they took the time to speak with our kids individually and take pictures right after the concert. Our students walked away with an experience they will never forget.”

Ben Folds, right, gives a thumbs-up to the percussion section at the end of his encore; conductor Scott Flavin applauds from the podium.
Guest Artists


drUMMerpRINcEnAveIcOnE dAvEsT and
two touring musicians with the legendary rock band The Rolling Stones stopped by the Frost School of Music this spring to jam with students and talk about life in the business.

Students who turned out for an evening jazz forum were surprised when Watts, a long-time jazz lover, walked into the studio with singer-percussionist Bernard Fowler, and saxophonist Tim Ries.

The three sat in with the student big band, swinging their way through fabulous new treatments of “Under My Thumb” and “You Can’t Always Get What You Want.” They closed with the perennial favorite “Honky Tonk Woman” which showcased Watts playing a strong shuffle beat side-by-side with student drummer Marcelo Perez, a Stamps Scholar in the Frost School of Music.

The Stones musicians had reached out to Frost Dean Shelly Berg to see if they could bring some new big band charts by reading through. The students didn’t know what was in store.

Watts, one of the founding members of The Rolling Stones, spent an hour afterward graciously talking one-on-one with students, posing for selfies and photos, and talking shop about drum gear, life on the road, and his love of jazz. Known for his gentle off-stage demeanor, his onstage strength has provided a solid backbeat for the Stones for over 30 years, infused each song with fun, and take gigs!”

Fowler, who has toured as a background singer with the Stones for over 30 years, infused each song with bluesy aplomb. He also jammed on the congas for a tune by the band mates Jack Flash,” and “Gimme Shelter,” fronted by band mates Mick Jagger, Keith Richards, and Ronnie Wood.

In between songs, one undergraduate student asked Ries what it’s like to be a jazz musician working for one of the biggest bands of all times. Ries replied, “Well, I don’t think of myself as a jazz musician. I play everything. Don’t worry so much about being a jazz musician. Have fun and take gigs!”

New Opera Workshop Yields Creative Collaboration

FROST SCHOOL STUDENTS AND FACULTY collaborated with the John Duffy Institute for New Opera, which was in residence at the Frost School of Music on February 5 and 6, 2016. The inaugural collaboration included guests from the Virginia Arts Festival, Music-Theatre Group – Old Presque Isle The workshop focused on Old Presque Isle, a new opera by composer Kristin Kuster (University of Michigan) and librettist Megan Levad, who offered insights throughout the workshop. Other participants included music director and conductor Alan Johnson, B.M. ’86, assistant professor Tony Bourré in the solo tenor role, and William Lucas, principal trumpet of the Detroit Symphony Orchestra. The vocal ensemble was composed of 14 Frost School students prepared by Jace Saplan, a D.M.A. candidate in choral conducting. The instrumental ensemble included six trumpet students from the studio of associate professor Craig Morris, with multiple percussion played by D.M.A. candidate Tyson Voigt.

The Virginia Arts Festival will be hosting a second workshop this June in Norfolk, with a full production of the opera slated for June 2017.

WHEN REPRESENTATIVES FROM GOOGLE visited the University of Miami College of Engineering last year, Colombia-born Ricardo Garcia, M.S. ’99, was part of the team.

Garcia received his Master of Science in Music Engineering Technology (MuE) from UM Frost, and a second M.S. in Media Arts and Sciences from the MIT Media Lab. He founded Base 10 Labs prior to joining Google in 2014.

Now a senior software engineer in Google’s Android Audio division, Garcia stopped by the Frost School of Music to unveil some of his work in audio frameworking for the Android smartphone with students in the program.

During a MuE forum in the Henry F Shelley Hall, Garcia presented a real-time demonstration of his iOS hearing assistive app Ear Machine. It helps people with hearing loss by simulating the benefits of a hearing aid via their Android phone and headphones. Development of the app was funded by grants from the National Institutes of Health and The Capita Foundation.

The application turns a cell phone into a sound level meter for usage in loud places like restaurants, bars, or a movie theater.” He’s been shown that when people choose the parameters of their own optimal hearing levels, they’re arriving at the same conclusion as a trained audiologist,” said Garcia.

“The app uses real-time signal processing to tweak the sound parameters of an environment, to equalize the loud and quiet sounds in order to create a more comfortable hearing experience.” Garcia’s MuE master’s thesis on psychoacoustics utilized many of the same principals: “I already had a mathematical model for how the human hearing works,” he said. Prior to Ear Machine he developed Spectro Guard, an iOS app that assesses the sound environment, helping the user to be aware of the surroundings while listening to music. Chris Rieger, a graduate MuE research and teaching assistant, attended the forum, saying, “Ricardo was enthusiastic, excited about talking to everyone, very smart, and down to earth. We were especially interested in the things he was doing at Google.”

Musicologist Explores Relationship of Songs to Nationalism

T he Frost School hosted Philip Bohmian for the third annual Robert Kelley Memorial Musicology Lecture Series on February 19, 2016. Bohmian’s lecture topic, “God and the World: Sacred Song and State in the Rise of Post-Secular Nationalism,” reflected upon the relationship of sacred song to moments of intense nationalism, both historically and in present day. Bohmian is a distinguished service professor of music and the humanities at the University of Chicago. His album, Au Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, was a 2016 Grammy Award nominee in the Best Classical Compendium category.
Miclen LaiPang was born in California, but remains steeped in the Malaysian traditions of his parents. His violin skills have taken him around the world. He has performed in Australia, toured across Europe, and played in Jamaica and the Dominican Republic, among other places. Still, he says, “coming to the University of Miami just opens doors to all the different cultures. I’ve made friends with a bunch of people from different countries, like South Africa and Australia. I mean, that affects me as a person to be able to make those friendships.”

Currently seeking his bachelor’s at Frost, LaiPang won the Concerto Competition with the Brazilian-themed Le boeuf sur le toit by Darius Milhaud. He says it hasn’t just been the strong Latin influence Miami is best known for that has affected him. “I’ve been able to experience jazz, bluegrass, fiddle music,” he says. “I personally think the exposure is an integral part in a person’s experience. I think that you, in this generation, we can’t take it for granted that classical music can just pull us out there, just classical music alone. I think that someone has to be well-versed in everything in order to make it out there in the music world.”

Percussionist Dmitrii Nilov, from Belarus, was also a winner of this year’s Concerto Competition, performing Arrer Dormant’s Spices, Perfumes, Tonies! on marimba in a duet with classmate Karl Angelov of Bulgaria. He agrees that the mix of people and cultures at Frost benefits him as a person and as a musician. “The most important education you can get is working and learning how to work with people coming from other cultures, learning from people who they do different,” says Nilov. “People say you should learn from others’ mistakes. But in music, it’s more about helping each other, solving some kind of mistake from different perspectives.”

The international character of the campus, he says, “was a surprise to me. I wasn’t coming here for that.” The impact, though, is undeniable. “This is one of the most crucial changes in my life,” he says, “if not the most crucial.”

D.M.A. candidate Kom Wongawat, a jazz pianist and drummer from Thailand, says he has found a special connection to the rhythmic influences of Latin music in Miami. “I have been in many Afro-Cuban artist ensembles,” he says. “I am kind of getting infected from the culture here, more than I inject my culture to the environment at UM. I like to study this kind of thing because this is a thing we don’t have in Thailand.”

He also plans to take back some of the nonmusical behaviors he has learned here, like the way people hug when greeting each other. “In Thailand we don’t have that kind of tradition, and I think I’m going to be sad when I go back,” he says. “I’m going to hug everybody when I go back to Thailand.”

Cultural Connections Inspire Creativity

BY CARLOS HARRISON

SOUTH FLORIDA is known as the Gateway to the Americas. The Frost School could be called the Crossroads of the World. A typical year finds 710 students from 43 countries and all 50 states enrolled at the school.

Each one of those students brings a unique cultural and musical heritage to the U and steps into a rich blend of diverse traditions and styles—adding their special flavor and absorbing influences from around them.

“Every single person you find that you interact with, every single person, changes something in you,” says Julian Beijalado, who is pursuing his D.M.A. in composition. Originally from Colombia, Beijalado in February enjoyed the world premiere of his work Simow, the orchestral winner of the 2015-2016 Frost Concerto Competition. “Every single accent, every single cultural gesture, everything is enriching,” he adds.

Samarth Behura started playing rhythm guitar in college in his native India. “It basically stuck with me for the next 10 or 15 years” as a hobby, he says, even after he graduated, moved to the United States, and pursued a career as a software engineer.

“Hanging with people who are from different countries and sharing our lives and how we think about different things—those conversations have made me really excited. We learn about different views and perspectives of life. That is really kind of a precious experience for me,” he says.

One of her friends, Diana Ramirez Rosales, from Costa Rica, took a hiatus from her spot playing in the country’s national symphony orchestra to get a master’s at Frost.

“Something that has been noteworthy for me is that among the foreigners, we have become like family. It’s a culture of mutual aid, and the language we speak doesn’t matter,” Rosales says. “We help each other in everything. We accompany each other to recitals, to do homework. Sometimes, with the language, it takes some effort to communicate. But we just take out our phones, open our translators, and say, ‘I know do you say that?’ What they have in common, she says, is much more important than any differences. ‘It doesn’t matter where we come from, we’re united by the music.’”

Miden Laipang was born in California, but remains steeped in the Malayshian traditions of his parents. His violin skills have taken him around the world. He has performed in Australia, toured across Europe, and played in Jamaica and the Dominican Republic, among other places. Still, he says, “coming to the University of Miami just opens doors to all the different cultures. I’ve made friends with a bunch of people from different countries, like South Africa and Australia. I mean, that affects me as a person to be able to make those friendships.”

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FOR YEARS, PROFESSIONAL DRUMMER AND UNIVERSITY OF MIAMI Frost School of Music alumnus Jason Sutter, M.M. ’96, has taken it upon himself to present workshops to college students in which he offers sound advice for those looking to break into the music business. • It’s his way of giving back—and networking with the next generation of musical rainmakers. • A fabulous musician with an impressive list of creds, Sutter has learned much in two decades, touring with Soundgarden, Foreigner, Smashmouth, Marilyn Manson, and other bands—not just how to get in, but how to stay in and thrive.

Six of the world’s busiest drummers share professional insight that will resonate and inspire regardless of genre or generation.

by David Menconi
Sutter studied with faculty member Steve Rucker, B.M. ’79, M.M. ’83, who has been turning out workhorse drummers since 1979. Talk to any of them and they’ll tell you a lot of the same things about the rules of the road. We share their advice with you here.

**BE GREAT OR BE GONE**

As obvious as this is, it’s still worth repeating: No matter what else you do, the bare minimum is impeccably professionalism, and dependability. The requirements don’t end there, but that’s where they start.

“The playing has to be great, of course,” says Sutter. “So while you’re in college, practice and get it together. Diversity and adaptability are important. And whether in music or life, experience equals preparedness.”

Part of a professional outlook is being prepared for whatever a job throws at you, Sutter says. So before auditioning, do your due diligence and understand what is required.

Take Van Romaine, ’83, who has played with everyone from the London Symphony Orchesttra, Blood Sweat and Tears, and Billy Joel to German pop star Nena. His main occupation today is musical director for international Latin pop singer Enrique Iglesias, and Nena. His main occupation today is musical director for German pop star Bipasha, and Billy Joel to German pop star Nena. His main occupation today is musical director for international Latin pop singer Enrique Iglesias, and Nena. His main occupation today is musical director for German pop star Nena.

"Almost every act I know, including ones like U2, are using tracks to a certain extent to sync with video-screen content or other sound-design elements," says Romaine. “Most of the [drummers] who are doing large-scale shows use video and have a lot of experience in that area. That’s the drummer’s new duty.”

As for the old duties, those haven’t really changed over the years: keep time, and also be on time. “Excuses are something I don’t buy,” says Omar Tavarez, ’05, who spent seven years as drummer and musical director for the Miami rapper Pitbull. “Pit was the same way. So when some guy says he was 15 minutes late because he only got five hours of sleep, my reply is, ‘Well, I was on time so I guess I want it more.’”

**NETWORK EARLY AND OFTEN**

Every professional drummer will probably tell you there’s no such thing as starting too early to build your network and brand. And pretty much everyone who has studied with Rucker’s longtime drum set teacher Rucker calls him one of the best resources around for building connections.

“You start the process as early as possible,” says Rucker, who has played with the Bee Gees, Michael Jackson, Bob James, Jaco Pastorius, Joe Sample, Ben Vereen, the Woody Herman Big Band, and many others. “Go to music school and practice, become as good as you can—but then you can’t just expect the phone to ring.”

Jason Sutter is a great example. He was already booking gigs in high school to get his brand going, and you have to do that.”

Today he advises his students, “You should be selling yourself through social media, using all the tools to jump-start your career before you’re even out of school!”

Another of Rucker’s protégés, Brendan Buckley, B.M. ’96, was already well on his way before graduation, busily working shows and recording sessions. A connection from that led to Buckley’s longest-running job, thanks to an engineer friend at Gloria and Emilio Estefan’s Crescent Moon Studios. “They had a girl singer coming in from Colombia,” Buckley recalls. “My friend told me they wanted a rock vibe and asked if I wanted to come in and do a song. That was Shakira, and I was in the band they put together for the first tour. She liked it, and I’ve been there for 18 years, since the beginning. I’ve been fortunate to work with someone who has lasting power.”

Once you’re working in a band, keep your eyes and ears open. Touring will introduce you to a lot of people in the business, and you never know who might be a key connection down the road. During his time with Pitbull, Tavarez says the rapper told him, “You’re not out here to play drums but to connect, so make connections.”

Then there’s drummer Chris Hartz, B.M. ’09, whose introduction to touring was with rapper Childish Gambino a.k.a. actor David Glover. “I had just come home from that tour when he got a phone call asking if he could learn 19 songs, get on a plane, and play a show at Madison Square Garden two days later with the band Passion Pit.”

“The connection was made while I was touring with Gambino; that’s where I met those guys,” says Hartz. “Once you’re touring, that gets you involved with a bunch of people. If you can hang, have a good time together and do your job well, people respect that enough to call.”

Sutter impresses upon college students the importance of networking while in school. “Use your contacts and realize that your future network is sitting right next to you in class. And when challenges come, be up for them.”
Jonathan Joseph, ’85, a drummer for Jeff Beck, Ricky Martin, and others, agrees. “Start with a targeted approach... Identify whatever type of music you want to play and seek out those individuals. And, you need to have an online presence because that’s the way it’s done nowadays. The first thing you always hear is ‘send a link.’”

Wherever your home base, you’ll greatly increase your chances of success by going where the action is and connecting with the music industry at large. Miami is a hotspot today, and New York, Los Angeles, and Nashville remain iconic for the music business. Iglesias’s bandleader Van Romaine says that location was an essential part of his success. “Things have changed some with social media, but getting out there where people see me has been pretty much everything” he says.

Hartz tells a similar tale. After college, he was in Los Angeles playing bars with a bunch of different people. That brought him into contact with Ludwig Göransson, a television soundtrack composer who was working at the time on a project with Childish Gambino. The fact that Hartz was in the right place at the right time, with the right skills, got him the job.

Location also applies to keeping an accurate sense of where you are in your career and your life. Set goals, have a plan, and constantly reassess where you are. “It’s like going into battle,” says Sutter. “Knowing where you are and where you want to go can drastically increase your chances of survival.”

**DIVERSIFY YOURSELF**

Musical diversification is something Sutter preaches as well as lives. He encourages aspiring musicians to get out of their comfort zone so they can adapt to any situation, a mindset that goes back to his days at Miami. “Jason was very unusual in that he covered all the bases,” Rucker says about his former student. “He got a teaching assistantship as drumline instructor, but he was a classical major who also played in the top jazz band. And now he’s a rock drummer. In the music world, he’s equipped to do anything. You have to be as open as possible to as many styles as possible, so you can cover any situation.”

Diversification also means the ability to adjust expectations, and change with the changing times. It can be a challenge to figure out where the money is at a time when recording revenues are in flux.

“...to make more than half my living in studios, playing on records or TV commercials or film scores,” says Romaine. “And I still do all that, but the money is a fraction of what it used to be. My focus is a lot more on live performance. That’s the direction my career has taken.”

Diversity isn’t just musical, either. Rucker encourages his students to become familiar with technology, and to explore becoming recording artists themselves rather than just backup musicians. Taveara is already pursuing that new career after leaving Pittbull’s employ. Hartz is heading in that direction, too.

“I’m also a producer and songwriter,” says Hartz. “Being a touring musician subsidizes this other side I have, and that’s important because you have to have a hand in every platform. For all the success and glory of playing drums on tour, I know my body and mind won’t be able to handle that long-term. It’s important for young players to know they’ll have to expand. Focus on one thing at the beginning, but make sure your mind is open to writing, producing, and creating.”

To avoid getting in a rut on stage, you have to work freshening up the same material night after night. “When I was out with Marilyn Manson, I worked a lot on dynamics,” says Sutter. “Or sometimes I’d lead with my left hand instead of the right, to make it more challenging. With Foreigner, they’d never use click tracks because everything was looser in the ’70s. So I’d pull out a click, work on my timing. Varying things is not all about playing, either. Like declaring, ‘On this tour, I’m not gonna complain about a single thing’ Or I’ll do something else differently, such as work on social skills to become a better team player. Every tour is different. You’re creating a new world.”

“...to that end, on-the-road hobbies to help wile away the offstage down time are necessary,” says Sutter. “Hartz takes bike rides on days off and Buckley makes a point to sightsee and calls touring ‘the biggest education of my life.’”

Not surprisingly, Sutter puts as much effort into having offstage fun as he does into playing. He collects scores, and enjoys music for one thing, saying that he could give you a decent education of my life.”

The down side of a coveted gig with a major act is you might find yourself going around the world for years, playing the same 14 songs every night. After a while, “tour chops” can set in.

“That’s where, at a certain point, you can’t play anything but those 14 songs,” says Buckley. He banters, “Get into a blues jam at a bar, and you’ll feel like a four-year-old: ‘Man, I’ve been playing six nights a week for two years, but now I can’t play anything else!’ Muscle memory will make spontaneous musicality go away, if you don’t keep [mixing it up. You have to keep those muscles moving, too. Constantly push yourself.”

**BE PERSONABLE, BE POSITIVE**

Depending on the gig, chances are you’ll be onstage only for a couple of hours a day. How you carry yourself the other 22 hours a day and get along with other people will have a great deal to do with how much you’ll work. “Most of the job is actually hanging out,” says Hartz. “If you can create a great bond and good friendships, that shows onstage. At the same time, you can’t take any of it for granted because everyone is trying to do what you’re doing. You have to be constantly critical and striving to be the best you can be. It’s great to be friends, but it’s better to be great friends who can critique each other to constantly get better.”

Rucker has been teaching at Frost for close to 40 years, long enough to see how this can work—and how it often doesn’t work.

“A lot of your success will have to do with how well you integrate and get along with the people around you,” says Rucker. “I’ve seen this at school with some students who are just socially inept. And even though they’re great musicians, ten years down the road nothing is happening for them. The ones who can get along with people and have the headliner’s best interests at heart are the ones who are successful.”
Pianist Kevin Kenner coaches students on how to prepare for a lifetime of artistry and enjoy the fruits of their creativity.

By Heather Kurz Bauer
Photos by Versatile Light Studio

“Kevin Kenner has studied with the world’s great teachers, conquered the world’s most prestigious competitions, and carved a significant career on the world’s concert stages. But what he brings most to our students is the ability to unlock a soul into a world of lifelong beauty and artistry,” observes Frost School of Music Dean Shelly Berg about the newest piano faculty member invited to join the Frost School’s Department of Keyboard Studies.

An introspective American pianist with a heartfelt connection to the music of Chopin and other Romantic Era composers, Kenner has been teaching in Europe for two decades. Recently relocated from Poland, he is now attracting talented new pianists from around the globe to study at the Frost School of Music.

In a department filled with master artists including Associate Professor Tian Ying and Assistant Professor Naoko Takao, and chaired by internationally renowned pianist and pedagogue Professor Santiago Rodriguez, Assistant Professor Kenner joins colleagues who are deep, and forward-thinking, and highly committed to their teaching. Together they are outlining new graduate degrees in keyboard performance that they hope will blend performance, pedagogy, and collaborative piano into one triple-threat degree, fueled by their collective belief that piano students should be preparing to do all three at the highest level, not as separate specialized degrees. And, while all four of these stellar musicians have won piano competitions, they recognize that competitions are not the be-all and end-all for career longevity.

In one pivotal year, 1990, Kenner won the bronze medal at the Tchaikovsky International Piano Competition and took the top prize at Warsaw’s International Chopin Competition. Add to that major prizes garnered at the Gina Bachauer Competition (1988) and the Van Cliburn Competition (1989), and one might assume that Kenner thrived in the competitive arena. “Pragmatically speaking, a top prize does open doors, but one also has to consider the limitations the circuit places in terms of repertoire. When classical music turns its emphasis towards the trade, the prize, the number of prizes, this comes at a great cost to your development as an artist,” he shares.

Declaring boldly that “music is not a career, it is a destiny” at the outset of a dialogue that encompassed a multiplicity of subjects, Kenner’s reflections cut a wide swath through literature, music, philosophy, and the pursuit of noble aims.

He believes that music can function to add a life-changing dimension, and that when teaching, it is important to take the “whole person” not just the “inner pianist” into consideration. Then, “the art and craft of music-making shifts beyond the practice room and the concert stage to become part of the central question of who we are, what we strive for, and how we approach the journey,” he reflects.

“KEVIN KENNER has studied with the world’s great teachers, conquered the world’s most prestigious competitions, and carved a significant career on the world’s concert stages. But what he brings most to our students is the ability to unlock a soul into a world of lifelong beauty and artistry,” observes Frost School of Music Dean Shelly Berg about the newest piano faculty member invited to join the Frost School’s Department of Keyboard Studies.

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Kenner, who hails from Hokkaido, Japan. "He never imposes his own agenda or interpretation of music and always offers a helping hand to allow a student's individuality to take flight, making him a true teacher of growing artists. His warm generosity and devotion to music speaks immeasurably as a role model for all who believe in becoming a good person before a good musician."

"For Kenner, "it is incredibly gratifying to witness the process within a student when something takes shape and interpretations come to life."

He reveals that the child within sensed which path to pursue at a young age. In a refreshing twist to the traditional question, What do you want to become when you grow up the 7-year-old had no qualms about his list, in order of preference: pianist, fireman, gas station attendant.

"When students go to an institution thinking I want to have a great career in music, what they should learn is that a truly successful career is one that grows from the inside out," he continues. "This means that a teacher who strives to enable students to undergo this metamorphosis has to focus on the substance of what artists offer to themselves and to their audiences. My goal as a professor is to create an environment where students have more than she did for her children; she wanted her children to have more than she did growing up," he says. The road to "more was to bestow something creative upon them, "to let them discover a spiritual path," he adds.

Kenner was born in California, and along the way a piano made its way into the home. Kenner's early recollections are richly colored with the joys of discovering his way around the instrument. In a letter written in those early years, his mother noted, "my boy seems to have good rhythm; he probably could join a band someday."

Kenner elucidates, "Although she may not have known any more than that about the world of music, she lit the spark." As a result, he is passionate about the need to develop programs for children who have restricted access to music, and shows special enthusiasm for the validity of music as an instrument of positive social change as exemplified by the Frost School's Shalala MusiReach Program (see page 6). With humility that is a rare commodity among top-prize winners, Kenner credits his early teachers as the unsung heroes of his inspiration. One of his first piano teachers, Eugene Prather, "saw the big picture, the overarching interplay of the musical arts. He realized that you couldn't separate theory from praxis, knowledge of harmony from knowledge of scale fingerings. Improvisation played a definitive role in his pedagogy as well. Kenner adds, "Just think this through—if you practice piano all day and do not embrace history and theory, you will never gain the skills that help you enter the domain of the creative interpreter."

Poland, with its rich musical history, has also played an indelible role in Kenner's artistic voyage. He recalls the pleasures of working with the Polish-born pianist Krzysztof Brunza while living near San Diego at the age of 13: "I brought him Beethoven's Pathétique [Piano Sonata Op. 8, No. 13] for my first lesson. Three hours later, we had only covered the first page! You cannot imagine how much depth and detail went into his explanations; my musical mind was expanded to the point of no return."

Thanks to Brunza's mentorship, Kenner traveled to Poland at age 17 to study with the legendary Ludwik Steffaniski. He won a special prize at the Chopin International Piano Competition in Warsaw in 1980, but that quickly took a back seat to world events when the Solidarity revolution and an imminent backlash took hold of the country. Chaos, strikes, and food shortages ensued. Within six months, Kenner was forced to leave Poland when martial law was imposed. Transformed from young talent to perceptive artist, the pianist vowed to return someday. Ten years later, Kenner triumphed with top honors at the Chopin International Competition in a new Poland,igorated by the spirit of democracy. Musical peregrinations then led him to Baltimore when he joined Leon Fleisher's select class of master's students at the Peabody Conservatory. Kenner describes the impact of lessons with the great American master, who had gone through the tragedy of losing the use of his right hand for several decades. "Fleisher's mantra was 'to make a mistake is not a sin.' It was based on his conviction that it is impossible to discover limits without pushing at a score like you analyze a poem. If a composer outlines a tempo marking or a dynamic indication, this should be read as a clue that opens the door to another phrase."

As a collaborative musician, Kenner underscores the importance of flexibility and risk taking. He cites his wealth of experience as a collaborator with the great violinist and musical adventurer, Kyung-Wha Chung. "Her constant experimentation leads her musical partners to internalize another Fleisher principle—spontaneity means you have worked through all the possibilities in order to arrive at your ultimate choice," he observes. Turning his powerful analysis to coaching, Kenner relishes the experiences he garnered while working with the young pianist Seong-Jin Cho in Paris recently. "It was my impression that the boy had no technical limits, yet somehow, his playing left me cold. We worked intensively to
Kevin Kenner listens intently as D.M.A. candidate Tokuda prepares for a recital in the L. Austin Weeks Center for Recording and Performance.

Kevin Kenner listens intently as D.M.A. candidate Tokuda prepares for a recital in the L. Austin Weeks Center for Recording and Performance.

unmask the magic within, and one day, 40 minutes into the Chopin Fantasy Impromptu, he actually made a mistake. I was ecstatic as I realized that he had broken a barrier: he was making music. A month later, he forwarded a recording of a live recital. His heart had opened up, the extraordinary pianist had become a true musician." With an open heart and admirable skill, Seong-Jin Cho won the most recent edition of the International Chopin Competition in 2015. Students at the Frost School of Music are receiving the same experiences, Kenner feels like he has 26 years of European-based career behind him; he moved to Poland with those three young children to concertize, teach, and expand their horizons, to embrace another culture in a land that had nourished my soul at a young age. The only success that means anything to me is when a person knows who they are, what makes them tick. That is what actually gives them the freedom to interpret." Creating a variation on the intertwined themes of knowledge, success, and the power of education, Kenner elaborates his aspirations for his students. “When students enter the world of higher education, they carry with them dreams, frequently the dreams passed on through the media or instilled by their parents. One of the processes of education may be to slowly chisel away at imposed dreams so that the student can imagine another dream that originates not from the outside but from the depths of his/her being. What I hope to do during the course of their study is to help them realize their personal dream. This is how I prepare my students for the future of music forward. They are the torchbearers who carry the future of music forward. The substantial values in our musical lives are not the brownie points one receives after playing 1,000 times in famous halls. Substantial value is inherent in oursharing.”

Explore one of Kevin Kenner’s amazing recordings or catch a live performance to understand the depth and meaning of his powerful words. To paraphrase Shakespeare: His music is the food of love, play on.

“What I hope to do during the course of their study is to help them realize their personal dream. This is how I prepare my students for the real world of music. They need to know their unique gifts and leave school with a sense of self-worth and a clear vision as to how they can achieve their destiny.”

Kevin Kenner explained that as a new teacher at Frost, he had not been aware of the fact that principals were not required to perform at end-of-term juries. He prepared them dutifully, and all his principals performed to great success. A new certificate program is being put into place to grant principals the recognition they deserve. “Teaching these principals counts as one of the most important things I have done in my life, for they are the torchbearers who carry the future of music forward. The substantial values in our musical lives are not the brownie points one receives after playing 1,000 times in famous halls. Substantial value is inherent in our sharing.”

Explore one of Kevin Kenner’s amazing recordings or catch a live performance to understand the depth and meaning of his powerful words. To paraphrase Shakespeare: His music is the food of love, play on.
On any given day, Stephanie Epstein can be found with a ukulele, keyboard, or sound system crowding her desk. All are necessary tools that come with the territory of music therapy.

As a board-certified music therapist, Epstein, M.M. ’14, was hired to develop the inpatient music therapy program for Jackson Health Systems’ Holtz Children’s Hospital. She also established and manages the music therapy options at Jackson Pediatric Center—Prescribed Pediatric Extended Care (PPEC), a facility for children with chronic illnesses who require daily ongoing nursing care.

Music therapy involves the therapeutic application of music and music-based experiences to help regain or develop important life skills, including communication, movement, attention and memory, emotional growth, and socialization. Think of it as physical therapy for the whole person. But unlike repetitive actions with weights, dips, and lunges, the instruments of music therapy massage different muscles and allow for the processing and healing of emotions and cognitive skills. The melody of each chord progression is a reawakening of the senses, the patient a musician composing the notes of his or her own recovery.

Upon graduating with her Bachelor of Music in music therapy and music education from Nazareth College in Rochester, New York, Epstein completed a six-month internship at Golisano Children’s Hospital, part of Strong Memorial Hospital at the University of Rochester Medical Center. Then she received her acceptance to the Frost School of Music as a graduate teaching assistant.

“I’ve always really loved medicine—and neuroscience. I always wanted to work with kids and teenagers,” says Epstein, whose patients at Holtz range in age from newborn to 21 years old. “The pediatric setting means being on the

at her from the hospital bed, there are days when a patient is near death or taken off life support. That’s when patient families request that Epstein be in the room to play. In that sense, music therapy can also serve as a beautiful memorial,” Epstein says, her voice breaking.

In November, Epstein presented her thesis, “The Relationship Between Music Therapy Graduates’ Perceptions of Undergraduate Curricula and Graduation Outcomes,” during a research poster session at the 2015 American Music Therapy Association (AMTA) National Conference in Kansas City, Missouri. She credits her postgraduate success to her professors and courses at Frost.

“It pushed me to analyze my knowledge of the field deeper than I ever had,” she said. “The level of research that we explored was extremely in-depth and gave me a much more comprehensive understanding of how and why music affects the body and mind the way that it does.”

As the demand for music therapy at Holtz increases, Epstein plans to pay it forward and bring in Frost Music practicum students for clinical training.

By Megan Ondrizek, B.S.C. ’08

Frost School Alumna Stephanie Epstein Mends through Music at Jackson’s Holtz Children’s Hospital

PHOTOS: VERSATILE LIGHT STUDIO
Adrienne Arsht Center and Frost School of Music collaborate on a new concert series that brings movie music to the community in vibrant new ways.
“As a performing arts center, it is our mission to present innovate programming that is unique to attract new audiences and to keep our loyal arts patrons interested, entertained and excited… This concert was an opportunity for film buffs, symphony lovers and fans of all ages to reconnect with their favorite movies and listen to stirring scores of music in a natural setting such as the acoustically superb Knight Concert Hall.”

THE ADRIENNE ARSHT CENTER for the Performing Arts of Miami-Dade County and the University of Miami Frost School of Music have forged a new community collaboration to showcase exciting music from iconic motion pictures in a “live-to-picture format” performed by the Frost School’s Henry Mancini Institute Orchestra (HMI).

The inaugural concert, From The Dark Knight to The Sixth Sense, composed by Howard, was presented on Friday, February 19, 2016 in the John S. and James L. Knight Concert Hall at the Arsht Center to more than 1,100 patrons. James Newton Howard, who began his term as the new artistic director of the Henry Mancini Institute (HMI) in January, conducted the concert. It was his first appearance with the orchestra since he took over the reins as artistic director in January.

In addition, filmmaker M. Night Shyamalan made a guest appearance at the concert, in conjunction with music to The Sixth Sense, composed by Howard. Howard is a Grammy-winning and eight-time Oscar-nominated composer whose music resonates with young moviegoers. The new movie music concert series aimed to introduce younger audience members to orchestral music in an exciting new format with scene excerpts from iconic movies such as The Hunger Games, The Dark Knight, Snow White and the Huntsman, King Kong, Water for Elephants, and Pretty Woman, shown on a large screen while the music was performed live by a vibrant, youthful orchestra.

After the concert, Howard said, “The pairing of music with motion pictures is powerful, emotional, and memorable. I enjoyed sharing a retrospective of some of my most popular film scores with the audience. I hope this community collaboration with the Arsht Center and the Henry Mancini Institute will inspire a new generation of concertgoers to discover live orchestral music. My goal was to impart the same excitement I feel when I hear and see my music synced with the film footage for the very first time.”

The average age of students performing in the Henry Mancini Institute is 24. Dean Shelly Berg commented, “Most of our orchestra members grew up with these movies and love the music. They were eager to perform it, especially with the composer on the podium. The opportunity to learn firsthand from a film composer about the recording process and the protocol in the studio was invaluable. For this concert, James also debuted several medleys of themes presented in new suites, which was also an amazing experience for the performers and the community.”

Jes Hawthorne, a master’s candidate in trombone performance, reflected after the concert, “I feel fortunate I was given the opportunity to work with the source music from iconic vision to some of my favorite films. James Newton Howard provided professional expectations and musical perspectives that led to a unanimously satisfying experience for everyone involved. This concert is without a doubt a highlight of my time with HMI.”

The Arsht Center presents nearly 500 events each year across eight flexible, state-of-the-art performance spaces and is currently celebrating its tenth anniversary season. The Henry Mancini Institute Orchestra is the resident orchestra of the highly popular Jazz Roots series at the Arsht Center, founded by producer Larry Rosen (see page 99). Liz Wallace, vice president of programming at the Arsht Center, said, “As a performing arts center, it is our mission to present innovate programming that is unique to attract new audiences and to keep our loyal arts patrons interested, entertained, and excited. Concerts such as The Movie Music of James Newton Howard allow audiences to experience something they already love in a brand new way. This concert was an opportunity for film buffs, symphony lovers, and fans of all ages to reconnect with their favorite movies and listen to stirring scores of music in a natural setting such as the acoustically superb Knight Concert Hall.”

The Henry Mancini Institute Orchestra also appeared on March 4 at the Boca Festival of the Arts at the Mizner Park Amphitheater, performing all of John Williams’ music from Indiana Jones and the Raiders of the Lost Ark, conducted live to the picture by Constantine Kitsopoulos.

James Newton Howard, artistic director of the Henry Mancini Institute, is one of the most versatile and respected composers currently working in films. He has received eight Oscar® nominations for his work on Defiance, Michael Clayton, The Village, The Prince of Persia: The Sands of Time, and My Best Friend’s Wedding, and a Grammy Award with Hans Zimmer for the score to The Dark Knight. He also received Grammy nominations for music from Blood Diamond, Eragon, Sign, and the song from One For the Daisies, as well as an Emmy Award for the theme to the series Gilmore Girls. He is the recipient of ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement and now has more than 120 films to his credit.
New faculty at the Phillip and Patricia Frost School of Music bring a broad range of experiences to the school and engage students in new ways of learning and professional development. Among this group are award-winning and internationally renowned musicians who are at the top of their field in performance and research. Students are in good hands with these full-time and lecturer appointments, as they provide dynamic and inspired music instruction for today’s exciting world.

David Ake, B.M. ’83, professor and chair of the Department of Musicology, is an award-winning scholar and educator in the fields of jazz and popular music. Ake’s music includes the books Jazz Culture, Jazz Matters: Sound, Place, and Time since Bebop; and the collection Jazz/Not Jazz: The Music and its Boundaries (co-edited with Charles Hinisi Garrett and Daniel Goldmark), all for the University of California Press. He has published chapters or articles in the Cambridge Companion to Jazz, American Music, Jazz Perspectives, and Improvisation and Music Education: Beyond the Classroom from Duque University Press, along with other publications. Also active as a jazz pianist and composer, his most recent recordings as a leader are Bridges and Lake Effect. The latter was named one of the best jazz releases of 2015 by the website CultureJazz. Prior to joining the Frost School, Ake chaired the Department of Music at Case Western Reserve University, and was a longtime faculty member at the University of Nevada, Reno, where he served as director of the School of the Arts, among other leadership positions. Ake’s honors include the Neville Regents’ Teaching Award, the F. Donald Tibbits Teaching Award, and the Society for American Music’s Wiley Housewright Dissertation Award. He holds a Ph.D. in musicology and M.A. in ethnomusicology from UCLA, along with degrees in jazz performance from the University of Colorado at Boulder, an M.M. in euphonium performance and pedagogy from the University of Colorado at Boulder, an M.M. in euphonium performance with distinction from the Royal Northern College of Music in Manchester (England), and a B.M. from Pennsylvania State University. His two solo albums, Songs of Ascent and This Is My House, were released to critical acclaim. He can be heard on other recordings such as Simply Velvet and the Eufonix quartet albums End Game, Briok, and Nuclear Breakfast. Tindall served previously on the faculty of Ithaca College School of Music and Eastern Michigan University, and was also a visiting professor at Penn State University and a visiting tuba and euphonium professor at the Conservatoire National de Région in Perpignan, France. He is a Denis Wick-London artist and design specialist, and a Buffet Group tuba/euphonium artist and clinician.

Trudy Kane Honored with Phillip Frost Teaching Award

Trudy Kane, associate professor of flute in the Department of Instrumental Performance at Frost, was awarded the Phillip Frost Award for Excellence in Teaching and Scholarship at a faculty meeting on August 18, 2015. She joined the music faculty in 2008 after 32 seasons as principal flutist of the Metropolitan Opera. Kane is active in the commercial recording field and can be heard on the soundtracks of many film scores and Met videos including Il Trittico, Manon Lescaut, Peter Grimes and three different versions of La Boheme.

Robert Carnochan is director of wind ensemble activities, conductor of the Frost Wind Ensemble, and professor of music at the Frost School of Music. Carnochan holds degrees from Towson University (B.S. Music Education), the University of Colorado at Boulder (M.M. Conducting) and The University of Texas at Austin (D.M.A. Conducting). A Maryland native, Carnochan began his career as director of bands at Dundalk High School and has since held appointments at Stephen F. Austin State University, Northeastern Oklahoma State University, the University of Colorado at Boulder, and The University of Texas at Austin. Throughout his career, Carnochan has collaborated with and received praise from a number of leading composers, including Steven Bryant, John Corigliano, Michael Daugherty, Donald Grantham, Daniel Kellogg, David T. Little, John Mackey, David Maslanka, James Mobberley, Carter Pann, Joel Puckett, Kevin Puts, Gunther Schuller, Frank Ticheli, and Dan Wheeler. He also invests much time commissioning and performing works of the next generation of talented composers. Carnochan is active as a guest conductor, clinician, and adjudicator throughout the United States, and has conducted concerts in London, Spain, Austria, Luxembourg, Switzerland, and Singapore. His recording of Donald Grantham’s Tuba Concerto, with soloist Charles Villarrubia, was recently released and is available for download from iTunes.

Kevin Kenner, assistant professor of piano, is winner of the 1990 Chopin Piano Competition and bronze medalist at the 1990 Pyotr Tchaikovsky International Piano Competition in Moscow. Kenner is now recognized as “one of the finest American pianists to come along in years” (Chicago Tribune), as a “player of grace, subtle variety and strength, with a mature grasp of dramatic structure and proportion” (The Financial Times), and as “an artist whose intellect, imagination and pianism speak powerfully and eloquently” (The Washington Post). He has established himself as a world-class artist, chamber musician (e.g. Kyung-Wha Chung, Matt Haimovitz), recording artist, teacher, and juror. His recordings have been singled out by Gramophone magazine in the UK, International Classical Music Awards in France, and the Polish Society of the Phonographic Industry, which awarded him twice for the best recording of the year. Having trained as a teenager under the guidance of Polish pianist Krystof Brozko in California, Kenner furthered his studies in Poland with Ludwik Stelinski, who in turn prepared him for the 1980 Chopin Competition in Warsaw, where as a 17-year-old he received the jury discretionary award. He then spent the next five years with Leon Fleisher at the Peabody Conservatory and concluded his studies in Hannover with Karl-Heinz Knämper. He later made his home for two decades in London, where he taught at the Royal College of Music.

Aaron Tindall is assistant professor of tuba and euphonium. His solo playing is described as “remarkable for both its solid power and its delicacy,” his orchestral playing praised as “a rock-solid foundation.” He is a prizewinner of many international solo and chamber music competitions and was a two-time finalist in the Concert Artist Guild Competition. He also appears as a solo artist with prestigious orchestras worldwide. Tindall studied under Velvet Brown, Mel Culbertson, Warren Deck, Mike Dunn, Steven Mead, and Daniel Perantoni. He holds a D.M.A. degree in tuba performance and pedagogy from the University of Colorado at Boulder, an M.M. in euphonium performance with distinction from the Royal Northern College of Music.
New Lecturers

Ana Miranda, lecturer in the Dance Program, trained internationally in dance technique and movement studies. Her extensive background includes training in ballet, jazz, modern/contemporary, improvisation, Laban/Bartenieff Movement Analysis, Authentic Movement, yoga, and flamenco. She has performed with professional flamenco companies Bailes Ferrer and Siempre Flamenco in addition to forming her own troupe. She produced two full-length shows of her work, Seul( 2012) and Re- volution/Evolution (2013), which also feature live music and spoken word. She has presented her work at major venues and festivals throughout the state of Florida and beyond. She has an M.A. in dance/movement therapy from Goucher College and an M.F.A. in choreography from Jacksonville University. While in residency at Jacksonville University/White Oak Plantation, she worked with contemporary artists such as Alonzo King, Michael Klein, Heather Hansen, Juri Nardi, and Mario Zambrano in dance/movement and choreographic studies. She has been a presenter at local and national dance conferences, and an advocate for arts accessibility. The recipient of numerous grants, she founded the nonprofit organization Art Works for Us, Inc. to fund creative projects and outreach programs.

Jorge Morejón, M.A.L.S '96, lecturer in the Dance Program, has experimented with artistic genres as diverse as theatre, opera, dance, and performance. He has participated in over 40 productions with Prometeo Theatre, Temblando Creation Ballet, Ballet Theatre of Miami, The Greater Miami Opera, Brazarte, and his own company, Thelos Theatre. He choreographed Carnival Miami, Lalabi, Footprint, Farenheight 411, and My Hands / Tus Brazos. Morejón earned a bachelor’s degree in special education from Florida International University in 1998 and a master’s degree in liberal studies with an emphasis in theatre from the University of Miami in 2006. He taught dance and expressive movement at Miami Duke College and New World School of the Arts from 1993 to 2006. After a Ph.D. in performance studies from the University of California, Davis in 2011, Morejón joined the faculty of the Department of Creative and Festival Arts (DCFA) at the University of the West Indies, Sr. Augustine, Trinidad and Tobago. In Trinidad, he co-directed the production Reawakening the Caribbean Spirit and directed the play Maria Antonia. In Barbados he performed in Carpenter in Barbados. He recently danced in Interloop, in Miami, and created the performance piece The Power of Expression, performed in Florida and New York.

Alexandra Naumenko, vocal coach in the Department of Vocal Performance, is a 2013 graduate of The Metropolitan Opera’s Lindemann Young Artist Development program where she worked under the baton of Maestro James Levine and also accompanied for master classes and workshops led by artists such as Maestro Fabio Luisi, Sir Thomas Allen, Ramón Vargas, Gerald Finley, Carol Vaness, Renata Scotto, Dame Kiri Te Kanawa, Eric Owens, Luca Pisaroni, Dwayne Croft, Matthew Polenzani, John Fisher, and Stephen Wadsworth. She served previously as an assistant conductor and staff coach for the Young Artist Program at Florida Grand Opera during its 2013-2014 season. In 2012-2013, Naumenko served as an assistant conductor for the International Vocal Arts Institute in Tel Aviv, Israel, and for the Met-Julliard co-production of Mozart’s Cosi Fan Tutte, conducted by Maestro Alan Gilbert. Naumenko graduated from Moscow Schakovsky Conservatory, where she studied piano with Lev Naumov and opera coaching with Irina Kirillova. She worked for six seasons as an assistant conductor/vocal coach at the Bolshoi Theatre of Russia, Moscow, where she worked with Matiash Rossropovich, Yuri Temirkanov, Francesca Zambello, Graham Vick, David Pountney, Dmitri Tcherniakov, Manuca Koracin, Ekaterina Scherbachenko, Marina Poplavskaya, and many others. In 2008 Naumenko was the head coach for the Bolshoi’s production of Eugene Onegin that opened the season at the Opera Garnier de Paris.

Dafnis Prieto, is a drummer lecturer in the Department of Studio Music and Jazz. Originally from Cuba, Prieto’s revolutionary drumming techniques and compositions have had a powerful impact on the Latin and jazz music scenes nationally and internationally. Prieto was awarded a MacArthur Fellowship Award in 2011. He received a Latin Grammy nomination for Best New Artist in 2007 and was named Up & Coming Musician of the Year in 2006 by the Jazz Journalists Association. His album Absolute Quintet earned a Grammy nomination in 2006 for Best Latin Jazz Album. He has worked in bands led by Henry Threadgill, Steve Coleman, Eddie Palmieri, Chico and Arturo O’Farrill, Dave Samuel & The Caribbean Jazz Project, Jane Bunnett, D.D. Jackson, Edward Simon, Michel Camilo, Chucho Valdés, Bebo Valdés, Roy Hargrove, Don Byron, and Andrew Hill, among others. Prieto has conducted master classes, clinics, and workshops throughout the world and previously served on NYU’s jazz faculty from 2005 to 2014. As a composer, Prieto has created music for dance, film, chamber ensembles, and most notably for his own bands, including six acclaimed recordings as a leader: About The Monks, Absolute Quintet, Taking The Soul For a Walk, Si o Si, Quartet Live at Jazz Standard, Dafnis Prieto Preverber Trio, and Triangol and Circo. He has received commissions, grants, and fellowships from Chamber Music America, Jazz at Lincoln Center, East Carolina University, and Meet the Composer. He is the founder of Downbeat Music.

Errol Rackipov, M.M. ’96, is a lecturer in the Department of Studio Music and Jazz. He is a vibraphonist, marimbas, and composer. Originally from Bulgaria, his music displays a unique blend of jazz and chamber classical music elements with Eastern European folk rhythms and motifs. He holds a bachelor’s degree from Berklee College of Music in Boston, where he studied with vibraphonist Gary Burton, and a master’s degree from the Frost School. Along with his bands Dream Hunter, Groove Culture, and the Errol Rackipov Group, he has performed throughout Europe and the United States with such greats as Terence Blanchard, Bob Moses, Mark Egan, B.M. ’73, Kenny Werner, Ratzo Harris, and Paquito D’Rivera. He also held the principal percussionist chair with the Miami Symphony Orchestra and has performed as a percussionist with The Symphony of the Americas, New World Symphony, and many others. His last album as a leader, Pictures from a Train Window, was critically acclaimed and was featured in the April 2015 issue of JAZZIZ magazine. King R&K Music publishers Rackipov’s compositions, arrangements, and transcriptions. Rackipov also teaches at Florida International University, Florida Memorial University, and Broward College.

Newly Tenured Faculty of Frost

The Frost School of Music is pleased to announce that Gabriel Beavers (associate professor, bassoon); Karen Henson (associate professor, musicology); William Pickle, B.M. ’88, M.S.E.E. ’91, (associate professor, music engineering technology); Jay C. Rees, B.M. ’84 (professor of music and director of athletic bands); and Svatolav Styanoff (associate professor, percussion) were awarded tenure by the University of Miami Frost School of Music. They join a prominent group of faculty who are considered international leaders in their respective fields.
Faculty Updates

Caraire Artie, B.M. ’93, associate professor and director of undergraduate music education, co-edited and wrote three presentations at the International Symposium for Research in Music Behavior, the American Orff Schulwerk Conference, and the Modern Band Symposium.

Gabriel Beavers, associate professor, bassoonist for the OC Symphony, co-edited and wrote three bassoon and variety ensembles, which also featured featured guest Scott Flavin, the resident Music Director of the University’s Henry Mann Institute Orchestra, and the Bargamont String Quartet. Beavers presented the world premiere of Charles Norman Mason’s “Swagger” with the Frost Wind Ensemble at Frost School of Music.

Kevin Bierbaum, M.M. ’96, assistant professor, jazz piano, performed at The students new festival, the House Jazz Club in New York with Pat Metheny, the legendary guitarist. He also performed and presented master classes at Jacksonville University, Georgia State University, Bangsung Jazz Festival, and Holy Name Jazz Festival in Venezuela.

Chris Boettner, program director for the Music Marketing and Production Program and assistant professor of professional practice, co-hosted and wrote a two-day jazz music festival in February with the Sundance Institute, featuring composer Jamey Aeberle and Architect Sam Wolfe.

Mike Bozin, B.M. ’97, M.M. ’07, Ph.D. ’10, lecturer, instructor of contemporary music, and director of assessment for the Frost School of Music, presented an EP in February at the NIT basketball championship at Madi- son Square Garden.

Brian Russell, B.M. ’97, M.M. ’07, Ph.D. ’10, professor, instructor of contemporary guitar, and director of assessment for the Frost School of Music, released an EP in February at the NIT basketball championship at Madison Square Garden.

Deborah Schwartz-Bates, associate professor of musicology, was the recipient of a fellowship from the National Endowment for the Humanities for her book, Revealing Scream: The Film Music of Alberto Cimberio (Oxford University Press forthcoming). She continues to serve as a contributing editor for the Handbook of Latin American Studies. She is participating in a worldwide series of events throughout 2016 to commemorate the Centennial of the Argentine composer Alberto Cimberio.

Kimberly Sens Vorex, instructor in the music therapy department, was published in a peer-reviewed, open-access journal called Frontiers in Human Neuroscience, and was included in a special research topic titled “Dialogues in music therapy and music neuroscience: Collaborative understanding driving clinical advances.” She joined the first cohort of UM Online Learning Fellows to evaluate the effectiveness of narrative techniques as a core component in music therapy instruction.

Thomas Steiner, professor and director of orchestral activities, presented numerous new works this season including “Seven Deadly Sins” for flute, clarinet, and piano. Awakening for chamber ensemble, and Symphony No. 4 performed by the Miami Symphony Orchestra in Dallas. His newest Theory Level One. Murnak presented a paper at the 2015 conference for the American College of Music Therapy and was appointed professor for the 2016 Young Musicians’ Camp.

Amber Bennett, assistant professor in the department of Instrumental Performance (double bass) and Music Education, was selected to give a double bass masterclass and teaching session at the American String Teachers Association (ASTA). As president of ASTA’s Florida Chapter, Powell organized statewide teacher training workshops in eight counties and hosted a National Guitar Association of South Florida visit workshop on the Frost campus. He also conducted two All-Country Honors Orchestras in Broward and Miami-Dade. Powell has solo and chamber music performances scheduled throughout 2016. Cary J. Reen, B.M. ’96, professor of music and director of athletic bands, released a new jazz-fusion group, silverYn Stylus. For the Frost Band of the Hour, he arranged new music, music, composed and pro- duced, and directed the band at UM Hurricane football games and at major regional band competitions, including the pop band at the Disney World Parade in Orlando, the NCAA Sun Bowl in El Paso, and the band in Budapest. He also directs the band at the New Music Festival. Two world premieres and five performances scheduled throughout 2016, he arranged new music, music, composed and pro- duced, and directed the band at UM Hurricane football games and at major regional band competitions, including the pop band at the Disney World Parade in Orlando, the NCAA Sun Bowl in El Paso, and the band in Budapest. He also directs the band at the New Music Festival. Two world premieres and five performances scheduled throughout 2016, he arranged new music, music, composed and pro- duced, and directed the band at UM Hurricane football games and at major regional band competitions, including the pop band at the Disney World Parade in Orlando, the NCAA Sun Bowl in El Paso, and the band in Budapest. He also directs the band at the New Music Festival. Two world premieres and five performances scheduled throughout 2016.
FORTY YEARS AGO, rising star arranger and saxophonist Gary Lindsay, M.M. ’78, and new bride Paula Lindsay, M.M. ’78, moved from Rhode Island to the University of Miami to pursue graduate music degrees: he in jazz performance and she in music education. They celebrated their honeymoon in an old hotel in sleepy North Miami Beach before settling into a one-room efficiency near the airport. They eventually bought a home near the University.

Fast-forward, a lot has changed. Tape-recorded music made way for digital technology, handwritten scores evolved into computer notation software, Gary celebrated 35 years as a tenured professor on the Frost School faculty, Paula retired after 34 years of teaching music, their son Joshua found a career in technology, and Miami became a thriving cosmopolitan center.

Yet the craft of composing, arranging, and orchestrating remains solidly rooted in its fundamentals, with Gary Lindsay as a leading authority. Collegiate institutions worldwide use his book Jazz Arranging Techniques. Former student and multi-Grammy-winning composer and arranger Maria Schneider, ’83, praises his approach, “Gary has a knack for making seemingly mysterious things very accessible.”

As the director of the Frost School’s Studio Jazz Writing program, Lindsay’s primary focus is mentoring graduate level students in the art of composition, recorded production, and beyond. In addition to teaching classes, “I see my students weekly,” he says, “and I interact with them one-on-one a great deal.” The field is highly competitive, so his student expectations are high. He maintains a multi-track recording studio where students record their compositions with Frost School musicians. Along with Pro Tools Digital recording software and MIDI-sequencing, mixing and mastering technology, students may also video record and edit projects with Final Cut Pro software.

D.M.A. candidate Rafael Psicolotto de Lima, M.M. ’13, reveals, “Gary is the closest thing to a true mentor I’ve ever had, someone who sees what is best in you and fosters that. I received a government grant in Brazil to record my compositions based on the work I completed in his studio. There’s no other program like it.”

Lindsay stays in touch with alumni through social media and enjoys reconnecting in person, at the annual National Association of Music Merchants (NAMM) convention in Anaheim, California. “Many of my students end up in L.A., and they help one another land work there,” he explains. For example, new grad Lorenzo Carrato, M.M. ’15, is working as a film scoring assistant; Randy Gist, M.M. ’12, is creating music for theatrical and video game advertising; and Jeremy Levy, M.M. ’94, is an orchestrator with vast film and television credits.

A prolific composer, arranger and performer himself, Lindsay plays alto saxophone with the Miami Saxophone Quartet and the South Florida Jazz Orchestra. Past performance credits include work with Frank Sinatra, Tony Bennett, and Natalie Cole. He received a Grammy nomination in jazz arranging for “Cherokee” on Antero Sandvold’s album I Remember Clifford. Yet, for this distinguishing and knowledgeable music industry vet, mentoring the musical voices of tomorrow fuels his passion, with no slowing down on the horizon.
Two Retiring Faculty Look Forward to New Musical Adventures

Professor and violist Pamela McConnell retires this May from the University of Miami Frost School of Music after 28 years as a full time faculty member. She heads into the next chapter of her life with characteristic enthusiasm, stating, “It seems I never have trouble finding things to do. They find me!”

McConnell has enjoyed an illustrious career as an active soloist and chamber musician at prestigious venues and notable festivals worldwide. She is the founding violist in the Bergonzl String Quartet, and has recorded 10 CDs with the ensemble including her string quartet adaptations of Prokofiev’s Peter and the Wolf and Saint-Saëns’s Carnival of the Animals. She also coordinated the activities of the Frost Chamber Players and the UM String Academy for decades.

Prior to moving to Miami in 1988 she taught at the University of North Carolina at Charlotte, and the State University of New York at Buffalo where she was violist in the Rowe String Quartet. McConnell received a B.M. from Northwestern University and an M.M. from the University of New York at Buffalo where she was violist in the Bergonzi String Quartet, and has recorded two performances of J.S. Bach’s St. John Passion with the UM Collegium Musicum and the Miami Bach Society Chamber Orchestra. It was one of the first works he conducted the year he joined the faculty in 1979, after completing doctoral studies at Indiana University in Bloomington.

McConnell says his musical passion has been to encourage students, choruses and ensembles to “discover the enormous possibilities of personal musical expression within the collaborative work of an ensemble. The subtlety and intensity of emotional connection and expression is fundamental to the arts and the vital role they play in human existence. We celebrate that every time we are together; it is ever more wonderful with every passing year!”

As for the future he says he’ll keep conducting professionally, and “for a total change, I hope to begin some projects I have been tracking at #10 on Jazz Week. The album features typical ‘Us’ music, 10 minutes, 12 minutes and 12 minutes, and that offer high-quality instruction and training in the arts. It was one of six honored with a 2015 Milestones Award by the National Guild for Community Arts Education."

ClassNotes

1950s

Lucas Green, B.M. ’57, bassist, UM Frost professor and chair emeritus, was honored with the 2015 International Society of Bassists’ Distinguished Achievement Award, its highest honor.

1960s

Donald Oglesby, B.M. ’61, has composed over 40 works for solo, chamber, and orchestral groups. He has received numerous awards and fellowships, including an RCA-Rockefeller fellowships, the American Symphony Orchestra League, Memi Emery Harris, B.M. ’59, M.M. ’75, was invited by UM to present a Distinguished Alumni Lecture at the Robert and Julie Pinckney Newman Alumni Center last year where he shared his journey from musician to global activist. He is the author of Reclaiming Our Democracy: Healing the Break Between People and Government.

Robert Jensen, B.M. ’69, singer-composer, received a first prize award in the inspirational/gospel category for his song “The Road Less Traveled” in the 2011 USA Songwriting Competition. His hit song “She Ain’t Your Ordinary Girl” has received over 2 million air plays to date.

1970s

Don Dammeren, B.M. ’72, M.M. ’73, is an investment advisor with Prinernicia Financial Services. An active director of the SJ Jazz Orchestra, the ZYX Jazz Orchestra, the theremin, Nothing Hard is ever Easy, tracked at #10 on Jazz Week. The album features unconventional instruments that offer high-quality instruction and training in the arts. It was one of six honored with a 2015 Milestones Award by the National Guild for Community Arts Education."

1980s

Wille Waters, B.M. ’73, opera conductor, is an assistant professor of music at Binghamton University New York. Waters will conduct five operatic concerts in Russia in June 2016. He will also conduct Porcio’s La locandina for the Arroyo Foundation in July. The National Association of Negro Musicians recently presented Waters an award for musical accomplishments and contributions to the classical music field.

1990s

George Quinn Jr., B.M. ’77, president of Gunalan & Fakhru Music Company in Burr Ridge, Illinois, was named Retailer of the Year by Music Inc. and honored with the Don Johnson Music Services Award by MMR Magazine. He is treasurer of the board of directors for the Midwest Clinic, is a board member of the Music Achievement Council and ArtSPARKS 204. He is the immediate past president of the National Association of Music Dealers and the Vandes Cook College Board of Trustees.

Mayce C. Chambers, B.M. ’79, M.M. ’90, was an instrumental music director for 32 years and is now an adjunct music faculty member at Miami Dade College, Kendall Campus. Kenneth Fuchs, B.M. ’79, is professor of music composition at the University of Connecticut. Jeffrey Biegel with the Springfield Symphony Orchestra premiered his piano concerto Spiritual, which was also performed by the Wheeling Symphony Orchestra conducted by Andro Rapale B.M. ’74. Fuchs’s opera monodrama Falling Man was premiered by the Center for New Music in New York. John Lombar, M.M. ’70, DMA ’92, is completing his 12th and final season as the founder and music director of the Sioux City Rockstars. He is an active arranger and composer with pieces commissioned by Joseph Massi of the New York Philharmonic, the Mike Van Big Band, and the American Celebration Band. He was inducted into the Iowa Rock & Roll Hall of Fame in 2012.

Steven Ruhm, B.M. ’79, is the artistic/manager of the Company Montgom- gery Scott Financial services office in Naperville, Illinois. He is the managing director of the Jenney Mont- gomery Scott Financial services office in Naperville, Illinois. Ruhm also performs as a percussionist with the North Shore Community Band and other ensem- bles.

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Joseph Leonardo Chiesa, B.M. ’61, has composed over 40 works for solo, chamber, and orchestral groups. He has received numerous awards and fellowships, including an RCA-Rockefeller fellowships, the American Symphony Orchestra League, Memi Emery Harris, B.M. ’59, M.M. ’75, was invited by UM to present a Distinguished Alumni Lecture at the Robert and Julie Pinckney Newman Alumni Center last year where he shared his journey from musician to global activist. He is the author of Reclaiming Our Democracy: Healing the Break Between People and Government.

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Lindsey Starr, B.M. ’00, M.M. ’03, released a new album, A New Dawn, by the Lindsey Blair Quartet, featuring Charles Calello and Clay Ostwald, B.M. ’93.

Daniel Adams, B.M. ’91, a professor of horn at Texas Southern University, presented a paper at the Royal Col-
lege of Music in Stockholm, Sweden, as part of the College Music Society’s 2015 international conference.

New premises of his compositions included Congruent Verses for English horn and a clarinet/bass clarinet duet, Reflecting Pool. John Holt, M.M. ’91, released his eighth solo album Facets 4, featuring compositions by Choi, Castérède, Wintle, Pilss and Ewazen. He is an associate professor of trumpet and chair of the division of instrumental studies at the University of North Texas. He has been the principal trumpet of the Dallas Opera Orchestra since 1989.

Kristin Trautzen, M.M. ’01, performed as Peter John Fiori in The Apprenticeship of Duddy Kravitz at the Segal Centre for Performing Arts in Montreal, Quebec, as Scrooge in A Christmas Carol at the Sudbury Theatre Centre in Sudbury, Ontario, and as Tyrace in Long Day’s Journey into Night at the Mad Cow Theatre Company in Orlando, Florida.

Oriente Jacobs Garcia, B.M. ’82, D.M.A. ’85, is a composer-in-residence and professor of music at Florida International University. The Seattle Modern Orchestra, Miami Symphony Orchestra, Charlotte Latin American Orchestra, and others premiered several of his latest works. He was awarded a Knight Foundation Arts Challenge grant to create an interdisciplinary work: Ama Creatrice ("A Rising Tide"), and received his fourth Latin Grammy nomination for his work: Asechteir: Nunca se olvidaran ("Asechteir: They Will Never Be Forgotten").

Steve Hobbs, M.M. ’91, a clinician for Yamaha Vibraphones, and a recording artist for Challenge Records, enjoyed a season-week run at #1 on JazzWeek with his album Vibes, Straight Up. He will soon record with pianist Kenny Barron, bassist Peter Washington and drummer John Riley.

Susan Erikson, M.F.A. ’93, has served as assistant professor of music at California State University Fullerton. She is an artist-clinician for Bach Trumpets. Her work has been in countless movies, television shows, records, and national commercials.

ClassNotes

1930s

The role of opera tenor Ubaldo Piangi.

David Champion, B.M. ’97, is director of jazz studies and professor of trumpet at East Tennessee State University. He is also the jazz brass instructor and curator for The Brass Herald and has written over 35 international articles.

Easterlin was named Distinguished Alumnus John Easterlin, B.M. ’81, M.M. ’83, released in February 2016. His latest CD, Reflecting Pool, was nominated for his work: Asechteir: Nunca se olvidaran ("Asechteir: They Will Never Be Forgotten").

Anthony B. Brinker, M.M. ’93, is the director of the Program in Jazz Studies and associate director of the Program in Musical Performance at Princeton University. He was Levine in Downstreet’s 3rd Annual International Trumpet Festival as a Rising Star Composer. His latest album, The Forward (Towards Equality Suite), won for Best Concert Album at the 45th Annual Independent Music Awards. He presents a unique program: The Bar Association of the International Conference, in Switzerland.

Joseph Abad, B.M. ’07, is the director of the music department at the University of Wisconsin-Madison, where he coordinates the Interarts and Technology Program, and is the music director for the dance program. His latest CD, Double Takes and Triple Plays, was released in February 2016.

Chris Tedesco, B.M. ’82, is a one-actor, has a recurring role in the TNT series Major Crimes. He is the creator of the estimated audience for Dance Floor Films’ Monster University and Inside Out and produced a New Day Concert for a cause featuring 38 celebrities who donated their performances to help raise money for three nonprofit organizations. He received the 2015 Caribbean Heritage Award for Achievement in the Arts, the 2015 Empowerment Institute’s Pathfinder Award, and the 2016 Desemana, Venezuela and Lea asked Trumbull Award.

Chuck Wills, B.M. ’92, is a coordinator of base studies and an ensemble director at Columbus College Chicago. He continues to tour in support of his newest album No Stocks, No Mirrors.

Anthony Brinker, M.M. ’93, is the director of the Program in Jazz Studies and associate director of the Program in Musical Performance at Princeton University. He was Levine in Downstreet’s 3rd Annual International Trumpet Festival as a Rising Star Composer. His latest album, The Forward (Towards Equality Suite), won for Best Concert Album at the 45th Annual Independent Music Awards. He presents a unique program: The Bar Association of the International Conference, in Switzerland.

Ture Johannesson, B.A. ’91, is an artist-clinician for Bach Trumpets. His work has been in countless movies, television shows, records, and national commercials.

Stupid Heart on Rounder Records. She performed at the Dosey Doe, produced Sharon Mullins album, My Stupid Heart on Rounder Records. She performed recently at the Dosey Doe, Big Barn Dance Festival, and on the Sandy Beaches Cruise.

Gary Ran, B.M. ’89, is a associate chorale director at Cypress Bay High School, Weston, Florida, and director of the Residency Choirs of the Florida Singing Sons. She is also a member of Florida Music Educators Association, American Choral Directors Association, and more.

Jayne Dennis-Arbiti, B.M. ’86, in music education, will soon attend the Coeoda-Institut in Berlin for Advanced German Studies.

Peter Niccholas, B.M. ’98, is a tenured assistant professor of jazz studies at William Patterson University in Wayne, New Jersey. A Grammy-nominated arranger he performed with The Pete McCannius Jazz Orchestra. He was the Blue Note in New York City and in the show Rosie and Mal-The Music of Rosemary Clooney in Sarasota, Florida, with vocalist Rosalena Vitro.

Gary Ran, B.M. ’89, is a Los Angeles- based composer for The Young and the Restless television show. He worked for horn and concert band, Winnipeg, commissioned by the International Horn Society, received its world premiere in 2015. He has won an Emmy Awards for outstanding achievement in music direction and composition for a drama series, and five BMI film and TV awards. He is also a violin performance instructor at Le Sierra University in Riverside, California, and a studio artist at Boda University.

Francis M. Anderson, B.M. ’80, is chief of arts education at the Miami-Dade County Department of Cultural Affairs. She won the Pavan to Phoenix IMPACT Award in 2011 honoring individuals in the Miami-Dade community who are dedicated to improving and promoting initiatives that benefit children and adults with disabilities and their families.

Robert Kunt, D.M.A. ’91, is head of the music department and assistant faculty/ piano professor at Lynn University Conser-
vatory of Music in Boca Raton, Florida. She performed numerous recitals in 2015 as a soloist with the RedBirds Symphony in California. She was also on the faculty of the University of Florida International Piano Festival and the Rebecca Penney Piano Festival.

David Champion, B.M. ’97, is director of jazz studies and professor of trumpet at East Tennessee State University. He is also the jazz brass instructor and curator for The Brass Herald and has written over 35 international articles.

35 international articles.
Candice Bernstein, B.M. ’93, has an extensive portfolio of theatrical credits and has performed this season with Storybook Musical Theatre as Elinor in The Fowl Prince and Despina in The Shoemaker. He was in the Pennsylvania Playhouse production of The House-back of Notre Dame and in the musical Lactacy Clay at Temple University as a chorus member.Appearances in industrial films include Negotiation for Copital and Visual Preceptorships.

Abernathy presents workshops for the singing actor and maintains an active voice, acting, and accent reduction studio in Philadelphia, Pennsylvania. Jennifer Leitner, B.M. ’93, is dean of arts and education at the Charles R. Dance Fine Arts Center at the College of Central Florida in Ocala, Florida. Brett Simon, B.M. ’05, is a Los Angeles–based bassist and producer who tours and records with Country music artist Dierks Bentley. Simon has also toured with Miranda Lambert, The Eli Young Band, and The Cadillac Three.

Sandra Lopez, B.M. ’00, is conductor of the Sinfonia Simfonia Orchestra in Venezuela and was promoted to associate music director of the University of Nevada Las Vegas. Lopez is also a collaborative pianist.

Dr. Myles Scotson Maynard Wright, B.M. ’03, is assistant professor and director of bands at Arizona State University and was featured on BBC Radio 3 in a discussion related to her book Louise Talma: A Life in Composition. Jeremy Lewy, B.M. ’04, a cellist faculty member at the JCC Thurnauer School of Music in New Jersey. She is a cellist in the rock band Seudat, which released an album titled The Quasireality in 2015. She co-arranged solo string parts and backing string orchestra arrangements for a House of Blues Cleveland album.

Zelia Chueke, B.M. ’96, is an active musicologist and the director of the National Trumpet Guild, and continues as a member at the national conference of the International Trumpet Guild. Frenk. He also conducted the world premiere of The Crow’s Heritage at the University of North Texas Music Library, presented sessions for the Society for American Music, the Shakespeare Association of America, and The University of North Texas Music Library, and was featured on BBC Radio 3 in a discussion related to her book Louise Talma: A Life in Composition. Jeremy Lewy, B.M. ’04, serves as associate director of bands at Clippard Middle School North in Harris County. He conducted the School’s honor winds performance at the Texas Music Educators Association’s convention in February 2016. The band won the State Championship in 2006, 2011, and 2015.

Molly Brown. The university of Notre Dame located in Evansville, Indiana, and Purdue University, where she received her M.M. in 2012.

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Britt Daly, B.M. ’05, M.M. ’07, continues her work as lead creative for Proma Copy Inc. and is currently working on several projects with DJs Morgan Paga, Jaysood, Redondo, and more.

Rosalind Foster, M.M. ’06, is the senior creative director licensing at ole Music Publishing. Foster’s recording of “Can’t Help Falling In Love,” sung by Haley Reinhart and featured in a Wrangler Extra advertisement went viral with over 18 million YouTube hits. It won a Webbys Award in December.

Dakota is a Tony-nominated actor and singer with both background vocals on Tim Kubart’s forthcoming. She was also featured on his work Magnolia Star and the D’Addario Foundation’s Grace Murphy Foundation. The pair released the album “As Silence Hurts” with Sony artist Christopher David Ragsdale.

Singer-songwriter Raquel Sofia, B.M. ’00, was nominated last year for a Latin Grammy Award in the Best New Artist category after the release of her debut album Te Quiero Agridulce (“I Love You on Sundays”) on the Sony Latin label. Sofia also returned her alma mater last fall to perform at Festival Miami. Her musical journey began when she was 7 years old in Puerto Rico, singing and writing songs about boys she had crushes on.

That led her to the Frost School, which she calls “one of the best things that happened to me.” She graduated with a bachelor’s degree in jazz vocal performance.

“When you’re in high school and you want to be a music major, especially in a small town like Mayagüez, Puerto Rico, you’re more than likely the only one,” she says. “So I always believed I was different.” At Frost, “you’re surrounded for the first time in your entire life by people like yourself. You’re surrounded by other musicians who want to do this.”

Sofia’s break came about three years after graduation, when the Colombian rocker Juanes hired her as a backup singer for his “MTV Unplugged” tour. She seized the opportunity and returned to her writing roots. “As soon as I switched from English to Spanish, things just started growing and just sounded more natural. I found my own voice. And it all started happening right then.”

She launched a YouTube channel that got her noticed. “I’ve been switched from English to Spanish, things just started growing and just sounded more natural. I found my own voice. And it all started happening right then.”

That led to her first EP, Te Olidé Los Sabados (“I Hate You on Saturdays”), which has grossed over 11 million streams and made her a Spotify “Artist To Watch.” She became a breakout indie star with one of Sony’s first digital recording deals, measured in streams and views instead of simply album sales.

“Raquel is one in a million,” says Sony A&R Manager Isabel DeJesus. “Without a doubt, we are witnessing an icon in the making.”
Joanne Hamploung-Vang, D.M.A. '07, pianist and associate professor of music at Broward College, maintains an active schedule with recent performances at the University of South Carolina and at Broward's Ph.D. in music education at the University of Miami. Reinhert released her third album, Spark, in 2015, and her fourth album, Home Movie, is scheduled for release this summer.

Nicholas Hyman, M.M. '08, is a composer and performing artist who has been described as a “rising star” in the field of contemporary music. Hyman has received numerous commissions and awards for his work, and his music has been performed at major festivals and venues around the world.

Jonathan C. Mitchell, B.M. '09, is an accomplished composer and musicologist. Mitchell has received numerous awards for his work, including a fellowship from the University of Miami. He has also served as a visiting scholar at several universities, and his research focuses on the music of 16th-century Antwerp.

Ryan Casper, B.M. '09, is a musician and music educator. Casper has performed with several ensembles, including the Percussive Art Society's Society of Marching Arts. He has also served as a faculty member at the University of Miami.

Gregory Campbell, B.M. '10, is an assistant professor of music at the University of Miami. Campbell has received numerous awards for his work, including a fellowship from Lincoln Center. He has also served as a visiting scholar at several universities, and his research focuses on the music of 16th-century Antwerp.

Representing Lincoln Center

A

rkling at the office is always a unique experience for Dana Vogtli, J.D. M.M. '13. When she gets in the elevator every morning, she is usually standing next to dancers from the New York City Ballet or adjacent Juilliard School. As acting counsel for Lincoln Center for the Performing Arts in New York City, Vogtli is constantly surrounded by some of the world's best talent. “I have worked on projects involving so many talented artists, ranging from classical greats such as Itzhak Perlman to contemporary trailblazers like Jack White. It is an environment that motivates you to always be at your best,” says Vogtli.

Vogtli, who in December 2013 received a joint J.D./M.M. degree in Law and Music Business and Entertainment Industries at the University of Miami, began working at Lincoln Center in October 2014. She assists the 11 resident arts organizations on Lincoln Center’s campus with a wide variety of legal and business matters, which include drafting agreements; negotiating licenses; advising on matters involving copyright, trademark, and labor laws; and much more.

“A joint degree is very valuable because it allows you to tailor your resume to suit the needs of potential employers. You can tailor your experience to the specific needs of an employer, and they will know that you have the skills and knowledge to perform the job.” Vogtli says. She encourages current students to focus on what they know and who they know. “Take every opportunity to intern or work in the areas that interest you most. Try to develop skills that are valuable to those employers.”

And never stop learning. Vogtli hopes to come back to campus one day to share her experiences. She says her goal is to continue to grow professionally. Wherever her career takes her, she hopes to continue to be a passionate advocate for the arts.
Class Notes

Benjamin Golightly, B.M. '12, moved to Nashville after graduation with the intent to be a songwriter and worked during the day for the music publisher BMG. Now signed to Big Deal Music, his first single “Blue Brandais” will be released on his new CD July 2016.

Jorge L. Heidt, B.M. ’12, M.M. ’14, keyboard performance, musicology, is a recipient of the Elsken Southern Travel Grant awarded by the American Musicological Society. He most recent study on the US reception of Franz Liszt’s symphonic and choral works has been published in the latest issue of the Journal of the American Liszt Society. He has also presented his research at the 2015 Brandeis University Musicology Conference, and the 2014 Southern Chapter Meeting of the American Musicological Society.

Jenifer Haumen, B.M. ’12, M.M. ’14, is an associate at Steinmayer, Loop, & Kondrath LLP. She also volunteers with the Community Music Festival assisting festival management and operations.

Amira Baigina, B.M. ’13, has just completed her M.M. in composition at the University of North Carolina in Greensboro. In 2015 Baigina presented two recitals in Dallas and Baltimore in collaboration with Alicea Roca. BM ’14, where they premiered his concerto drama The Masque of the Red Death. He also received a commission from pianist Alan McDowell for a set of 12 Preludes for Piano to be premiered in spring 2017.

Rafael Piccione da Lima, M.M. ’13, is a doctoral candidate, BMI affiliate composer and graduate teaching assistant at the Frost School of Music. He received a Fulbright grant to record his first big band CD in Brazil with Orquestra Urbana and received an honorable mention in the ABMAC Pole Regional Big Band Arranging and Composing Competition. He was recently a guest composer and conductor with Orquestra Sinfônica da UNICAMP (Brazil) and promoted a movement of his doctoral composition with the Symphonic Jazz Orchestra in Los Angeles.

Lisa Segel, D.M.A. ‘13 is a music technology instructor at Miami International University of Art and Design, a theory and ear-training instructor at Miami-Dade College-Wolfson Campus, and a composition and music technology instructor at the University of Miami. Segel founded a new business, Psyche Electro-Acoustic Opera Company LLC and is a co-founder of the Kendall Sound Art music concert series. She received an award last year from the Miami Light Project through the Jennylin Duany Light Bulb Fund.

Junior Black, B.M. ’14, is working part-time as assistant manager and teacher at Handel Che!, a specialized urban preschool in New York City that offers group lessons for children ages 4 months to 5 years.

David J. Cruz, B.M. ’14, is teaching orchestra and chorus at South Miami Senior High School of the Arts. Carl-Frederik Dalport Jr., D.M.A. ’14, is assistant professor of voice at the University of North Carolina at Charlotte. He assisted in the recording and development of a new album titled Day featuring composers across the diaspora for bass and baritone voices (Albany Records).

Cecilia Henriques, D.M.A. ’14, serves as a faculty member of the community music program at the University of Louisville in Kentucky, and is a co-founder of the Louisville Chamber Players. She chairs the executive committee of the Chamber Music Society of Louisville, is assistant principal oboist of the Kentucky Symphony Orchestra, and is a substitute in the Louisville Orchestra and the Louisville Ballet. She has performed as a local musician for Steve Wonder’s Songs in the Key of Life Tour. Phantom of the Opera, and Love Never Dies. Martin Rodrigo-Wehbe, M.M. ’14, created the first music therapy program at the Sylvester Comprehensive Cancer Center at the University of Miami Miller School of Medicine. She works with children and adults diagnosed with cancer and trains music to help cope with hospitalization and treatment procedures involved in their oncology care.

Alyssa Whiten, B.M. ’14, is a board-certified music therapist, music educator, and yoga instructor. In 2015, Whiten launched her private practice, Dynamic Lyra, incorporating comprehensive therapeutic sessions and classes to spark lasting change in the unique mind-body connection of autism.

Lorenzo Carrano, B.M. ’15, in currently writing his dissertation for Kim and the other media in Khil Advocacy, California. He recently collaborated with composer Carlo Biolo, and was invited to perform and discuss his work at the 2014 Music and Medicine Conference.

My Lifelong Goal is to open urban community centers across the country as safe havens where underprivileged kids can interact and collaborate with high quality artists and positively express themselves,” proclaims 25-year-old Najjah Thompson, B.M. ’13, M.M. ’15.

While at the Frost School Thompson was an undergraduate music education major and a master’s tuba performance major. He then took his musical talents to Chicago’s contentious south side to give voice to the youth of a struggling African-American community. He is now an impassioned pre-kindergarten-through-8th-grade general music teacher at Medgar Evers Fine and Performing Arts School. Originally from South Florida, Thompson attended Hialeah-Miami Lakes High School.

His stepfather, Marvin Dawkins, is a professor in UM’s Department of Sociology, and his mother, Kim Dawkins, M.S.Ed. ’02, is a special education teacher. Both inspired him to consider teaching as a profession.

He credits Frost’s Associate Professor Carlos Abril and experiences as a mentor for the Shalala Music Reach Program and the Children’s Defense Fund Freedom Schools’ summer program for sparking his interest in teaching at elementary and junior high levels. That involvement helped him land two consecutive summer internships with ReadTeachPlay, the nonprofit education arm of Chicago’s prestigious Ravinia Festival. He then focused on Chicago as an area in which he’d like to live and work.

With several teaching placement offers to choose from in the Windy City, including highly resourced schools in the suburbs, Thompson consciously chose to work in the African-American urban community. “There are shootings every two to three hours on the south and west sides of Chicago. These kids are in dire need of help, and I knew I needed to be part of the solution,” Thompson feels he is a role model. “I want to show my students that the African-American male can be more than what’s portrayed on national television. They’re getting an understanding of the delicacies of life, learning that there’s so much more out there than what they see on a daily basis.”

Najjah Thompson Puts Music to Work for the Greater Social Good

BY WENDY REES

He teaches general music in an underfunded program, with very few musical instruments. His students write and create songs in response to current political and social issues and events and learn how music can emotionally support people through strong, positive messages. “Sometimes, when a child is able to bring me to tears,” he says, “but for them to have an opportunity to articulate it through song is astounding.”

Abril praises Thompson’s dedication. “Najjah is a super-thoughful educator, full of new ideas, yet a person who views teaching as an act of service and hospitality. He’s leading the way as a 21st century type of educator, with a drive for using music to educate people.”

Thompson is grateful to his college education for paving the way. “The quality of instruction I got at UM made my life so much easier going into job interviews,” he says. Caroline Ellis, the principal of Evers Elementary supports his claim: “I’ve never seen a music candidate so well prepared.”

“Music is my soul, my motivating force,” Thompson says. “I’ve always had a drive to help others and especially those in need. I want my students to know they have a voice, that their voice matters, and that they can use their voice in a positive way to help others and to create change.”

“PUTS MUSIC TO WORK FOR THE GREATER SOCIAL GOOD”

Alumni Spotlight

Inspiring Music Educator Brings Voice of Hope to Youth in Chicago

BY WENDY REES

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In Memoriam

Betty F. Bossert Dangerfield, B.M. ’50, of Port St. Lucie, Florida, died January 22, 2016 at the age of 87. While a student she was a pianist, organist, and treasurer of the UM chapter of the music society Sigma Alpha Iota.

Robert S. Genualdi, ’50, educator and professional bassist died March 14, 2015. He was 84. Genualdi was a respected member of the Connecticut musical community, where he served for more than 25 years as music director and conductor of the Greater Bridgeport Youth Orchestras before retiring in 2007. He regularly performed with the Greater Bridgeport Symphony.

Lynn Berman, B.M. ’52, an accomplished trumpet artist and U.S. Army veteran, died November 25, 2015 in Miami, Florida. He was 88. After graduating with a bachelor’s degree from the University of Miami School of Music, he earned a master’s degree from the Paris Conservatory of Music. Berman performed with the Israeli Philharmonic, then with The Metropolitan Opera in New York for 37 years. His wife Janet Berman survives him.

Reno A. Prince, B.M. ’54 in viola performance, died January 14, 2016 at the age of 82. Upon graduation from UM he joined the U.S. Air Force (1955-1961) and trained as a pilot. He settled in Huntsville, Alabama and worked at Redstone Arsenal with the U.S. Army Missile Command in International Logistics until 1991. He then played the viola with the Huntsville Symphony for 23 years. He is survived by his wife Jane Prince.

Philip H. Fink, B.M. ’57, M.M. ’58, Ph.D. ’73, of Tampa, Florida passed away August 5, 2015. He was 80 years old. Fink was principal cellist with the Miami Philharmonic for 15 years and Miami Opera Orchestra for 10 years. A published arranger, he served on the faculties of Miami-Dade Community College (1966-72) and Florida International University (1972-94) where he was chairman of the Music and Fine Arts departments, respectively. He was a past president of the Florida Orchestra Association and Florida String Teachers Association, and served for 25 years as music director at Old Cutler Presbyterian Church in Miami. His wife Joyce McGrew Fink, B.M. ’64, survives him.

Jacob “Jake” C. Muscanera, B.M. ’60, M.M. ’51, of Redland, Florida died August 18, 2015 at the age of 81. He was a clarinetist, saxophonist, and band director. He served in the U.S. Air Force Band from 1952 to 1956. After graduation he built a clarinetist, saxophonist, and band director. He served in the U.S. Air Force Band from 1952 to 1956. After graduation he built a

part of the composing team for the film Miracles from Heaven featuring Jennifer Garner and Queen Latifah. In 2015 he received an ASCAP Herb Alpert Young Jazz Composer Award and Downbeat Collegiate Award for Outstanding Studio Recording.

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Clark “Doug” Burris, M.M. ’71, rock guitarist and recently retired Miami Beach Senior High School music educator, died January 30, 2016 due to complications from multiple sclerosis. He was 73. Over the span of his 40-year career Burris led the Miami Beach High Rock Ensemble to national standing. His students were featured on CBS, CNN, and MTV and were invited in 1999 to perform at the Rock and Roll Hall of Fame Museum.

Philip Tracy McCusker, Jr., B.M. ’76, a guitarist and bandleader based in Silver Spring, Maryland, died February 17, 2015 from Amyotropic Lateral Sclerosis (ALS). He was 67. McCusker was a member of the bands East Coast Offering and Rarely White, and a society bandleader for over 25 years. He led bands at every U.S. Presidential inauguration between 1977-2013.

Kathyanne Guy, dance program director and longtime dance faculty member at the University of Miami Frost School of Music, died September 17, 2015 in Miami, Florida. She was 65. A dance movement specialist for the Arts in Education program of the National Endowment for the Arts from 1976-1983, she also served as a dance instructor at Interlochen Arts Academy. In recent years Guy choreographed several Frost Opera Theater productions. She is survived by her daughter Bianca Ledonzo, M.F.A. ’10.

Harry I. Hawthorne, Jr., retired faculty of the University of Miami Frost School of Music, died April 19, 2015 in Miami. He was 84. Hawthorne was a percussionist with the Chicago-based NBC Staff Orchestra in the 1960s. He moved to Miami in 1968, taught percussion part time at UM in the 1970s, then full time from 1981 to 2001. He then served as the ensemble librarian at the Frost School of Music. His son, drummer-producer Graham Hawthorne, B.M. ’94, survives him.

Larry Rosen, music entrepreneur, producer, and visiting committee member for the Frost School of Music, died October 9, 2015 at the age of 75. He was co-founder of GRP Records, executive director of PBS television specials, and founder of the live concert and education series Jazz Roots. He also established the annual Sarah Vaughan International Jazz Vocal Competition. Rosen was the recipient of the Ernst & Young’s Entrepreneur of the Year Award in New Media and Entertainment, and was elected to the Grammy Governor Honer Roll. His wife Hazel Rosen survives him.
Musical Memories

Members of the Frost Maelstrom Choir whoop it up while singing “Kislev Cowboy” for 420 gala attendees at Winter Wonderful, the Frost School of Music’s annual holiday dinner. The music director is Associate Professor Karen Kennedy, assisted by choral faculty members Corin Overland and Coreen Duffy and choral conducting graduate teaching assistants. Proceeds from the event benefit music scholarships and the Shalala MusicReach Program.

Top 10 Ways to Stay Connected WITH THE FROST SCHOOL OF MUSIC

1. EMAIL: Connect with us at frostcommunications@miami.edu.
2. SIGN ON: Friend us on Facebook. Follow us on Twitter. Join our LinkedIn group.
3. UPDATE: Send us your current address and contact information, or fill out your UM alumni profile at MiamiAlumni.org.
4. REUNITE: Come back to campus for Alumni Weekend and special events.
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6. SHARE YOUR STORY: Send updates to Class Notes in Score magazine.
7. PROVIDE EXPERIENCE: Mentor or create internships and opportunities for our students.
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Genevieve Burgess,
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